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INTERNATIONAL FINE ARTS SYMPOSIUM NOVEMBER 12-13/2015
ULUSLARARASI GÜZEL SANATLAR SEMPOZYUMU12-13 KASIM 2015 KONYA

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Relation between creative thinking and method: Design Games

Ozan SOYUPAK

Abstract

As in every fields, emphasis and need on creative thinking receive wide attention in art and design disciplines. Society's need and interest of new and innovation are the reasons of need for creative thinking. It is not possible for a discipline like industrial design, which is focused to create innovations and processes in order to solve the problems of the individuals and society, to go further without getting help from the creative thinking. After the act of creative thinking, conclusions (objects, systems) can be get by both coincidently and systematically. Systematic methods are used and supported by all disciplines which care about creative thinking. Design thinking is a kind of methodology which is focused on development of ideas and solves and it advances from game as a tool. Need and importance of the systematic methods will be emphasized within the means of industrial design process, in other words problem solving process and a few suggestions about multiple usage and hybridization of these methods will be made. Main issues handled in this study are the positive effects of the game on releasing the creative thinking, breaking the standards and being a group member and showing empathy. In this study it is mentioned about design games' two possible negative aspects as standardization, which is one of the main obstacles of creative thinking, and danger of becoming ordinary and hybridization of the games are offered as the solution of these possible negative conclusions. This study, which tries to frame the theoretical borders of the design games, can be supported and improved by the practical works in the future.

Keywords: Creative thinking, Design games, Method

Creativity and Creative Thinking

Societies endless need and interest of new and innovation make creative thinking place in basic requirements. Creativity and creative thinking are about ideating the different and the new from the existing. Searching new methods and answers to do something or shifting the concepts of things that they belong to are involved in the concept of creative thinking. Creativity does not fully coincides with being artistic, it has differences. Creative thinking encourages having different perspectives and changing the facts, desiring to produce new ideas. Creativity is usually perceived as the unique, humanitarian activity related with the invention. To some, it is a gift belonging to creative mind. Since "Eureka" it is seen as a sudden inspiration surrounded by myths. If we look at the creative people, we see their knowledge and studies on different fields, their commitment to solving the problem and developing the new. Being creative never means waiting for the magical solution. (Dorst, 2006; Piotrowski, 2011). Creativity is a skill that can be learned and developed while dealing with the simple daily problems and more complex issues. If the appropriate conditions and mediums are provided, everybody can be creative and can support the design. (Vaajakallioa & Mattelmäkia, 2014).

As in every field, need and importance attached to creative thinking can be traced in art and design discipline. If we look from the perspective of education, design education has evolved from the art education. Even so, there are some differences in between the two. The most different thing between designer and artist is that there is not only one client for the designer. Thousands and billions of people buys and uses the end design. For the artist, creatively expressing his/herself is the prior aim of the act. Designers also have this self expression need however, they also have the responsibility for the end users, customers, employees, environment. Because of that designer should be careful about balancing the self expression and outer responsibilities (Curedale, 2013). While main value for the artist is the creativity, for the designer in addition to the creativity other values such as problem solving occur. In addition to reach a successful result, on the contrary of the artist for whom individuality is so important, designer, whom to take responsibility and multiple tasks, should be closer to co-working and developing things together.

According to Bob Gill: "You can never hold design in your hands. It is not an object. It is a process. It is a system. It is a way of thinking." (Ambrose & Harris, Design Thinking, 2010). While people tries to understand design naturally they compare it with the things which they are familiar with. Problem solving is the first of them. Cognitive psychologists analyze the way of problem solving of human within the context of chess step by step as: revealing the problem by asking the next movement, searching the possible movements, analyzing the results and choosing it. Reveal, research, produce, test processes occur in design practices. Design processes very much alike with the problem solving (Dorst, 2006). Decision making is the end of the problem solving process. It usually applied within the context of only one solution. If we chose one thing, we make a decision between two or more alternatives. For that reason, decision is defined as "a result or solution accessed after evaluations; process or actions taken in the duration of decision making and solution" (Piotrowski, 2011).

Using methods in problem solving is one of the basic needs to reach appropriate and optimum-timed result for design. Best results are reached by being in the right place, at the right time, making effort in right amounts. This right amount is usually less than that we consider as we need it. In other words, if you make less effort in your education you become more successful. Key for the quick learning is to exert in optimum level. More effort can flame the imperfect nature of the action. Making the wrong action constantly rarely results in a more positive way (Ambrose & Billson, Grafik Tasarımda Dil ve Yaklaşım, 2013). Methods are the guides for avoiding unnecessary efforts and taking the right action instead of the wrong one. Method is defined by the "Türk Dil Kurumu Eğitim Terimleri Sözlüğü(1974) as: " a regular path consciously followed or chosen to solve a problem, to result an experiment, to learn or to teach a subject". If we look at the design thinking with the help of this definition, we primarily come across its being a solution and idea development focused method-

ology. Design thinking is the approach of solving complex problems in a human centered way. It follows cooperative, team based, interdisciplinary processes. Tim Brown (2009) mentions about three basic stages of the design thinking. Inspiration; the stage in which experiencing the triggering problem or opportunity occur. Ideation; the stage in which ideas are developed and tested. Implementation, the stage in which the new thing is presented to the market. Products can pass these stages more than once and cycle of the stages can be completed more than once. Design thinking uses methods as tools that can be used by everybody like professional designer, manager, students etc. For design thinking it is important to put on other's shoes, to see other's eyes, to reveal their stories and to share their world. (Curedale, 2013). Understanding their emotions, ides, desires make the designer reach to their conscious and make it easier to emphasize. While making this, play has an important place within the used tools.(Brown, 2009)

Game and Design Process

Design is a semi-ruled game. Game notion of the design encourages using the play as a tool in the process of problem solving. Design problems are too complicated, it requires usage of the intelligence and creativity (Dorst, 2006). To ease the process of transformation from intelligence to creativity and to make it more fun it can be benefited from games. TDK defines the play as "An entertainment which is skill and intelligence developer, managed by rules and helps to have a good time. Any activity which has no further aim, no relation with a specific pleasure sense, has its aims in itself." There are certain points where these definitions and play in the concept of design and design thinking conflict. If we look at the play within a design thinking perspective, it has further aims and targeted to a certain point. They can be entertaining, however in essence, they involve purposes such as learning, teaching, emphatying.

Play is not a stage in a real time design process. However, it is a medium to understand design activities in limited conditions (Brandt, Messeter,

& Binder, 2008). Contribution to design plays is about performing, rarely there is a race to win. There are some rules and elements of play guiding design activities. Competition is rarely seen in design games. Lack of competition, which is a basic motivation source in plays, can be understood as a problem. Design plays provide gaining a new perspective and emphatying with others for players by making them shift between different roles. Reading the written rules of play can have positive effect. In addition to that written rules link the play world and professional methods. At the same time there is flexibility of rules in design plays, rules can be bended through the main aim or revised. They don't contain unchanging rules. Although, there is not necessarily needed to have previously designed goods while designing by design play, to frame and mark the beginning point it becomes important. Open ended and unclear missions in design plays are encouraging to produce alternative solutions and new comments. Plays are divided into three according to their period of time as current period, future period, speculative period. Design plays are for understanding the memories of the past, current experiences, future dreams. Design plays provide people medium and stage, where sharing current and past experiences, for ideating future (Vaajakal-lioa & Mattelmäkia, 2014).

Another important aspect of the play in design and problem solving is synergy. Roles in play can make individualistic people to gain the tendency of being a team member. For sure, in nowadays' culture of interdisciplinary work, the one can only be exist by being a team member. Players who catch the synergy can learn that success comes by enough effort, time and appropriate method by practising. Lego is a popular firm which gained children's and parents' appreciation with its modular game blocks. "Serious Play" game set and method of the firm is a product for adults and professionals. Players build models by game pieces and these pieces serve to group discussion, information sharing, problem solving and decision making. Design plays are not for negotiation and agreement. They are events in

which appropriate participants such as designers and users play creation process. Dialogues between participants ease the learning process for both (Brandt, Messeter, & Binder, 2008).

Playing design plays routinely can cause plays being ordinary. With the help of the ordinariness and banality close, a stable pattern (play process) like reflexes can occur. Participant of the play away from amateurish mind and professionalize on the play. In that condition, professionalizing involves negative meanings. Although there are many alternatives in amateurish mind, professional has just one (Curedale, 2013). Within these conditions, formation and maturation of creative ideas can not be easy. To evoke the creative thought, problems should be handled with new methods. One method to find new methods and perspectives is hybridization of the existing ones. Hybrid can be a combination of anything. A hybrid idea is a mixed version of two or more irrelevant concepts. This is the way to create unexpected ideas or form patterns and can occur after producing more than once. By hybridization of the plays, new views and methods reveal and this creates hybrid plays. It might be envisioned that most of these hybridization processes will failure. However, possibility to have several successful results is enough for trial. In addition to that, with the help of the importance of the process for the design thinking, any failed hybridization can be a positive output.

Conclusion

It is not possible for disciplines like industrial design, which produces new processes and products to solve the problems of the society and the individual, to improve by not applying creative thinking. Realizing the solution and production of the creative thinking is easier with using methods. Design thinking is a methodology which is focused to develop ideas and solution to solve complex problems by considering the human. Play concept is one of the mediums used by this approach. Process can be made easier by targeted design play, in addition to participants' joy. These plays in their essence involves aims like learning, teaching, emphatying

etc. Winners are rarely seen in these kind of performance plays. There is a sharing atmosphere rather than a competition. Similarly to the other kind of plays there might be rules. However these are flexible and can be revised when it is needed. Plays can be used to make individualistic people gain qualifications for being a team member. Contemporary interdisciplinary works increase the importance and need of team spirit. In this study, standardization and being routine of the play is seen as a potential problem of the play, which is tried to explained within the context of its place and importance for creative thinking. One of the conclusions is the necessity of hybridization to prevent standardization and to help creating new ideas. Role and importance of the play concept for design thinking, which is emphasized in this study, is another subject to be examined practically within the perspective of hybridization.

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"TREE OF LIFE" PATTERNS USED IN THE INTERIOR ORNAMENTS IN ÇOMAKDAĞ VILLAGE OF MUĞLA-MİLAS

ASİYE ASLAN ÖZŞEN

Özet

Hayat Ağacı en temel ve bilindik şekilde üç anlamı bünyesinde barındırır. Bunlar, 1- Yer altı yani; Dünyanın, yaşamın bu gün öncesini, 2- Bu dünya yani bu yaşamı, 3- Ölümden sonraki gelecek yaşamı ve öteki dünyayı sembolize etmesidir. Muğla-Milas İlçesi Çomakdağ Köyünde bu araştırmaya konu olan Hayat Ağacı motifleri ise, odanın tüm ahşap yüzeylerine, spontane şekilde ve büyük bir kültürel mirası aktarırcasına, kök boyalarla boyanmıştır. Yaklaşık 120 yıllık bu ev içi süsleme motifleri, bünyesinde en primitif olanından en kompleks olanına kadar bir çok hayat ağacı motifini barındırmaktadır. Bu motiflerde genellikle evrene, gök cisimlerine, (dünya-ay-güneş tasvirlerine), temel hayat ağacı motiflerine ve insan bedeni şeklinde olan hayat ağacı motiflerine yer verildiği görülmektedir. Bu yörede, Hayat Ağacı motifi Muğla-Milas İlçesinin karakteristik halılarında "Yanış" olarak isimlendirilir. Ayrıca Milas-Çomakdağ Köyünde özel günlerde, evli kadınlar tarafından giyilen bir topdon olan "Yaneş Don" un her iki yanındaki işlemelere de "Yaneş" denilir. Bu bildiri ile bu dağ köylerinde uygulanmış olan hayat ağacı motiflerinden bir kısmı olan ev içi süslemelerde kullanılan Hayat Ağacı motiflerinin gün yüzüne çıkartılması ve insanlık kültürü ile paralellik gösteren Türk Kültürünün köklerinin anlatılması böylece de, bugünlere yansıyan kültür tarihine ait yaşayan belge örneklerinin paylaşılması amaçlanmıştır. Çalışmada, insanlığın ortak hafızasını oluşturan örneklerden olan bu hayat ağacı motifleri renk, biçim ve simge-sembol olarak anlatılmıştır. Bu araştırmanın gerçekleştirilmesinde ilgili köyde, 30 Nisan 2015 tarihinde, Abdurrahman Karatepe ve ailesiyle görüşmek ve fotoğraflama yapmak sureti ile saha çalışması yapılmıştır.

Anahtar Kelimeler: Hayat Ağacı, Kızılağaç Köyü, Kök boya, yıldız motifi, ay motifi, güneş motifi.

Abstract

Tree of life includes three meanings in the most essential and known way. These are: 1. Underworld which means world's and today's past, 2. Present world which means the existing life 3. Symbolizes the life after death. Tree of Life patterns that are subject to this research in the Çomakdağ village of Muğla-Milas are painted with madder as if to transfer a massive cultural heritage spontaneously on the wooden surface of room. These interior patterns, that exist for about 120 years, include many Tree of Life patterns ranging from the most primitive ones to the most complex ones. These patterns usually include symbols of universe, celestial bodies (earth, sun, and moon portraits), basic tree of life patterns, and tree of life patterns in shape of human being. Tree of Life patterns on the Milas province's distinctive carpets are named as "Yanış" in this region. Also, shapings on the both sides of a special type of pants that is named as "Yaneş Don", which is worn by married women in special occasions, are called "Yaneş" too in the Milas-Çomakdağ village. The purpose of this assertion is to bring Tree of Life patterns, that are part of Tree of Life patterns performed in mountain villages, to light and to express Turkish cultural heritage that have parallels with the culture of humanity, and therefore, to share the present document samples that belong to cultural history and are able to reach the modern days. Tree of Life patterns, that are one of the samples which form humankind's common memory, are expressed as colors, shapes, and symbols in this study. In order to fulfill the study, fieldwork was performed by interviewing Abdurrahman Karatepe and his family, and by photographing in April 30, 2015.

Keywords: Tree of Life, Kızılağaç Village, Madder, star patterns, moon patterns, sun patterns.

"TREE OF LIFE" PATTERNS USED IN THE INTERIOR ORNAMENTS IN ÇOMAKDAĞ VILLAGE OF MUĞLA-MİLAS

Introduction

Interior ornaments in Çomakdağ village of Muğla-Milas is a matter that need to be considered

within the scope of Folkloric research; and these ornaments that are subject to our research include many trees of life and celestial bodies. If you need to describe the etymology of the word folklore briefly; we can say that the word Folklore was first used in 1846 by the British archaeologist William John Thomas, and it began to develop as a science in western countries. The word consists of the English terms Folk (= people) and lore (= science) (Uğurlu, 2009,21-27). When considered as a domain, Folklore encompasses everything that is relevant to the public and is a young discipline of science. This discipline investigates the people's material and spiritual culture depending on the tradition using its own unique methods, classifies and solves them. The study area of folklore is the folk culture. Folklorists define the word public as the human community with common social and cultural characteristics. (Tan, 1985,7-8).

The most important feature of folklore is its in-depth and detailed examination and research of the culture and customs created related to the people living in a particular country. The first folklore studies were introduced in the early XIX century. The word folklore was used in Turkey in 1914 for the first time by Rıza Tevfik Bölükbaşı in the literature supplement of Peyam newspaper. Ziya Gökalp used the term "halkiyat" for folklore and "kavmiyat" for ethnography in 1923. Later on terms such as "halk bilgisi (public knowledge)", "halk bilimi (folk lore)", "halkbilim (folklore)", and "halk kültürü (folk culture)" have emerged. Although widely used after the Republic, the use of the word folklore in the sense of folk music and dances in recent years has led to the adoption of the word "science of people (folklore)" by the scientists. The Hungarian scientist Ignacz Kunos addressed the Turkish folk literature for the first time and helped honoring the Turkish folklore with its first cornerstone by evaluating the tales, songs, storyteller stories, theatrical plays as the documents raising art productions of a nation, giving them their national characteristics and providing them international cultural exchanges and literacy. The purpose of the science of people-Folklore is to reveal the socio-economic dynamics of a society by evaluating and researching folk culture, to ensure the nation's cultural integrity, and to contribute to the common culture of humanity by making the local culture first national culture, then to the universal culture (Uğurlu, 2009, 21-32). The interior ornaments in Çomakdağ village of Muğla-Milas which have been the subject of our research to serve the purpose of folklore by creating a major public science certificate contain many of the "Tree of Life" patterns (it explains the elements about the universe symbolizing life after death, in other words the stars, the moon and the sun).

These stars and especially the visual that we can interpret as the sun, suggest the mythological meanings of symbols of the sun in the Turkish culture (Photo 5, 18, 19, 20). The sun is very important for the Turkish people. According to the belief, night fights against the day on December 22 when the night gets shorter and the days start to get longer. The day beats the night after a long battle and the war results in the victory of the day. This victory is perceived as a new birth, the rebirth of the sun and is celebrated with festivities under the fir trees. This feast is called "Nardugan" and houses are cleaned on this special day, songs are sung around the tree, and grandmothers-grandfathers are visited and families eat and drink together (Erkan, 2012, 1).

TREE OF LIFE IN WORLD CULTURES

The Tree of Life also shows itself in the world culture in the most striking ways; the common theme in the monotheistic religions is the story of Adam and Eve's expulsion from paradise and the common fruit apple and again the common tree, apple tree. Although Adam and Eve were expelled from paradise by eating the fruit of the apple tree that the snake protected and they lost the right to immortality, the mankind has been in pursuit of immortality for thousands of years. They have sought help and hope from many plants and water for this purpose. When human beings failed

to be immortal, then they found remedies such as believing in resurrection after death and the soul's immortality. The tree of life motif emerges as a symbol of the desire of humanity for eternal life. The mankind has produced legends and epics featuring the fear of death and desperation of disappearance and the issue of being immortal. In the Epic of Gilgamesh and many Anatolian legends, trees, plants and flowers are seen as a solution to the issue of immortality (Serin, 2002, 1-2).

In the belief system known as animism, the trees have a divine soul that must be respected. In this cult, it is also believed that respect to the trees has an impact on fertility. The clues of worshipping trees derive from the old times back to Oguz centuries. Tengrism is the belief system of the ancient Turks and Mongols. There is a world tree believed to combine the ground-celestial realms and located in the center of the world both in this system and the belief systems of the natives in North America. Adopting some names such as Bay Terek, The Tree of Life, The Tree of Saints, Temir Poplar in the world cultures and faiths, the sacred tree emerges not only in the Turkish mythology, but at the same time in the world mythology.

Photograph 1-The Tree of Life is called Mimir Tree (Wisdom Tree) in Scandinavia. Photograph 2-Celtics- Tree of Life on a book cover.

The Tree of Life is perhaps as old as the first man and is a heavily processed symbolism in the Turkish culture and mythology. It is considered as a factor that gives youth and immortality by civilizations such as Europe, Far East, and Mesopotamia civilizations. It is manifested in the holy books of the religions that continue their effectiveness in the belief systems such as Christianity, Judaism and Islam. The examples on Earth are parallel to each other while creating countless myths and legends.

It is the source of creation and symbol of God on Earth and the basis establishing the connection between this world and the other. It allows the reproduction of animals, and is a source of fertility, healing, life, immortality, youth, beauty, happiness and affects the rain, wind and the sun. The communication with the God is provided through the trees. Old people have predicted three basic designs of the universe. Underworld, earth and sky. There is a cosmic column called Axismundi and the base of this column is in the underworld-hell and its center is the center of the universe. This cosmic pillar carries the sky. The creation of man also took place in this center.

The fruitless Tree of Life in the Turkish Culture means that the equated God was not given birth and is unborn and does not have anybody alike. The tree of life is in the Kaaba, Golgota, Akdağ, Mount Kaf. There is no fixed location. It is protected by monsters in a hard-to-reach place. It is on the center at the top of a hill or a mountain or in the heaven. It is sometimes imagined as upside down or sometimes with its roots under the ground. It is eternal and it is the source of life. It is consistently in relation to the ground and the sky. The Tree of Life pushes demons and evil spirits away. The incenses made from juniper, olibanum or aloeswood trees in many religions are believed to expel evil (Baybağ 2015, 1-2).

The beech tree is the sacred tree of the shamanistic Turks according to Shamanism, the old Turkish belief system. Taking a place in all shamanic rituals, this beech tree is a very important element in the weddings, births and festivals for the Altai shamans. Shamans would call the sacred tree "Bay Kayın (Beech)". According to this belief, beech acts as a holy liaison between the God and His servants. It was believed that the evil will happen to those damaging the sacred tree according to this belief system. The Shamans believed the spirit of the earth was in the beech tree. The Shors believed the mountains and the water had spirits and would revive their rituals in their honor under the beech trees. According to the Altai shamans, Mother Umay came down to earth with the beech tree while people were being created. In Yakut people,

the sacred tree is at the highest point in the sky and the door to the sky opens to the earth with this tree. A double-headed eagle made its nest at the peak of this world tree and protects the skies from here. The Khakasian people used to plant the trees they used in the ceremonies called "Imay Toyi" in the ground. These ceremonies were held in the name of a woman, and it was believed that if this tree stays green there would be children in the family. The sacred tree meant humans, human life and lineage in Khakasian people. The writings of Mahmut Kashgar about Oguz say that the Oguz called a large tree as "Tankrı" on top of a high mountain in the proximity. Kumuks are also a community living near Derbent and called the sacred and inviolable tree "Tenkrihan". In short, the old belief systems and historical information of Turks show that the great tree has the qualities of the God. The "Kipchak" legend in Oğuzname also describes the tree. Although there are motifs of old people with white beards descending from the beech tree to name newborn babies in the Altai folklore, there are heroes coming from the heavens through trees, and there is nobody born out of the tree in Turkish mythology. The trees in Azerbaijan emerge as life starting symbol in the decorative arts. Furthermore, no tree would be cut on the "dedebaba spirits" day of the Azerbaijanis ("Tree Belief", 2015, 1-3).

In addition, flowering plants such as lotus, lily, jasmine, cloves, hyacinths, tulips, daffodils as well as fruit trees and fruitless trees such as oak, tamarisk, cedar, beech, pine, juniper, acacia, sycamore etc. are used as the motif of the Tree of Life (Serin, 2002, 1-2).

Trees are the symbols of the tree of life in different societies. Whichever of these trees are used as a motif, it is the symbol of life and the eternal life in general and is the icon of the tree of life.

WHAT DOES THE TREE OF LIFE REPRESENT?

The tree of life creates constantly evolving vertical symbolism rising to heaven. In a broad sense, it symbolizes the living universe in constant development and change, and three elements of the universe;

1-The underground- with its roots going deep into the soil,

2-The earth- with its lower branches and the body,

3-The heavens- with the upper branches rising to the light.

In other words, it enables communication between the earth and the heavens. It nourishes the branches and the inhaling leaves with the water it takes from the soil with the roots and ensures the universal cycle by bringing new rains. Fire is generated by its branches rubbed against each other. Tree of Life has been used in all the crafts produced in Anatolia just as in the interior ornaments in the village of Çomakdağ with various tree stylized motifs. It is manifested in stone (tombstones, mosques, madrasas), wood (doors, windows, ceilings, tombstone), pottery (containers), china, sewing, textile, glass, illumination, miniature paintings, literature and music. It is observed that the majority of the ornaments applied in 5-6 houses in the Çomakdağ-Kızılağaç village were made on wood. The tree of life is also considered as the "tree of souls" in the Anatolian motifs. It is a symbol of immortality. In several instances, the birds seen on the tree of life represent the birds of life that will fly when the time comes. Life and soul are synonymous. The subject of tree exists in all primitive religions. Some easily flammable trees and plants such as cypress, pine, olive, myrtle, ivy have an internal temperature allowing them to continue their viability in winter. Trees also symbolize settling and taking roots since they cannot move from their places. Mevlana Celalettin-i in Rumi's Masnavi says "These trees remove their hands from the soil, and show a hundred signs to the people, they talk to those who hear, they tell the secrets in the soil with their green tongue, and long hands (Megep, 2008, 3-4).

The Tree of Life motif is seen in many cultures such as Sumerian, Babylonian, Hurrian, Hittite,

Assyrian, Phrygian, late Hittite and Mitanni (Çevik 2015, 337).

Therefore, the genus of the tree of life varies from society to society. Rather than the material existence, the power and meaning it represents are very important. Although the tree of life is named as the tree of the universe, cosmic tree, the tree of eternity in various cultures, all these trees carry the characteristics of the tree of life. This symbol has been used in many areas such as in literature, painting and sculpture. Ancient people believed that their sacred objects had a power and excellent reality. This belief seems to be continuing unchanged to this day. Although it is unlikely to describe the sacred here, it is possible to say that the object that manifests the sacred is not seen as an object, and is respected and worshipped for the values it represents. As seen in these decorative painting examples, the tree both protects its identity and carries the sacred power inside it (Baybağ, 2015, 1).

Photograph 3-Sumerian Mother Goddess Ninmah and the Tree of Life (birth)   Photograph 4-Mustafa Kocabıyık.

Photograph 5-Mustafa Kocabıyık Photograph -Mustafa Kocabıyık.
Photograph 7-Mustafa Kocabıyık.

These door paintings must be describing the ascension of the soul, its transition to other places, and bridges between the universe and the other venues of the world (Photo 5.6). Especially the Photograph 6 describes the transition from one space to another space.

Photograph 8-Native Americans- Navajo Tribe-Tree of Life patterned rug.
Photograph 9-Mustafa Kocabıyık

Anatolia's rich history of civilization has a common memory with the world culture. It seems that the collective consciousness encountered in Turkish carpets and rugs just as in the other world civilizations is coming to light even today (Photograph 7,8).

Photograph 10-Sumerian-Annunaki and Tree of Life
Photograph 11- Abdurrahman Karatepe.

Mustafa Kocabıyık (the grandson of Mustafa Kocabıyık who built the house) has told us about these pictures and the construction process of the house as follows: "This house was built by my grandfather, Mustafa Kocabıyık (born in 1926) in 1935 as soil on the top and as stone in the foundation. The mastery of the stone of the house was performed by stonemason Master Mithat from Tekeler village. The pictures were made by Master Ali from Ekiztaş village the same year. There was a renovation made in 1964 including the addition of a wooden roof as well as a wooden core to the ceiling of the central room. This carpenter woodwork was performed by Master Ismail and his assistant Master Hüseyin. "(Kocabıyık, 2015).

The Tree of Life issue is dealt along with magic for thousands of years and appears particularly as a fertility symbol. Seen in the decorations inside Abdurrahman Karatape's house at Kızılağaç village

and evoking the body of a woman, the Tree of Life motifs clarify the cultural sub consciousness of the masters making these ornaments and reveal this cultural heritage. These figures are thought to have been painted in the hope of continuing the family's generation and the lineage until eternity thanks to this woman (Photograph 11, 12, 13, 14, 15).

Photograph 15-Phrygian Tree of Life-Pazarlı-Anatolian Civilizations Museum -Ankara.
Photograph 16-Abdurrahman Karatepe.

It is possible to find the impact of the cultural history created jointly by the humanity, the world and life on the modern times. Although it is possible to interpret as a transformation into a body of a woman, it is obvious that it has traces from the Phrygian Tree of Life. Here the past heritage is transferred to our times and at the same time the woman is explained to have an impact on the continuation of the human life with her fertility and sacred role in the continuance of blood lineage. The repetition of the same branches may mean that fertility and women are associated and the family - lineage will continue forever.

Photograph 17- Sivas Gök Medrese-Tree of Life. Photograph 18- Abdurrahman Karatepe. Photograph 19- Abdurrahman Karatepe.

The Tree of Life motifs which have been a part of the world culture history have been either applied as they are in nature, or by making stylization of the nature. These motifs at the house door of

Abdurrahman Karatepe emerged as the stylized images without ruining the main characteristic of the natural.

Photograph 20-Abdurrahman Karatepe. Photograph 21- Abdurrahman Karatepe. Photograph 22- Abdurrahman Karatepe

In some motifs, some celestial bodies appear to be glowing as if in the darkness of the night in the sky. Three different motifs describing the planets around the Sun, the shapes on the moon surface lightened by the Sun and the rise of soul from this world to another were applied with the wood engraving method and were painted with madder (Photograph 18, 19, 20). According to shamanistic beliefs, Tree of Life is the axis of the world and serves as a wooden stairs or path in the skies tour of the Shaman. The Shaman tree is protected by the snakes and creations from tales such as lions and dragons (Photographs 31). According to the Central Asian beliefs, the universe is represented by The Tree of Life - earth - sky - planets (Photograph 18, 19, 23). The Tree of Life is what connects the heaven and earth. It symbolizes working. The shaman rises up to the tree of life then to the skies and planets during the Shaman rituals with the help of the drums and the assistant spirits (Bayram, 1990, 1).

Photograph 24-Mustafa Necati Ertuğrul. Photograph 25-Mustafa Necati Ertuğrul.

The Tree of Life sacred symbols sometimes emerges with the most primitive visuals. One of the best examples for this is the wood work on the main entrance door of the house of Abdurrahman Karatepe. Here are two triangles stylized as back to back. These triangles are also based on a pedestal painted with dark colors which can be interpreted as the earth. In addition to the complex and intricate Tree of Life motif interpretations, this pattern offers a very basic and simple narrative. One of the triangles can be said to symbolize the birth, the space between two triangles symbolizes the life and the second triangle symbolizes the death (Photograph 21).

In addition, it is quite interesting to encounter celestial bodies among the paintings on the beam parallel to the floor in the middle of the house. It must be explaining the separation of the soul from the body and its transition from the earth towards the pole star (Photograph 23).

Abdurrahman Karatepe talks about this making process of the wall paintings as follows. "This house ornaments were ordered by my grandfather Mehmet Karatepe in 1938 right after the construction of the house. First the wood work then the paintings of these ornaments were made by the carpenter Master Ali and his friend Master Kadir from the Tekeler village of Aydın-Karpuzlu. However, a balcony decorated with wood work was added to the house in 1964. This balcony was made by a carpenter called Ali Can. The woodwork and the paintings inside the house and in the balcony result from the diligence and the special interest of my grandfather to his house. There are similar house ornaments in 5 - 6 other houses in the Kızılağaç village. These ornaments were also produced by the same masters from the Tekeler village during 1930s." (Karatepe, 2015).

The tree of life sometimes is described with birds (Serin, 2002,3).

The bird figure among the details of the ornaments above the main entrance door of the house of

Mustafa Necati Ertugrul can be said to symbolize the concept of life and soul and evokes death if it is close to the tree of life. Spiral plant held by the bird in its beak symbolizes a kind of immortality, the rise of the Spirit to the sky and life after death (Photograph 24, 25).

Photograph 26-Mustafa Necati Ertuğrul. Photograph 27-Sultan's Summer Palaca-Cypress Tree-Birth,Life,Death.

The cypress trees that appear in the Turkish culture and mythology explain the rise of the soul from this world to the other worlds in the universe. This stylized tree and the universal body evoking the pole star among the internal ornaments of Abdurrahman Karatepe's house appear to explain life after death and the journey of the soul to another world and immortality.

The patterns we encountered in the wall ornaments of Mustafa Necati Ertugrul's house can be said to symbolize the spirit rising to the sky through spirals, the life after death and the immortality (Photograph 26, 27). Mustafa Necati Ertugrul says that these wall ornaments were made in 1953 by Master Mehmet from Akçaova (Ertuğrul, 2015).

Photograph 31- Mustafa Necati Ertuğrul   Photograph 32- Mustafa Necati Ertuğrul   Photograph 33- Mustafa Necati Ertuğrul

Although the Tree of Life symbolism has different icons depending on the place it is used, it symbolizes the universe, in other words the heavens, immortality, reproduction, water, rain,

fertility and lineage namely the family generations. The Devil, the only creature going against the commandments of God, signifies evil, negativity, hypocrisy revolt and rebellion. It is also pictured as a cold blooded animal, the snake. Snake is the symbol of universe in cosmography. The snake, according to the Islamic beliefs, also tells us about the expulsion from heaven, the end of finding food without working, the impossibility of living without working and that the human beings have become mortals (Bayram, 1990, 3-6). In this case, this villager might have wanted to point out the advantages of working, producing and creating benefits for the humanity through this painting of serpent, or to encourage virtue of work in the residents of the house. This interior painting was made through wood engraving on a cabinet door and was colored with madder. In this picture, the snake is removed from the house by a bird. In other words, we can think that this painting was made by thinking or wishing that the evil will never touch this house and the people of this house. Because, the spirit of the evil, the spirit of the snake-devil is removed from this world to another by the bird (Photograph 31).

In the other cabinet door paintings, it is possible to see synthesis narratives evoking the Tree of Life motifs in the Turkish rugs. These narratives were also made by wood engraving and were painted by madder (Photograph 33, 34, 35).
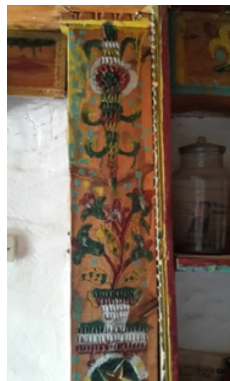
Photograph 34- Hittite-Bull headed people and the Tree of Life. Photograph 35- Mustafa Necati Ertuğrul. Photograph

Applied on the cabinet door first with the wood engraving technique and then colored with madder, both patterns animate two images. The first one is a pattern of flower and the other is a stylized figure that can be interpreted as an abstract of the past, the present and the future of the world and life. It is interesting that the colors used in these paintings are the same as the threads used in Milas region rugs and "yaneş" (a handcraft of the Milas region) pants and this similarity results from the usage of the same madder. The association of this ornament with the Hittites (2000 BC) poses a document for the revelation of a collective memory (Photographs 34, 35). In addition, The Tree of Life motives on a helmet of Urartus (7th and 8th cent. BC) which is a civilization that we can mark more recently on the cabinet door in the house of Mustafa Necati Ertuğrul shows great similarity visually since they are engraved in wood and were painted with madder .

CONCLUSION

In conclusion, since the Tree of Life motifs in Milas rugs are called "yanış", the pants worn by Çomakdağ women on special occasions are called "yaneş" and the name of this motif in the Turkish ornament art is "yanış", it is almost certain that this figures are a common yoruk (Turkish nomads in Anatolia) sub conscious and The Tree of Life is included in these ornaments without even realizing it. It seems that, in addition, there is a collective memory resulting from the sacred meanings given to the tree by shamanism which is the old belief of the Turks and calling the Turkmens coming from Oguz lineage and settled in the cities as "Yoruks". These wall ornaments in the houses of Mustafa Necati Ertuğrul, Mustafa Kocabıyık and Abdurrahman Karatepe show that these people who painted these images who were residents in Aydın and can be considered as the representative of the Aegean-Yoruk culture turned the beliefs and symbols of thousands of years with a collective consciousness inherited from their precedents into art and applied them to the walls. This cultural heritage revealed without even realizing

can be considered among the elements forming the collective memory of the mankind. Although the yoruks living in Turkey today are a Muslim community, these paintings and documents of the early 20th century show that the cultural heritage of thousands of years cannot be eliminated and the past heritage cannot be prevented from being brought to the light. Although the mankind which is dominant on the earth for millions of years looks always strong and capable to change the world, it took shelter again in nature while pursuing its goals of life. The mankind seems to have found the remedy of the reality of death which it cannot perceive for millions of years by believing in immortality of the soul and in believing in life in another point in the universe or heavens. The people of Çomakdağ village are a yoruk society and have a very strong understanding of culture. It is a fact that they could perform this understanding by preserving the values of the Republic and Atatürk. This study aimed at proving the fact that the ancient Turkish and world culture still sheds light on today after thousands of years with their examples and to teach and share the values of the Anatolian soils which have rich historical and civilization culture to the new generations and all of the humanity through such research.

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"TRADITIONAL TURKISH ART & CRAFTS" COURSE DESIGNED FOR ENGINEERING CANDIDATES AND ITS LEARNING OUTCOMES: THE ITU CASE

Aslıhan Erkmen

Introduction

Istanbul Technical University (ITU) is the first technical school of Turkey which continuously improves its education and formation policies in engineering and architecture as a pioneering institution. The general scope of curriculum is always contemporary at ITU which also serves applied and theoretical art courses, although there are no art-specific undergraduate programs.

Being the first institution in Turkey to be established under this name, the Fine Arts Department at ITU was founded in 1981 according to the Law of Higher Education, to improve the interests and skills of students in fine arts and the courses started in 1983-1984 academic year. The department continuously provided elective courses to ITU undergraduate students until today despite the changes in its faculty and curriculum.

Besides the Fine Arts Department, an Art History post graduate program at ITU is active since 1982 under the Institute of Social Sciences, serving an interdisciplinary curriculum and offering MA and PhD degrees.

Constituting an Arts Courses Curriculum for Engineering Candidates

ITU's rapid development proceeded with accreditation from ABET (Accreditation Board of Engineering and Technology) of its 23 programs out of 36. In 2009, ABET authorities and ITU Senate made the art courses mandatory for all the undergraduate students of ITU. The ongoing preparations and proposal of the Fine Arts Department were also determinant in this decision.

The main idea behind ABET's recommendation was to enrich the curriculum of the engineering programs since the students needed to be honed with conceptual skills which could be achieved through art and design courses. Following ABET's advisory jurisdiction, the department has been restructured to conduct seventeen different courses starting from the 2009-2010 academic year which are consisted of applied and theoretical classes. The courses were designed according to the faculty and department facilities as well as the contemporary artistic trends.

The first courses are "Drawing" and "Ceramics" classes which were already conducted at the active studios. Additionally, "Traditional Turkish Art & Crafts", "Contemporary Art", "Art and Interpretation", "Modernity and Visual Culture", "Ancient Civilizations in Anatolia", "Mythology and Art", "Art of Communication", "Film Art", "Fashion Design and Art", "Art of Sculpture", "Photography", "Engraving", Drama" and "Film Production" classes were designed. The initial curriculum enriched with three art-related classes that were transferred from the Humanities Department and five new-designed courses by the Turkish Music Conservatory. The web site of ITU Fine Arts Department has the catalogue of all the art classes with SNT codes (http://sanat.mozaik-test.itu.edu.tr/dersler/snt-kodlu-dersler).

The common objectives of the art courses are:

•to equip students in engineering majors with general knowledge of art and culture,

•to inform the students on basic topics of art history which are studied within the history of civilization and culture,

•to demonstrate the formation of art in the light of the political, economical, cultural, scientific, and technological developments that effect the artistic production,

•o enable the students gain a holistic knowledge on art,

•to enhance the skills of analytical thinking and critical analysis within the contextual relations between art, society, and culture,

•to gain the skill to interpret art not only as an aesthetic value but also as a cultural asset,

•to create awareness on Anatolian culture and art,

•to activate the creative intelligence as well as numerical intelligence,

•to enable the students design an art product through the applied courses.

The Learning Outcomes of the Art Courses

Although the main aim in constructing a curriculum in higher education is to provide professional information, it is important to document and measure the learning outcomes through the whole education. The engineering programs at ITU have to document the student outcomes that are defined by ABET. These outcomes are designed specifically for all the programs and have to overlap with the vision and mission of the university as well as the objectives of the concerned programs. The ABET criteria are grouped under eleven topics where ability to design; ability to function on multidisciplinary teams; ability to communicate effectively; the broad education necessary to understand the impact of engineering solutions in a global, economic, environmental, and societal context; a recognition of the need for, and an ability to engage in life-long learning; and a knowledge of contemporary issues (ABET, 2015, Criterion 3) may be associated with the course objectives of the art courses at ITU.

The aforementioned courses initially aim to provide basic information for each topic and this is the primary learning outcome for all of them. Moreover, the importance of art courses within the engineering education is emphasized. The learning outcomes vary for the courses like conducting research on a given topic, visiting a museum or gallery, watching movies, taking pictures, reading on or interacting with artworks, as well as observing the process of artistic production and/or being a part of it. The main issue is that these outcomes should be documented, assessed and evaluated. Besides, a "lecture load" is calculated for each assignment in every course and is used to determine the ITU credit as well as ECTS for exchange students.

The exams which are one of the assesment and evaluation methods (Güler, 2014, 80-99) are used for the art courses at ITU. Every course has a midterm and final exam. In theoretical courses the exams are classical written tests (Çakan, 2011, 94-110) and in applied courses projects or artistic productions are taken into consideration.

Aside from exams, homework and projects are given for students in order to enable them to transfer and/or improve the theoretical information they gained through the lectures. For instance in "Drawing" class the students have to make a basic drawing every week and they complete their designs out of the lecture hours, while in theoretical courses a report on museum, gallery, exhibition visits might be one of the homework. The projects, on the other hand, are assignments that might be considered as "term homework" which are generally presented / delivered / produced at the end of the term. Apart from such assignments students acquire other skills like learning specific software programs, using special devices, working actively in a studio, or being a part of the artistic production process in courses like "Ceramics", "Photography", Film Production", "Engraving", "Fashion Design and Art", etc.

Every semester the students are given the course plan including the content, objectives, learning outcomes and assignments of the course together with assessment criteria and the weekly plan which enables the students to prepare the classes beforehand. The basic structure of the course plan is similar in all courses with slight changes in practice. For each course, the lecturers have the responsibility to report the outcomes at the end of the semester. The report is a summary of the course which evaluates the semester in general with the

exams and answer sheet, the brief of the homework and projects, the list of all grades with sample works of all assignments in highest, lowest and average grades. This report is important for documenting the course, keeping the samples and reaccessing the records for future use while enabling them to conduct a parallel curriculum for all the students who attend the same class by different lecturers.

More than fifteen thousand students took an art class since 2009-2010 (Fall-Spring-Summer semesters). It is safe to say in the seventh academic year that these art and culture courses made a visible impact on ITU students who were previously extremely unfamiliar with art due to their science-intensive syllabus in high schools. The data collected from the courses support the fact that these classes have proven to be a major educational reform for the engineering formation of ITU. This research was conducted on the student projects, survey results and feedbacks of the "Traditional Turkish Art & Crafts" course which I have been the coordinator of since the first semester.

"Traditional Turkish Art & Crafts" Course

"Traditional Turkish Art & Crafts" course discusses the artistic production of the cultures, states, empires that have been active in Anatolia since the eleventh century in a historiographical approach while giving information on the materials, techniques, forms of usage of the artworks and conducting visual analysis on extant examples. In this regard, first motifs and designs that are frequently used in traditional Turkish arts are introduced; then art of books (calligraphy, binding, illumination, illustration, marbled paper, filigree), art of tiles and ceramics, glassware, textiles, metalwork, woodwork, stonework and other decorative arts are presented. At the end of each course the works of the contemporary artists are analyzed in order to define a connection between the past and present. The course have 3 ITU, 4 ECTS credits and is conducted in English.

"Traditional Turkish Art & Crafts" course has one midterm and one final exam, two homework and one term project. In the exams students are asked

classical questions as well as multiple choices, matchings, true-false statements, etc. and they are expected to define the artworks that are given as visual images. The students who take this course make at least three museum or gallery visits every semester and are supposed to write short reports on these trips as homework which should include their own impressions, opinions and critics.

"Imaginary Exhibition" Term Project and the Outcomes

The applied assignment of the theoretical "Traditional Turkish Art & Crafts" course is the "imaginary exhibition" that the students should design inspired by one or more of the arts and crafts that they were introduced during the semester. The exhibition is imaginary so the students do not have to worry about the general limitations of the curators like budget, permissions, insurance, etc. Though they have special restrictions: The content of the exhibition should be related with the period and geography of the course; the exhibitions should not be a copy of the ongoing exhibitions; and the exhibitions should be executable in real life. Therefore, an exhibition on modern calligraphy, on Iranian carpets or on mosque inscriptions which could only be exhibited by removing them from their original space cannot be designed.

The term project has three parts:

I. Project Report: A short text where the exhibition concept and the technical details like the title, date, venue, objects, acquisitions, etc. are briefly explained.

II. Exhibition Visual Material: A printed material like flyer, poster, catalogue, etc. will be designed for the publicity of the exhibition.

III. Presentation: Each student presents his/her imaginary exhibition in the classroom.

The objectives of the term project are:

1.to enable the students reuse the theoretical information and images,

2.to design an exhibition on a specified concept regarding some limitations and necessities,

3.to draw parallels among the concept with the title, date, venue, and organization of the exhibition,

4.to gather the necessary objects for the exhibition from museums and collections,

5.to trigger their creativity by the design of the visual materials,

6.to enable them to hone their skills in presentations.

The "imaginary exhibition" project has been conducted every term since 2010-2011 academic year. This paper deals with 175 student projects from ten different classes. Fifteen of them are foreign students either visiting ITU with the Erasmus and other exchange programs or already pursuing their degrees as foreign students at ITU.

When considering the general theme of the exhibitions, the distribution is relevant with the lecture topics (Graph 1).

ceramic exhibitions (Figure 4). Çanakkale and İznik ceramics as well as glassware (Figure 5) exhibitions were also chosen.

60% of the Art of Textiles projects were carpet and kilim exhibitions (Figure 6) with Uşak and Seljuk carpets being the favored group. The rest of the exhibitions in that theme had the concept of Ottoman Fashion, kaftans and embroideries.

Ottoman art of warfare formed the 70% of the metalwork projects (Figure 7) followed by Ottoman jewellery and general metalwork where Seljuk wooden objects dominated the Art of Woodwork projects.

Some of the students preferred to design conceptual exhibitions where they chose a theme and collected different objects to support that. The most striking projects in this group are: "Week of the Holy Birth", "Tulip", "Exhibition House Project of Anatolian Art", "Imperial Boats", "Chinese Effect on Ottoman Art" (Figure 8), "Artworks from the

Graph 1: The subjects of the "Imaginary Exhibition"

The students preferred to design exhibitions mostly on Art of the Books while the main topic within this area was the art of calligraphy (Figure 1). Illustration, marbled paper (Figure 2) and filigree (Figure 3) were the other popular topics. Nearly half of the foreign students designed marbled paper exhibitions.

Second group of popular topic is Art of Tile and Ceramics where 50% of the projects were general

Magnificent Century", "Fatih Sultan Mehmet" (Figure 9), "Ottoman Art Exhibition with a Banquet", "The Gifts of the Ottoman Sultans", and "Navy Uniforms".

The 7% of the students designed irrelevant exhibitions either they misunderstood the project topic or misapplied it. Such projects are: "Mosaics of Anthioch", "Personal Calligraphy Exhibition", "Modern Miniatures", "Contemporary Marbled Paper Art and Mardin".

Most of the foreign students designed exhibitions in the Art of the Books field with a majority in marbled paper. There were also students who designed exhibitions about Istanbul (Figure 10).

Concluding Assessments

The data for this research which aim to display how "Traditional Turkish Art & Crafts" course was received by the engineering and architecture students at ITU was collected through term projects and student feedbacks in surveys. The main outcomes of the research are as follows:

- In general, art-related social classes are described as useful, interesting, informative and important by most of the students. They feel privileged to gain basic information on art history and art practice enriched with in-class presentations, documentary and video screenings, museum, exhibition and gallery visits, studio experiences, etc.

- ITU students are obliged to have at least one art class through their undergraduate education, so this leads them to chose the most appropriate course for their weekly schedule. However, the content of the courses seemed to be determinant in their final decisions. The surveys at the end of the term show that although 75% of the students chose the "Traditional Turkish Art & Crafts" course primarily because their syllabus allowed them to, 95% of them emphasized that their decision of choosing this course was intentional. They also said that they were happy to have this course which enabled them to learn about the Turkish art and they would definitely recommend this course to their friends. Only 5% of the students stated that the course was not appealing to their interests and the course load was too much for a social class, therefore they did not provide positive feedback[1].

- "Traditional Turkish Art & Crafts" course has its own terminology, material and technique vocabulary with strong visual aspects. In this context it allows to schedule many visits to museums, galleries, studios. Sakıp Sabancı Museum Art of Books and Calligrphy Collection, Çinili Köşk Museum, Topkapı Palace Museum and Turkish and Islamic Arts Museum trips are mandatory during the semester. On one hand, they enable the students to examine the artworks up close, while on the other inspiring the imaginary exhibition projects. The majority of art of books and art of tiles and ceramics projects might be the result of the museum trips. However, it is important to note that many students tried to develop unique concepts for their projects.

- Another inspiration for the "imaginary exhibition" project is popular culture. For instance, when the movie Fetih 1453-Conquest 1453 (Director: Faruk Aksoy, Producers: Faruk Aksoy, Servet Aksoy and Ayşe Germen, Year: 2012) came out, exhibiton themes on Ottoman warfare and Fatih Sultan Mehmed were frequently chosen. Similarly, the TV series Muhteşem Yüzyıl-The Magnificent Century (Directors: Durul Taylan and Yağmur Taylan -Taylan Biraderler-, Producer: Timur Savcı, Year: 2011-2014) inspired themes like Ottoman jewelry, Matrakçı Nasuh, and art in the age of Kanuni Sultan Süleyman.

- Some of the students started from their undergraduate programs when choosing a concept, confirming one of the main objectives of art courses which is "to enhance the conceptual design skills in their field of study". Outstanding examples are "Imperial Boats" project by a student from the Faculty of Naval Architecture and Ocean Engineering and "Ottoman Fashion" project by a student from the Faculty of Textile Technologies and Design.

- 13% of the projects were conceptual exhibitions conducted around a theme where the objects were chosen accordingly. The "Week of the Holy Birth" or "Heart of Islam" projects were generally inspired by the similar activities that were held in Istanbul in spring semester. However, students who designed such exhibitions did not copy and paste the existing events but they have based their organizations on solid grounds.

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[1] Such feedback may be received in other reading-intensive social classes.

- The foreign students tend to take courses like "Traditional Turkish Art & Crafts", "Ancient Civilizations in Anatolia", "Istanbul: History, Art and Society" in order to learn more about Turkish culture. In this research the projects of nineteen students -seven of which were graduate students- were taken into consideration where most of them designed marbled paper exhibitions and tulip-themed concepts. A few of the exchange students constructed modern exhibitions regarding the traditional arts and Istanbul.

- Finally it may be said that the imaginary exhibition projects were successfully achieved by majority of the students. Despite the fact that the project took most of their time both physically and mentally, they stated that the project was compelling but also interesting, enjoyable, and creative. It may well be said that the imaginary exhibition project and other assignments have enriched the fund of knowledge of the students, supported their creativity, and helped them to improve their critical thinking skills.

In this course the basic theoretical and applied information on the traditional Turkish art and crafts were provided with classical assessment and evaluation methods, field trips and hands-on projects. The majority of the students expressed that they were pleased to take this course which enabled them to learn the basics on Turkish art and crafts. In this regard, it is possible to say similar things for the other art classes at ITU which proves the fact that having such courses in the mandatory-elective pool for engineering students is very important for their education. The "Art" Minor Program which was designed based on the success of undergraduate art courses is planned to be a part of the curriculum in the future. This data may also show that the role of Art within the Science and Technology intersection will become a priority in Turkey.

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NEW EXAMPLES OF USHAK CARPETS

Bekir DENİZ

Abstract

Ushak is one of the most important carpet production centers of theOttoman territory during the 16th century. The carpets produced in this region are known as "Ushak Carpets". These carpets have characteristic features. This "Ushak Carpet" typology reached the 18th century in an almost unchanged form. However some changes have occurred in these carpets starting from these dates. Starting from mid-20th century production of these carpets has stopped.

We discovered some of the worldwide renowned Ushak Carpets in the collections of carpet merchants in Antalya. These examples were collected during the 1970s. These carpets have different patterns than those weaved during the 16th and 17th centuries. While the carpets, which are dated to 17th – 18th centuries, reflect the classic features in terms of color and patterns, later examples exhibit new motives. Through photographs, this study presents some examples of the 18th century Ushakcarpets which reached today.

Key Words: Carpet, Ushak carpets, 16th century Ushak carpets, Ottoman carpets.

Özet

Osmanlı Döneminde, XVI-XVII.yy.'da Uşak önemli bir dokuma merkeziydi. O yıllarda Uşak ve çevresinde dokunan bu halıların malzeme, renk ve desen bakımından kendine özgü bir geleneği vardı. Halı Sanatı ile ilgili kaynaklar Uşak halılarının bu özelliğini XVIII.yy.'a kadar sürdürdüğünü söyleseler de bugün Anadolu'nun pek çok yerinde bugüne kadar dokunmuş örneklerini bulmak mümkündür. Ancak günümüzde bugelenek tamamen denilecek derecede bitmiş durumdadır.

Bu makalede Antalya'da bir halıcıda tespit ettiğimiz ve bugüne kadar yayınlanmamış, çoğunluğu XVI-XVII.yy. klâsik Uşak halılarına benzeyen, XVIII. yy.'dan başlayarak günümüze kadar dokunmuş yeni halı örneklerinden sözedilecektir.

Anahtarkelimeler: Halı, UşakHalıları, klâsikUşakhalıları, Osmanlıhalıları,

I- INTRODUCTION

The Anatolian- Turkish art of carpet has continued its glory of the Ottoman Period for six centuries. Besides Anatolia carpets had been woven in Asia, Europa and Africa and carpets had been exported from Anatolia to countries over there. Even in the beginnings of the XX.th century despite the economic problems and imperialist pressures of the first and second World wars carpet weaving did not end on the contarary continued until today. But the domination activities of the carpet factories established by the British had its result and two centuries later after the year 2000 carpet industry in Turkey finished completely.

The Anatolian- Turkish carpet industry is not a job or an art of carpet like in Azerbaijan, Persia and Türkmenistan which is supervised by the goverment. It is a traditional weaving which is done by people's own will. It is a type of weaving done by the people with painted thread no spesific quality measures and figures and without any intervention. So because of this the rugs weaved in cities and villages may have similar weaving techniques, quality and colours but differ in the motifs. Because they are family- specific motifs. A family or tribe does not use any other's motif which is considered to be their marks. Even these rugs might have some similarity they are not exactly the same. The anatolian- Turkish rugs are not differentiated as city or village rugs. The rugs woven by the people living in the city or village have the same similarities in technique, colour, quality, design and samples. They may any differ fort he family marks as it is for the ship and cattle. So rugs and plain weaves in the regions Ushak, Manisa, AfyonKarahisar differ in every way but are same in technique. Ushak in the Ottoman period in 16th. century more known and the preeminent center of the period classical ottoman carpet- art

has been more famous with the rugs woeven in the factories established by the Bristish in Gördes and Kula. Even if it did not give its name to the Turkish knotting technique, it has a special place in Turkish carpet- art and is known World- wide. İn this article the Ushak rugs which are the most famous ones of the classical ottoman period and samples of the late period which very known and can be named as post classical Ushak carpets (manierist period Ushak Carpets) and today Ushak carpet industry will be mentioned. This subject will be introduced in detai accompanied with photographs and slides.

II- USHAK CARPETS IN THE PAST

In 16th. century the borders of the Ottoman Empire pervaded Europe, Africa and Asia. There were many weaving centers in such a wide area. In the Seljuk period Konya was the centre of weaving. But in the ottoman period the western Anatolia region where manisa, ushak, pergamon, Gördes and Kula were located, because prominent in production and exporting rugs. Especially Ushak and its environment because the centre of carpet industry. In 16th. and 17.th. centuriesManisa was very important centre where the Şehzades were educated. So Manisawas more regarded than the other cities by the palace. Maybe because of its proximity to the palace the potential of carpet weaving in Manisa and Ushakwas well evaluated. In those years carpets were woven by order to lay out in palace and send them to foreign embassies and kings as gifts. Probably the carpet designs drawn by natüralists of the palace are sent to Ushak and Manisa and weaved on behalf of the Palace. After a whileUshak and the towns and the villages nearby became weaving centres. Carpets are known as Ushak carpets because they are woven in Ushak's environment and they are all wool and woven by the Turkish knotting technique (Gördes). Red, blue, dark blue and Brown colours dominate the carpet. The designs are usually in red on blue background or in blue on red backround. The warp threads are mostly red[1].

The Ushak carpets draw attention with the motifs that were never used in Otttoman carpets until then.

The carpets woven are generally large ones. They are about 30 or 40 square metres carpets used to lay out in 18th. centuries. Until 1950 this tradition never failed. There are some woven as stair carpets, alter carpets and prayer carpets. The prayer carpets are sometimes woven as double alters side by side. On in the 16th. century samples especially in "narhDefterleri" (official books) they are named as table carpets (on which food is eaten) and mostly have medallion and star motifs. These Ushak carpets are known as medallion type and star type carpets. In the central medallion type Ushak carpets it is the first time that central- medallion motif is used in anatolian- Turkish art of carpets. In those years this medallion motif was used frequently in Persian and Mamluk carpets. After the Ottomans concured Egypt and Persia, this motif began to be used in illumination and book binding by the muralists of the palace. These designs were sent to Manisa to be used in carpets and after 50-60 years it became the traditional motif of the Ushak Carpets.

In the central- medallion type carpets there is a large medallion motif in the middle which people call göl (lake). In the narrow surface of the carpet there are two half medallions simetrical of the middle and in the side surface four star shaped parts of the medallion are seen. So seven medallion motifs draw attention on the surface of the carpet. It is hadled as a seperate motif from the whole. In after words it draws attention as a secondary motif upon the floral motifs that adorns the carpet. Backround of the carpet is incircled by rumi, çiftrumi (palmette) motifs. The sadbarks at both ends of the medallion is decorated in the same way. The minor part is decorated by curved branches, spring flovers, wrapped plants and tulip, carnation, hatai (florel motifs), penç, rosebud which reflects the characteristics of the Ottoman decoration art and with cloud motifs which has originated from central Asian Turkish art. The parts outside the medallion for not leaving empty place on the surface of the carpet. It is filled with floral motifs. If you take out the medallion or star motifs it gives an impression as if it does not ruin

the characteristics of the major motifs. At the side borders of the carpet plant, flower and cloud motifs decorating the background of the carpets are seen. There are also motifs of proidedkufi letters, double rumis (palmettes), curved branches and flowers. Sometimes we also see floral motifs formed in narrow strips.

In the corner decorations, like the carpets woeven in 16th- 17th. centuries on behalf of the palace and named as palace carpets a perfect decoration which is clear that it has been drawn by the palace muralist draws attention. The background is usually blue. There are also with red carpets colour among them. In the very classical samples the central medallion is dark red, the side one light blue, inside the medallion in the middle is blue, yellow and red. The carpet are usually large ones. There are 10 metre squares ones among them.

The medallion type Ushak carpets did not emerge as a traditional development they were woven in centers in Ushak, in Kula which is near Ushak and in Gördes by order with the designs drawn by the muralists of the palace. Obviously initially was not adopted by the people so it appeared in the beginning of 16th .century but after the palace gave up with its interest it completed its developments.

Nevertheless in these short time it has not been deleted from the public's mind although it did not became a traditional Anatolian carpet weaving, because of the fame it has gained this carpets have been woven until today.

After the palace was filled up with the medallion type carpets the star type came out. The development which had begun in the middle of 16th. century, has continued with its classical form until 18th century. These carpets are charactersitics ones with their motifs of equelateral quadrangles alike stars in the form of a small centre of 8 pointed star shaped medallion and wrapped axes above and belove the central medallion. The remaining sections between stars and shombusare decorated with branches and floral designs. ınside of the stars

are decorated with the traditional 16th century designs which are used in medallion type carpets. Red, blue, Brown and yellow colours are dominant. The background is usually red. In few samples blue colour can be seen. The motifs are in red, Brown, light and dark blue and yellow colours. The largest one in the existing samples is 4 square metres. Among them there are also samples in the size of praying carpets with single or double alters. Red is more than the medallion type rugs. As for their pattern, the princaple of infinity is more dominant. The pattern of the edge is similar to the medallion types. Although the colour and the design tradition of star type Ushak carpets continued in 16th and 17th centuries the shape of the star has lost its appearance in original star type carpets. As in the samples exhibited in Victoria Museum in London and Albert Museum the shapes of starsa re distorted and have become rhomboid. The stars are outlined with wide borders (contours). Sometimes designs similar to braid and resembling illumination compositions are seen among the stars. As fort hecolours instead of the vivid blue and red which were used in the previous century colours close to yellow and Brown are used more. The blue colour gets the appearance of pale dark blue. In 17th cenntury in Ushak besides the samples of the classical period new types of carpets have come out prolonging the classical types with their traditional features. The first one of this period prolongs the tradition of the medallion types. In these carpets which are named as carpets developed from the medallion type carpets in Turkish carpet art history. The medallion designs are smaller and reduced. In the corners of the carpet half medallion which is simetrical with the one in the middle is embroidered. Inside the medallion is decoreted with floral motifs. The empty spaces on the surfaces of the carpet is remained undecorated. A similar plan similar to the star type carpets is seen in the second group of samples, too. In the samples which are known as the carpets developed from the star type Ushak carpets a large medallion which looks like a star is usually embroidered in the middle of the carpet.

Besides the decorations similar to the classical ones a differentation in colour draws attention. Even though 17th century is the period Ottoman Empire had reached the peak in art as for the politics and economy, it is the beginning of losing power. This century is also the beginning of westernization of the Ottoman Empire. Unlike the political failures in the empire and improvement is seen in almost every are of art. The carpets emerged in this period are known as late ottoman period carpets. In this century a new group carpet known as Ushak Dragon carpets has emerged in Ushak also. Although the classical Ushak carpets are similar to Persian and Mamluks carpets as for the type and design. In these carpets the background is divided into squares and rhombuses as it is in Turkish carpets. The designs are embroided in "the principal of infinity" which seems never ending. The background of the carpet is filled with rhombuses formed by blue and red cloud motifs. Each rhombuses is identified by for dragons. In some samples the background is divided into small squares. Inside them are decorated with "cloud" motifs peculiar to the classical period. The corners of the squares or the edges of the rhombuses are filled with red, blue and green cloud motifs. In both samples if the background is blue, the motifs are red and if the background is black the motifs are blue. The side borders are again decorated with cloud motifs. Same carpets in the late period effected the Gördes, Kula, Yunddağ and Madra (Manisa) carpets too. Today in the villages of Yunddağ the dragons named as black cloud are embroided a two headed creature in the shape of leaning (S) and moving to both sides with two heads. So the carpet that is woven is named as black cloud carpet. The similar designs even if they are called in different names they are seen in Ayvacık, Ezine (Çanakkale). Gördes, Kula, Kırşehir, Milas and Sivas region carpets.

The 17th. century was almost the renaissance period of the Ushak carpets. In this century a new group of carpets as the White background and skin backgroundUshak carpets emerged. In these carpets the background of the carpets are usually White. Because the background looks White it is likened to animal skin called "skin" background carpets. But there are also ones in red and purple. These designs probably drawn by the muralist of the palace besides in carpets or rugs are used in fabrics too. Although they are White background Ushak carpets three segmented (ball), tiger skin and bird shaped designs are used as decorations. The carpets, rugs and fabrics are called due to these designs. decorated with three segmented (three balled) carpets are usually round shaped and due to the background of the carpet with three large dark coloured speckled or ornaments. Sometimes the number of the segments increase and instead of three segments, more speckles are used. This motif which is called as three segmented, three ball motif is excepted to come to the Turkish art from the ornaments in porseleyn which had come as gifts from Chine to the Ottoman palace. For this reason it is falsely named as "Çintemani" which is meant Chine ware. The mentioned motif in fact, starting from the Timurid period is a pattern commonly used in Turkish ornamentation art. This ornamentation which resambles the Timurid flag motif is also used in traditional Anatolian carpets, embroidery canves pillow and guilt cover embroideries and is named as benek ((penek) speckle), kediizi (cat trace), köpekizi (dog trace) among people. This motif in the decorative arts of the ottoman period beginning from 16th century draws attention on tiles, ceramics ornamentation on fabric especially on sultan's kaftan (roberhonour). In Ushak carpets in tiger four pattern the background is decorated with cloud motifs. Sometimes among these patterns benek and "üçdilimli" (three segmented) motifs are also seen. Whether in carpets or fabrics, not among people but among those who study on carpets it has customary to tall motif as "tiger four pattern". Each one of these pattern likened to tiger speckles. This motif, which was used frequently on sultan's kaftans at that time,is an ornament adopted probably from fabrics to carpets. Probably it also symblozid the sultan was as strong as tiger. There are also samples of this type of carpets with red and purple

background. At the side borders (cloud) motifs draws attention. The double headed and their heads down in a flaccid position and leaning "s" format embroided clouds are named as "dragon" because of their two headed appearance.

In the samples known as "kuşluUshak", the background is decorated with bird- like designs. ın fact there isnt any bird motif. The White background of the carpet is decorated with multi- leafed large flowers. The leaves connecting the flowers to each other are embroided in the shape of birds. When you look at the flowers it seems as if there are four simetrical birds connected to the flower. Each of the birds are simetrical too. For this reason the carpets are called the "bird type carpets". The pattern fills the surface of the carpet in the principle of infinity. In the side borders there are usually cloud motifs. Similar to the tiger four patterned carpets[2].

III- POST CLASSICAL PERIOD (MANNERIST PERIOD)USHAK CARPETS

According to the books relating to the subject, it seems the Ushak carpet insudtry has ended in 18th century. But these carpets emerged in congruously to the traditional Turkish carpets in different types, perhaps after and interval of two hundred years althought they are abondaned by the palace, they are turned into traditional Anatolian carpet and they are both used and woven by the people who wanted to lay palace carpets in mosques and in their houses. However the samples of the last two centuries that had come up today are gathered from the mosques and families in Anatolia not from Uskak mosques and families. The 18th century Ushak carpets available are large as the classical Ushak carpets. There are 30- 40 square metres large samples among them. In the middle of the honey-coloured in the middle of the honeycoloured or red background of the carpet there is a large medallion motif decorated with the colours of classical Ushak carpets. The inside of the medallion is decorated with large double rumi motifs and with the spring branches inside, instead of the medallion design of the medallion and star type Ushak carpets. Smaller

ones in 8-10 square metresare decorated with large flowers with double rumi motifs in red and dark blue colors onred or blue backgrounds. In both samples the side borders are wide and decorated with floral patterns similar to the ones of the 16th. and 17th. century carpets. There are also samples decorated with shawl patterns found slightly.

In some of the samples woven in 18th- 19th. centuries the background is decorated with large cabbage looking flowers arranged side by side or on top of the other in a simetrical manner and lined up in several rows. The number of the samples of these carpets which are decorated similar to the background order of the classical Ushak carpets as blue on red background and red on blue background, is very high. In the samples of this type woven in 19th century which we don't know how they are named the patterns look black. So they are called as black carpet by the people.

In the samples emerged in 20th century named as black carpet or side carpet and still waved carpets are woven in the tiype of cedar carpets or woven in pairs to be laid out side by side. The background formed by squares placed side by side is decorated with geometric motifs and undefined floral patterns. Because the background of the squares is coloured black so the carpet is seen predominantly black, so they are called "black carpets". These carpets which have the worst quality among those woven until this century are woven in Konya region to be laid in large rooms or over and under the cedars. Sometimes two carpets are laid out side by side and covers the room completely like a floor carpet. These samples are called as Ushak pairs or Konya pairs among people. Because of their low quality they were used in villages around Konya, Kayseri and Niğde not in Ushak. Presumably the early samples were from the environment of Ushak and overtime similar samples seen woven in ladik, Karapınarregious with the name "pair carpet" and named as the Ladik Pair.

Ushak from 16th century until the middle of 20th century was one of the famous carpet centers of

western Anatolia. However from 1908 beginning from the carpet weaving of the oriental rug company (Inc. Oriental Carpet Manifecture)which was owned by the British in Ushak and its environmant, like all the western Anatolian rugs, Ushak carpet industry began to deteriorate and in the middle of the century has lost almost all its spaciality.

The actual change in Gördes and Ushak carpets began to increase when the British started to built the Smyrna Aydın railway and ask for rugs woven by order. In fact, the carpets lost their tradition and started the failure of Ushak and Gördes carpets. In the years the Smyrna and the Aydın railway was completed which the construction started 28 Semptember 1857 and ended in 7 June 1866, the British completed the railway which played an important role in the trade and transporting life of the Ottoman and at the same time established a business line for themselves. Three big carpet companies with central İzmir were founded in 1836 P.De Andrea, in 1840 habif and Polaka, in 1842 T. A. Spartalı. These companies since 1864 started carpet weaving by giving yarn and models in Ushak and its environments. They got hold of the production and export of the rugs in the Ottoman period and eleminated all the other rug companies.

Towards the end of the 19th century besides these mentioned companies with the establishment of Bristish companies named G.P. and Baker, Sydney La Fontaine, Sykes Co., the number of companies increased to six. The companies which arranges all the duties like spinning, yarn, colouring and fixing the order by means of the head of the villages and commisionedinstructers (temporary teachers) whom they had choosen in the villages, especially from the 1890's onwards carpets according to Europian taste with square shaped motifs and unknown to the Anatolia were woven and exported to Europe from Smyrna in the name of smyrna carpets. When they couldnt find pattern, they used the lace pillow, embroidery and hand processing motifs in carpets. This caused the corruption of Anatolian carpet tradition and even to vanish.

But there was an increase in production and trade of carpets in that period. As fort he example, the production was increased to 400,000 square metres in 1893 while the whole production in western Anatolia 150000 square metres in 1848[3] .

The acquirement of a lot money of the British companies attracted the attention of other Europian countries. First, an Austrian company established a large carpet factory in Ushak around 80 workers and increased its annual income to 12000 square metres. Then companies, engaged in manufacturing and exports, many of which reached is and in which Ottoman merchants participated to were established moreover, after the invasion of Anatolia by Greeks and the population exchange in 1922, the Greeks and Armenian who had learnt weaving when they were in Anatolia began to wave carpet in Greece. The Greeks who saw the potential, importance to carpeting and benefiting paid from the weakness in the economy of Anatolia. After the first World War, tried to wave carpets competing with the Turkish carpets. However the Greeks who didnt know carpeting after a short while especially in the economical crises all around the World which lasted until 1929, resigned from carpeting. The British companies who got hold of the trade of the agricultural products like grape and fig besides carpets in western Anatolia achieved great successes in a short time: by means of the offices (agencies) they established, they brought the carpets they ordered to be woven in approximately in 48 villages only in western Anatolia, with camels to Smyrna harbourand exported them to Europe. According to what the old represantatives in the villages who are still alived today, only in Gördes in a week 50 camel load of carpet (one camel load is approximately 300 kg) was woven and exported to Europe.

This mentioned carpet companyin its early years established carpet factories in Smyrna, Burdur, Isparta and Kırkağaç. This was followed by other carpet factories in different places in Anatolia. According to the statistics in 1913, in the factories

of the mentioned company besides Ushak, Gördes, Kula, Demirci (Manisa), Simav (Kütahya), Isparta, Eğridir, Burdur and Buldan (Denizli), there were 8165 carpet looms in total and were about 25257 workers. This company had a part of 90 percent in carpets exported Smyrna[4].

A while age of the Tanzimat period when the Ottoman Empire started to open up to Europe, in 1838 after Sultan Mahmut II signed treaties with countries like England, France etc. Trade became easier for foreigners in Turkey. After these years the industry became mechanised and as a result manuellabour became cheaper and many people became unemployed. In many centers like Pergamon and Ushak people looted the factories and events occured. After these event which were to be excepted as the first labour movement, many people remained unenployed[5].

Along with the Tanzimat, the Ottoman Empire began to seek for remedies to restore and revive in carpet weaving which was deterioatingeveryday and in those years besides the factories opened for various purposes in Istanbul, also in Smyrna, Afyon, Adana and Tarsus Factories for carpet yarn were established. In 1843, a fabric factory was established in Hereke. In these years carpets were woven by the Oriental carpet company in cities like İzmir, Ushak (Eşme, Banaz, Selanik), Manisa (Gördes, Kula, Selendi, Demirci), Kütahya (Simav), Muğla (Milas, Kayaköy, Fethiye), Afyon, Burdur, Isparta (Eğirdir, Gelendost, Yalvaç), Kırşehir (Kaman), Kayseri (Yeşilhisar, Bünyan), Konya (Ereğli, Karaman, Karapınar), Niğde (Bor, Çamaralı), Sivas, Maraş, Erzurum.

It is possible examine the Ushak carpets belonging to 18th- 19th centuries survived up today which we introduced and were able to detact by maching them with the samples of the classical period (16th-17th centuries) Ushak Carpets, in sub groups.

1.1.Lake Pattern carpets (central medallion type carpets)

1.2.Star type medallion carpets

2.Carpets without medallion

3.Carpets with wide background

4.Layered carpets- black carpets

4.1.Carpets of which the background is decorated with small medallions placed around a square or octagon (split patterned carpets)

4.2.Carpets of which the ground bias (hierarchical) placed and inside decorated with large floral patterns.

4.3.Carpets of which the ground is decorated with geometrical patterns arranged in shifted axes.

4.4.Carpets of which the ground is decorated with dark coloured large flower motifs.

5.Showl patterned carpets.

6.Pure prayer carpets.

1.Cental Medallion Carpets

1.1.Medallion- Lake Pattern Carpets (central-medallion carpets)

The carpets developed from the medallion- lake pattern carpets are called medallion carpets in the Turkish carpet art history. In the researches we had pursued for 40 years on carpets, we didn't find any carpet named as medallion carpet in heritance record and in official price books in the 16th century of the Ottoman period. But these carpets are called table carpets. People gave the name of the cloth on which they ate food or lay under the tray if they have, to their carpet, too. Today they use the same name. They call the carpet, they use for table, as table carpet. Probably since the beginning of the 20th century it is a name which the westerners applied with their interests to the Turkish carpet art. ıt became so after the Turkish researchers accepted it that way. Today there is no naming among people such as medallion carpet. People have learnt the word medallion (medaillon) which came from French after they saw the medal (medaille) give to veterans of the independence war and can't pronounce it properly. Today we call the central motif as lake in Ushak, Gördes, Kula regions and the carpets decorated with this motif as lake carpets. If the lake motif is more than one

the name of the carpet is expressed as two laked four laked carpet according to the number of its lake motifs. The early samples of the table carpets we intruduced are large. There is a large rhombus shaped centre on a red or blue coloured ground. The remaining section of the carpet outside the center are empty. The sadwork motifs on the short sides at both sides of the centre are quite big and splendend. The corners are decorated with quarterly star motif sor large floral motifs like in the Ushak star carpets. The side borders are decorated with plan tor flower motifs on white or light yellow ground. Some, just like the 17th century Ushak and Gördes carpets have Wide edges side by side and are decorated with large plant motifs. The colours are always of a contrasting colour: the ground is decorated with blue over red or red over blue motifs (Photo.1). In the 20th. century samples the ground is dark blue or red. There is a small rhombus shaped central in the middle. The corners are quite large and decorated with floral patterns. The colors of the ground and the central are contrary: red on blue or blue on red ground. The edges are wide and decorated with floral patterns. Blue, dark blue, red and White are dominating colours. From 1950 on the colours became pastel. In the early samplesthe sunburst shaped center becomes more decorative. The plant patterns are simplified and covers all over the ground intensively and the carpet becomes smaller(Photo 2).

1.Table- Lake Patterned Carpets

1.2.Star Shaped Table Carpets

The ground of the carpet of which the grounds are decorated with star motifs are decorated with one or two stars just like the Ushak star carpets of 16th-17th centuries. The patterns that forms the star in the old samples presents a similar characteristic with the dragon motifs which decorates the edges of the dragon carpets in 16-17th centuries. The inside of the table motifs which stars motifs are formed eight pointed stars is filled with plant and flower motifs (photo 3-4). In some samples there are green coloured motifs resembling dragon around

the star motifs (contour). The edges are decorated geometrically. The corners are ornamented with patterns similar to the motifs in the corners of the table carpets. In terms of colour, again is similar to table carpets. In the 20th century samples the warpyarn is cotton. The eight pointed star motif is no longer in its form.

2- WITHOUT TABLE- CENTERLESS CARPETS

Among the centerless carpets probably there ones that are woven four mosques, big houses or mansions are also available. In the sample we have introduced the ground is left blank and only the edges are decorated. The ground is camel- hair honey coloured. The edges with red or blue /dark blue background are decorated with big plant and flover motifs placed confusingly just as in the ushak carpets of the classical period. The corners are ornamented with brackets. But they are far from the forms in the old samples. Even in the samples which we estimate to be belonging to the 1950, the peach red colours which are seen in 16-17th century Ushak, milas carpets are dominating. However, in these samples the floral motifs used in the edges and corners are quite far from the features of the old ones (photo 5-6).

3- WHITE GROUND CARPETS

We have one sample from the white ground Ushak carpet available. There is no other similarity with the classical samples except the ground arrangement. The white colouredground is decorated with rhombuses placed on the bias (hierarchical) and inside filled with patterns of herbal characteristics. In the motif it seems that green is dominating. In the unique sample we have introduced a perception of linear motif is adopted while dragon motifs adorns all around the motifs in the chematically similar classical samples (photo 7).

4- LAYERED CARPETS- BLACK CARPETS

4.1. Carpets which the ground is decorated with small centers placed around a square or octogon (splitting patterned carpets)among the 14-15th.

centuryPergamon carpet there is a group of carpet which is called today by the people as layered carpet or plate (tabak) carpet. In these samples which are sometimes decorated with a single square motif or with a couple of square shaped motifs side by side inside the squares in the early samples were filled with animal motifs and in late ones with herbal motifs. There are two samples among the Ushak carpets we are trying to introduce one is in early 18- 19th centuries and the other is in 1950 as we estimate. In the first one there is octagonal shaped big lake (central medallion) motif inside which is decorated with geometrical motifs. In each of the four corners of the lake motif there are small square shaped ornaments like in the early samples of the same group. Inside of the are also ornamented with geometrical patterns. In the ground of the second sample octagonal shaped eight lakes are located decorated with herbal motifs placed on top of each other. Such patterned Ushak carpets are not found in the Ushak region but there are similar patterned carpets in Pergamon region and they are called as plate or still woven splitted carpets. The name plate is more used than the splitted. The square or the similar lake motifs are called plate and the carpets with similar patterns or flat- woven ones are called layered carpets. It is interesting that the samples woven in the Pergamon region in the past were also woven in the Ushak region after the classical period. However it is not true to think that woven products in Ushak are only used in Ushak region and those woven in Pergamon are used only in that region. We must not forget that the people who lived in both regions are nomadic and moving constantly (photo 8).

These carpets have four seperate samples according to their arrangements. However by the researchers in the future years new types can be found.

4.2. Carpets which the ground is bias (hierarchical) placed; inside decorated with large floral patterns.

There are many of this type available. These carpets in the way of its ground arrangement and patterns, is similar to the carpets known as the Holbein carpets as it is mentioned in the resources the first and second type of the 15- 16th. centuries Early Ottoman Period carpets. The motifs of these floral decorated carpets are placed octagonally and rhombic. Especially in those carpets which are similar to the second group samples of the early Ottoman period in terms of ground arrangement the rhombuses are filled with four leafed rumis and octagons are filled with large flowers with black coloured edges. The number of the flowers varies due to colors and lined in the ground sometimes in one row and sometimes in two or three rows. While the motifs are classical in the early carpets, the rhombic and octagonal schema disappears in the carpets belonging to the beginnings of 20th century. The ground is red and flowers are emroidered in black colour. In the samples belonging to 1950 the ground is colored in dark blue and dark black. But in the samples we estimate to have been woven in Kars of Eastern Anatolia the ground is green and the big flower which look like cabbege are in black colour. For this reason, they are called black carpets. The edges of the carpets are formed with narrow strips in a couple of rows or a wide strip similar to the edges of the classical Ushak carpets. The wide side border which is decorated by large flowers has a more emphasizing characteristic (photo 9-10). This group of the Ushak carpets are less known in Turkish carpet art history. There isnt any other earlier sample than the ones we introduced. The only sample given in resources is the carpet that decasedOktayAslanapa has put its photograph in his "Türk Halı Sanatının Bin Yılı" (Thousand Years of the Turkish Carpet History) book and which the background is decoratedwith five big /lovers. Mr. Aslanapa has introduced the 19th. century sample in İstanbul Vakıflar Halı müzesi as İzmir (Smyrna) carpet perhaps because there was the Word İzmir (Smyrna) in its museum information[6]. But in fact this is not an incorrect naming. These carpets which were asked to be woven by the Bristish in 48 centers in western Anatolia were exported to Europe from İzmir and all were called Smyrna carpets in Europe[7]. Among

the carpets which the VakıflarGenelMüdürlüğü (General Directorate of Foundations) collected from the mosques around İzmir in 1990 and stored in Izmir VakıflarBölgeMüdürlüğü (Izmir Regional Directorate of Foundations) many of them in good condition or torn which were selected by the juri which I was a member of despite objections of the staff of the museum of foundations that they are out of date, they have been registered and delivered to the authoritiez as carpets belonging to 18- 19th centuries having historical and ethnographical values. From 20th century on the black carpets changed to many different forms. The ground in the tween- carpets which became widespreaad in those years is completely black. They are decorated with oblique placed and herbal filled motifs of the early ottoman period pattern. Because it is both the ground and motifs black or dark blue it has become a tradition to call these carpets as black carpets. These carpets which at the beginning we widespread in Ushak and then in all western Anatolia, especially because of their poor quality until recently they were sold by peddlers. Mostly around Konya and because of being sold with six pillows it might have been called as "set carpet". It was especially laid in the homes of newly married couples.

4.3. Carpets of which the ground is decorated with geometrical patterns arranged in shifted axes.

In these carpets the ground just as in the flat weaving is filled with geometrical patterns like rhombus, hexagon and octagon inside decorated with herbal motifs, oblique placed and with twisted (hooked) edges. The rhombus which is placed obliquely mostly similar to the arrangement in the Principalities period carpets is arranged octagonally. The color of the ground is red, blue and dark blue. The motifs are blue if the ground is red and red if the ground is blue. Similar ground arrangement can be seen in every sample of flat weavings coming from the same period. Today in the entire weaving centers especially in around Manisa, Ushak, Afyon- Emirdağ, Niğde, Kayseri,

Konya, Aksaray, Yozgat, Çorum, Kırşehir, Malatya, Elazığ this weaving continues.

4.4. Carpets with dark coloured ground and decorated with big flower patterns

In this type samples the ground is filled with big flowers like cabbage. The bias placed flowers are contrary with the background: red on blue ground, blue on red ground[8]. There are samples in resourchesdated as 17th century and registered in I.T.I.E.M. with the inventory number 699 with red ground . But in the samples in I.T.I.E.M. the flower motifs are bigger and the background is red. Oblique appearance is more dominant in the arrangement of motifs in the background. After all the carpets we introduced have characteristics peculiar to Ushak region in Anatolian- Turkish carpeting. We estimate that they have been woven in 18th- 19th centuries. From 20th century on they are replaced by spreaded flower pattern carpets similar to the Isparta, Burdur carpets of the same period (photo 12- 13).

5. Shawl patterned carpets.

In these carpets the ground is ornamented with the patterns of the fabrics of the same name. Probably it was used as the exhibition carpet. As far as we know there isn't any samples of the former. There is one sample among the carpets which are the subject of our article. It gives the flat woven impresssion in these cedar sizes carpet samples (photo 14).

6.Pure carpets

There are many samples of the carpets in the Anatolian Turkish carpet art history which we are able to follow its development beginning from the Seljuks period. The 16- 17th. century samples of these carpets which were brought from AfyonKureyşbabaTekke and the Tomb of Kılıçarslan II and are exhibited in I.T.I.E.M. are found among Ushak carpets. There are some samples among the Kırşehir carpets also. The two prayer carpets belonging to Ushakregion which took place among the carpets we introduced might have been woven in 19th century by 18th century

tradition. Albeit in a torn condition it is important from the point of view that it shows the tradition of pure weaving in prayer carpets in the mentioned century continues (photo 15- 18).

7-Carpet industry today in Ushak

There isnt any carpet indusry today in Ushak. Carpet yarn and blankets are manifactured in factories mostly. Carpet weaving is made in the villages. Nearly all of the production is made through merchants and by order[9]. Around Ushak, especially around Eşme, Selçik and Banaz carpets like kilim, cicim, şili are woven which are called with the names where they are waved. In 19th century in Ushak region the British who holded the carpet trade, continued their commercial activities in flat ground clothings also. From the 1880's onwards dyes spoiled scientific dyes were used so the flat weavings in the region were coloured by these. This tradition continues today. Kilim (rug) is more common in Eşme region among flat weavings. Especially the villages in Tokmak, Kolankaya, Bozlar, Akçaköy, Fakı are famous with their weavings. In the former samples the material is completely wool. In today's rugs (kilim) cotton material is also used. Red, Brown, green, blue and white are dominating colours in rugs these are applied by mixing the synthetic dyes with natural ingredints and plant- derived dyes which the people called madder. In these samples which are similar to the Savaştepe (Balıkesir) region rugs red, black and white are dominating. These designs aligned side by side in rhombic shape and decorated with three or four medallions have geometrical characteristics. In rugs (kilim) girl (elibelinde) claw, star named decorations in (S) shape and motifs like grouse foot, köçek (dancerbay), lovelock, finger, cluster, hatchet are used. It is more known by the prayer rug and rug types. Among the weavings namazla (prayer rug) altınbaşkilimi (goldenheadrug), toplu rug and albaş (redhead) rug types are seen. It is said that in 1980's there were about 400 looms around Eşme which belonged to merchants and is some of them course rugs peculiar to Ushak and Kula region were woven[10].

Around Ushak, especially around Banaz and Selçik fabric with zili technique are more common. These samples mostly woven by the zili corded technique are decorated with small hexagon shaped medallions and with stars thatfills them. Some times samples adorned with rhombus shaped centers formed by small squares are seen. The material is wool. There are samples with cotton material in them too. There samples which the warp is woven from the wool of black sheep. Red, Brow, blue and white are dominating colours.

In Selçuk weavings with cotton material grey and purple colours are also seen. The samples are in types of floor layouts, prayer rugs, carpetbags, bags, carrier bags.

Beginning from 1970's the local traders, especially with the encouragement of the big carpet companies which were active in large cities, transferred all the weavings they collected from the villages, to these companies and all of them were sold to foreign countries. Some of these rugs, because of being thought that they were so wornout and old were left in the hands of some traders at that time. In addition, beginning from 1990's VakıflarGenelMüdürlüğü (the General Directorate of Foundations) by its own personnel or employed carpets experts recorded the carpets that had historical value in all the mosques that belonged to itself and collected them in centers like Konya, Kayseri, İzmir, Manisa, Aydın, Ankara. Once more a selection was made by their own personnel and faculty members they demanded studying on carpets (I was also assigned in the Konya, Kayseri, İzmir, Aydın squad. However because of I told most of the works are ethnographical and historical artifacts I was not assigned again). After then these carpets were distributed to foundation museums in Konya, Kayseri and Ankara as the central Office. Afterwards we learned that some of the carpets which they didn't like collected from the regions, were sent to central Asian Turkic Rebublics and some sold to carper traders in Antalya etc. Later I have seen some of the carpets especially found

and recorded in İzmir, in carpet dealers in Antalya. The carpet traders told that they were sold by auction by the General Directorate of Foundations.

8-Assessment and Conclusion

Ushak carpets considered in the classical Ottoman period carpets, in resources after 17th century although they are represented as their period expired and centers like Gördes and Kula took their place, it is understood from the carpets found in recent years that Ushak carpets did not disappeared and conserved their properties until today[11].

The table- lake patterned (medallion) carpets among the carpets we introduced are similar to 16-17th century classical samples whether they are round or star patterned. In those years the table lake motif used fort he first time in Ushak carpets in the Turkish carpet art history, maybe for the reason that it was ordered by the palace was appreciated by the people. Despite that the palace abondenedthe carpets with this pattern in the middl of 17th. century it became the favorite pattern in Anatolia especially in centers like Manisa, Kula, Gördes of the Ushakregion. From the date mentioned, starting from centers like Kozak and Yunddağ it has spreaded throughout Anatolia and was woven until the middle of 19th century. This type pf carpets even it has ended in Ushakare still being waved in centers like Demirci, Kula, Gördes of Manisa. In Ushakafter 17th century it has become a fashion to weave carpets without table- lake motif. Probably these carpets which are woven for mosques or similar places are large and without any pattern.

Therefore they have a plain appearance. Only the side sections are decorated similar to the Ushakmedallion carpets. The colours of the carpets are bufl or beach- red which were fashion in the carpets of the palace in the classical period and afterwards in Gördes and Milas carpets.

These carpets which were woven until the middle of 20th century after that time lost their specialities. The colours of the early samples turned to dark Brown, green and in the patterns motifs which look like real became common.

The white ground Ushakcarpets which is the well known group of the classical Ushakcarpets weaved in 17th century maybe the bird and dragon motifs were kept in people's minds kept weaving in later years. The sample we dated to be as the end of 19th century and beginnig of 20th century, among the samples introduced, is important from the point of view of expressing this tradition has continued until the mentioned time. We found many samples of this type in western Anatolian carpets.

Among the carpets which are subject of our article, there are examples which the ground is filled with geometrical patterns like square, rhombus, hexagon, octagon and placed obliquely. In Turkish carpet art, the ground is divided into squares like the Pazırık carpets. This arrangement seen also in the Seljuks and Principalities period carpets attracts more attention in western Anatolia, especially around Pergamon. It was also seen previously around Konya, the capital of Seljuks. Among the carpets we introduced there are samples which are similar to the carpets of both the Principalities and early Ottoman periods. In the late samples of these carpets which have the same ground arrangement of the early Ottoman period carpets, a sheme is seen which is called tabak (plate) or tabakalı (layered) carpet among the people. Just as the classical Ushakcarpets were woven around Pergamon (Kaz Mountains, Kozak, Yunddağ, etc.) the tabakalı (layered) carpets were woven around Ushak in 18-19th centuries. However, while the red and blue colours were common in the carpets woven in the early period, in the late period dark blue and black colours were used likened to the colours of Kömürcü Kula carpets which were probably common in Kula in those years. Especially in the Ushak region in the early samples dark blue carpets and in the late samples carpets black coloured and decorated with

large cabbage like flowers were woven. Today each one of these flowers is called as lake around Ushak, Gördes and Kula, the carpets and flat weavings are expressed with the number of lakes they have (four laked, six laked carpet/rug). Because blackcolour is dominating in the lake patterns and edge sections, they are known as black carpets among people even though they are named as Smyrna carpets in publications[12]. Of course because of all the of the carpets woven in western Anatolia in 12th century were exported from Smyrna they are introduced as Smyrna carpets by Europans in 20th. century samples black became more common, especially in the carpets called the Ushak pair it has become more intense. The ground scheme of the layered black carpets which are decorated with geometrical patterns lined up in shifted axes expresses an arrangement which can be seen in all Anatolian carpets and rugs: geometrical embellishments such as square, rhombus, hexagon and octagon fills the ground in a oblique manner. This is just the transfer of the motifs in flat weavings to carpets. This can be explained in two ways: first the ones who knew how to weave carpet knew to weave rug also and they used the same patterns. Second, it may be a stronger possibility that when the British companies didn't like the motifs used in the carpets they ordered for weaving in western Anatolia region, or wanted a different motif to be used either they brought a motif or people compulsorily in order to find a new pattern they used even the canvas patterns as carpet motifs. Therefore the motifs of weavings like rug, cicim and zili might have been transferred to carpets.

The layered carpets- black carpets of which the ground is decorated with flower patterns are the samples of classical Ushak carpets with similar patterns continued in the later years. In the colors the general chracteristics of the classical period carpets is dominating.

There is no shawl patterned carpet among the Ushak carpets we know. However, it is used in flat weavings also. In 19-20th. centuries probably after the demands of the British companies to weave carpets with different patterns, it was used in flat weavings, carpet and similar weavings. The sample we have introduced is a carpet remaining from those years.

It is a tradition to weave prayer carpet in Turkish carpet art history. Again to weave safseccade (pure rug) with alter motifs side by side to lay out in mosques etc. is a continuation of this tradition. Among Ushak carpets safseccade similar to the ones of the Seljuk and Principalities period continued to be woven beginning from 16- 17th. centuries. This tradition lasted until today's factory made carpets came up. These two samples among the carpets we found though they aren't all, is important from the point of view that it shows that this tradition is continuing after the classical period in Ushak.

Just in one carpet seller in Antalya, after being appointed by the court as an expert by chance, we found 20 carpets belonging to Ushak region among 1000 carpets velonging to various regions. These carpets which the majority we assume to be woven between 18- 20th. centuries are the samples of the carpets of post classical period and late period Ushak carpets that had come until today having the characteristics of 16- 17th. CenturyUshak carpets and though some of the does not have the exact characteristics. In the studies we have contucted for nearly 30 years around Smyrna, Pergamon, Manisa, Ushak, Gördes and Kula regions, these carpets which the people owned but not found in mosques, between 18- 20th. centuries besides showing that Ushak carpet weaving has spread over a wide area outside Ushak maybe these carpets which the carpet traders collected from people before us, is an examplary outcome in terms of what fate resulted in Ushak carpets and Turkish carpet art.

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Photo.2- Table- Lake Ushak Carpet, 308 x 220 cm. XIX-XX. century, woolen carpet, from H. Börekçi, B.Deniz.2012.

Photo.3- Table- LakeUshak Carpet(star shaped patterned) 375 x 615 cm., woolen carpet, XVIII.century, from H. Börekçi, B.Deniz.2012.

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ARTISTIC VALUE of PRINTED MUSHAFS

Fatih ÖZKAFA

ABSTRACT

It will be attempted to evaluate the major developments of Qur'anic calligraphy from the revealetion of Qur'an to present day in this article. In this context, significance loaded calligraphy of Qur'an in Turkish and Islamic history, precisions and difficulties in the calligraphy of Mushaf and calligraphers who have inscribed a great number of Mushafs in history. Manuscript of Mushaf analysis and criticism require specialists in different branches since debates on Qur'an recitation have important role in the spelling of Qur'an, at the same time, calligraphers, illuminators and bookbinders' artistic experiences exhibit. So it will be wise to study the present manuscripts of Mushaf from a broad prospect. of Mushaf's aesthetic conditions directly. In this article, we will emphasize to important topics during the studies about manuscript of Mushafs. Moreover, we will refer to the printed Mushafs encountered today since the first editions of Mushaf in Ottoman.

Key words: Qur'an, Islamic Calligraphy Art, Illumination Art, Calligrapher, Bookbinding, Printed Mushaf, Aesthetics.

1. Introduction

The Qur'an, which was preserved by writing down verse by verse or surah by surah as they were revealed to Islam Prophet Muhammed (p.b.h.) and also through memorization, and which was complied by Abu Bakr (may Allah be pleased with him), has been copied by scribers, copyists and calligraphers for centuries. However, it was not until the invention of printing press and its introduction to Europe, many countries and finally to the Ottoman lands, that it started to be published.

Mushafs copied in naskh script, which is an elegant and smooth inscription and convenient for reading fast, were the most preferred Mushafs for printing.

Therefore, calligraphers, who became famous in naskh script, which are also known as "hâdimü'l-Kur'an", were the most preferred ones for printing press. In this context, especially the Mushafs of the great calligrapher of the XVII century, Hafız Osman and those of the others who followed him were met with approval and were printed many times. In addition to them, from time to time prestigious printings were also made with artistic concerns from rather than for reading purposes.

In this study, some important Mushafs which has been printed since earlier times, will be assessed in terms of classical arts. As assessing all Mushaf printings comprehensively will be too large to handle within the scope of this study, the Mushafs, which we believe to be specially focused on, will be taken into consideration. The photograph references were given only for the Mushafs which are not available in our archieve. For all other Mushafs, the copies available were examined or their photographs were taken.

2. The First Mushaf Prints in Europe

Although it is generally accepted that printing was invented by Gutenberg in the mid 15th century, the exact date of invention and the first printed book is a controversial issue (Gündüz, 1978: 335).

There is different information in various sources with regard to where and when the first Mushaf was printed. It is stated that the Qur'an was first printed by a pressman called Paganini in Venice in 1530. However, the copies of the print were collected by Pope Clement VII and were set to fire. In European countries, printing of the Qur'an was undertaken with economic and political concerns, and also with the aim of realizing colonialism efforts. Furthermore, the Qur'an was printed in 1543 in France. When the Qur'an was printed in Paris together with its translation inscribed in Latin alphabet, it was the reign of Suleiman the Magnificent (1494-1566). French King Francois (1494-1547) was defeated and was taken as prisoner by the German Emperor Charles Quint in Pavia

sought the patronage of Suleiman the Magnificent with the help of his mother and was liberated.

One of the earliest and important Qur'an printings in Europe was the print in Hamburg in 1694. This printing was reprinted five times between the years 1834 and 1853. In 1698, the Qur'an was printed by an Arab language and culture expert Ludovico Marracci (1612-1700) in Padova in Arabic and Latin in two volumes. As there were bitter accusations about Islam and the Prophet in the first volume of the book, its printing was encouraged by Pope Innocent XI, who was a Turk hater.

The Qur'an was also printed in Wittemberg in Germany in 1708, in Amsterdam in 1786, in Dublin in Ireland in 1785, in Leipzig in 1934 (the same print was repeated in 1842, 1855, 1867, 1870, 1881 and 1893), in 1881 in Frankfurt and in London in 1833, 1871, 1875 and 1881. The Qur'an and its translation was also printed and given away by Russian Czarina Catherine II in 1773, 1779, 1787, 1790, 1793, 1796 and 1798 to win Muslims over after the invasion of Crimea. However, this had an unexpected result: many Christians converted into Islam.

The printing of Qur'an in Crimea started in 1801 and printed annually till 1842. In 1911, flawless Qur'an copies were printed in Bakhchysarai in Crimea.

In France, a copy of the Mushaf al-Sharif written in Hafız Osman calligraphy was printed. Most of the copies of this printing, whose inscriptions have not been printed duly, were brought to Istanbul and were put up for sale.

3. The First Mushaf Prints in Islam Countries

Other than the Qur'an printings in European countries, various Qur'an prints were also produced in Islam countries. In India, the first Qur'an was printed in Lucknow in 1850. Later on, it was printed in 1852 in Bombay. It was printed together with Zemahşeri's Kesshaf's Interpretation in Calcutta in 1856. In 1857 it was printed again in

Calcutta and in 1863 in Calcutta and 1863 in Delhi. In Egypt, the first printing press was introduced in 1798 during Napoleon's invasion. In the following years, Egypt Governor Kavalalı Mehmet Ali Pasha (1769-1848) founded the Bulak printing house and printed prominent Turkish works. As Turkish was considered important in Egypt, which was then a state of Ottoman Empire, the first official newspaper "Vekâyi-i Mısrıyye" was printed in 1828 in Turkish. The first official newspaper of Ottoman State, "Takvim-i Vekâyi" was printed in 1831.

The Turkish translation and interpretation of Qur'an (Al-Tibbyan Fi Tafsir al-Qur'an) was first printed in Arabic letters in Bulak printing house in Egypt in 1841. The first Qur'an in Arabic was printed in 1864 and it was based on the Mushaf by Uthman ibn Affan. In the following years, many Qur'ans were published. Qur'an prints as small as stamps were even tried (Gündüz, Mahmut, The First Qur'an Prints, p. 36-39)

4. Mushaf Prints in Ottoman Era

In 1587 Sultan Murad III enacted a decree which allowed Arabic books published in other countries to be sold in Ottoman lands freely. In Ottoman, the first printing house was built by Ibrahim Muteferrika under the reign of Sultan Ahmed III when Damat Ibrahim Pasha was the Grand Vizier during the Tulip period in 1727. In the report submitted to the Sultan, the following reasons were listed for the building of a printing house:

- Books will become more affordable and reproduced easily; thereby enabling the knowledge to be spread among both the educated class and public; that is knowledge will be spread among large masses,

-It will facilitate reading as printed letters are standard,

-The indexes to be added to the books will make it easier to find the topics sought in the book,

- Religious books spreading everywhere will

possibly increase the number of converts to Islam,

-As it is a profitable job, there is the danger of Westerners' printing some Arabic, Persian and Turkish works without considering misinformation and with Western manuscripts and selling them throughout the Islamic lands (Gündüz, 1978: 342).

After printing house was founded in the Ottoman Empire, Vankulu Lugat (Dictionary) was the work printed in 1729. As fatwa was necessary for this, the first fetva allowing book printing was given by 57th Sheikh al-Islam Yenişehirli Abdullah Efendi. Although there are some sources which claim that it was the 51st Sheyhul Islam Ebezâde Abdullah Efendi (d. 1714), who gave the fatwa (Keskioğlu, 2010: 145), we are of the opinion that the view that it was Yenişehirli Abdullah Efendi (d.1743), who was the Sheikh al-Islam between 1717 and 1730, who gave the fatwa for the first time when the Ebezâde's death date is taken into consideration (Gündüz, 1978: 343).

After Patrona Halil Riot, printing activities limped for a short time and in 1784 in hatt-ı shariff composed by Sultan Abdulhamid I in 1784, improvement and spread of printing was ordered (Keskioğlu, 2010: 144-145).

Attributing Ottoman Empire's seemingly falling behind in printing Mushaf and religious works to a view against science would be unjust. Especially, the tradition of writing a holy book like Mushaf-ı Shariff by an artist, a calligrapher, was the manifestation of importance and respect attached to this divine text. Printing of divine text with printing machine was considered as underestimating its holiness or as a sin by pious people. Besides, there were thousands of calligrapher and copyist who made a living only by copying Mushafs and religious works. In the late XVII century, there were many people who made a living from sub-sectors like illuminating, binding books, producing sized paper for calligraphy, ink and inkwell production. Leaving so many craftsman unemployed would pose a danger for the peace and wealth of the society. The guilds of these craftsmen and professions did not duly want the building of a printing house. As a matter of fact, at the end of the XVIIth century, it was stated in a book by Luigi Ferdinando Marsigli that there were 90 thousands of craftsmen and professionals who worked in these sectors (Gündüz, 1978: 339-340). Therefore, it would be more appropriate to attribute late introduction of Mushaf printing in the Ottoman Empire to the above mentioned social and cultural reasons.

There is controversial information with regard to the calligrapher and date of publication of the first Mushaf printed in Ottoman Empire. This controversy possibly stems from the different dates of Mushafs printed with and without official permission. Some sources stated that the first Qur'an was printed in Şekerzade Mehmed Efendi (d. 1753) calligraphy in the Ottoman Empire in 1874, which was printed with official permission (Derman, 2002: 202; Serin, 2003: 145). In some sources, this date is also stated to be 1871 (Keskioğlu, 1967: 121-139; Keskioğlu 2010: 146-147). However, according to M. Serin, the first Mushaf printed in Istanbul was the one printed with Hafız Osman's Ali el-Karî spelling in 1871 (Serin, 2010: 6; Serin, 2006: 251). U. Derman verbally reported from Ord. Prof. Dr. Suheyl Unver that a non-Muslim printed Mushaf el-Sharif in Şişhane, Istanbul without official permission.

As a result, necessary discussions were made in the Ottoman Parliament and it was officially decided that the Mushaf el-Shariff written by Şekerzade Mehmed Efendi in Madinah to be officially printed in Matbaa-i Âmire (the printing house). Nearly 450 years after the invention of printing and 150 years after the introduction of printing in the Ottoman Empire, it was officially printed in 1874 in Istanbul.

5. Mushaf Prints after the Ottoman Period

Since the first printed Mushafs, many Mushafs by various calligraphers have been printed. Other than Mushafs imputed to Uthman ibn Affan (May Allah be pleased with him), Mushafs written by Sheikh

Hamdullah, Ahmed Karahisarî, Hafız Osman, Kayıshzade Hafız Osman Nuri, Kadıasker Mustafa İzzet Efendi, Şevkî Efendi (according to Mehmed Özçay in some sources inadvertently stated to be from Pazarcık but actually from Kızanlık) Hulusi Efendi, Hasan Rıza, Hâmid Aytaç have been printed as facsimiles or at various sizes. Besides, recently Mushaf al-sharifs written by alive calligraphers like Mehmed Özçay, Hüseyin Kutlu, Fahrettin Bilgiç, Re'fet Kavukçu, Muhsin Demirel, M. Arif Vural are also available.

5.1. Mushafs Attributed to Uthman ibn Affan

The Mushaf al-Sharif in Topkapı Palace Museum and attributed to Uthman ibn Affan was printed by IRCICA in 2007 (Photograph 1). The original copy of one of the oldest Mushafs was given to Sultan Mahmud II as a present by Egypt's governor Mehmet Ali Pasha in 1811 and was protected in the Chamber of the Blessed Mantle. In 1984, it was sent to Suleymaniye Library for repair, which took 3 and a half years.

Another Mushaf which was brought from Aghia Sopia Library to Turkish and Islam Works Museum in 1912 and was also attributed to Uthman ibn Affan was examined by Tayyar Altıkulaç in comparison with other Mushafs attributed to Uthman ibn Affan. It was printed in two volumes by the Islam Research Center (ISAM) in 2008 (Photograph 2). In the introduction part is a comprehensive examination by Tayyar Altıkulaç, who prepared this edition for publication. This analysis featured important information about some spelling differences in the Mushaf, the issue of Resm-i Osmanî spelling and the features of Mushaf attributed to Uthman ibn Affan (Altıkulaç, 2007: 21-109).

The third Mushaf attributed to Uthman ibn Affan, the Cairo copy, was prepared for print by Tayyar Altıkulaç and printed by IRCICA in 2009 (photograph 3-4). The book, printed in two volumes, included facsimile of the original kufi calligraphy, the verses in modern Arabic letters and the differences between it and other copies attributed to Uthman ibn Affan. In the introduction part, there is a comprehensive text about the development of Arabic inscription, the preparation of the first Mushaf, Mushafs attributed to Uthman ibn Affan and the Mushaf copies attributed to Ali ibn Abi Talib.

5.2. The Mushaf Attributed to Ali ibn Abi Talib

The Yemen copy attributed to Ali ibn Abi Talib was also prepared for publication by Tayyar Altıkulaç as a continuation of the series of Mushafs attributed to Uthman ibn Affan and printed by IRCICA in 2010 in Istanbul (Photograph 5).

Through comparisons of these very important copies of Mushaf attributed to Uthman ibn Affan and Ali ibn Abi Talib word by word and letter by letter and their sequential prints, it has been proven that these Mushafs are absolutely parallel. Except for small and not fundamental spelling differences, there is an absolute agreement between these Mushafs, which is a manifestation of the miracle that Qur'an will be protected till the doomsday.

5.3. Ahmed Karahisarî Mushaf

Ahmet Şemseddin Karahisari (d.1556) is known as Karahisari as he was born in Afyon Karahisar and nicknamed as "Shams al-Khatt" (The Sun of Calligraphy) because of his prodigy in calligraphy. He is one of the seven calligraphers of Anatolia, who are known as "Esâtize-i Rûm".

Karahisarî, who trained himself in calligraphy during the reign of Sultan Bâyezid II and Yavuz Sultan Selim, excelled in calligraphy during the 46 years reign of Suleiman the Magnificent. After Yâkût style was passed in the art of calligraphy with Sheikh Hamdullah and also after the development of a new style unique to Ottoman, Yâkût style was rallied with Karahisarî style and this style continued for a while. Therefore, he was also called as "Yâkût-ı Rûm". Karahisarî, whose unique and interesting designs and compositions are suggestive of his being a great artist in jaly thuluth, muhaqqaq, muthanna and musalsal inscriptions.

Other than five Mushafs he wrote, he also produced many works like Surah Al-An'am, a magazine of prayer and muraqqa. One of his Mushafs can be duly argued to be the most artistic of all Mushafs ever both in terms of calligraphy, illumination and binding. In our study, besides the original copy of the Mushaf, which is preserved in the Topkapi Palace, the oldest and newest copies of Mushaf will be analyzed comparatively in terms of their artistic value.

The Mushaf al-Shariff Ahmed Karahisarî wrote for Suleiman the Magnificent, is the most reputed manuscript in terms of its inscription, illumination, binding and size. The size of this Mushaf al-Shariff in the Topkapı Palace Museum Library (The Blessed Mantle, no. 5) is 61,5 cm by 42,5 cm is composed of 299 sized and vassâleli leaves. Except for some leaves, there are a total of 13 lines in each page. The colophon part is left empty. However, the style of inscription and charity registry suggest that the Mushaf belongs to Karahisarî. However, it is seen that the inscription style has changed after the page 220, which make us think that Karahisarî could not complete the Mushaf he started because of his old age and the Mushaf was completed by his adopted child, disciple and most important representative Hasan Chalabi.

From the records in the charity foundation, it is seen that it is preserved in the treasure and devoted to the Chamber of Blessed Mantle by Sultan Mustafa II in 1107 (1696) to be recited. The text of the Mushaf was inscribed with Yâkût contexture in which aklâm-ı sitte (the six scripts) are used in combination. The first line is written with muhaqqaq, five scripts are written with naskh, one line with thuluth, five scripts with naskh, and the last line is designed with muhaqqaq calligraphy. The naskh scripts were kept shorter compared to thuluth and muhaqqaq scripts. This Mushaf is a masterpiece, which is the result of the long and harmonious efforts of a team of vassals, tarrah, craftsman who prepared vassâl, tarrâh, cetvelkeş, golden gilts and colors who worked under the supervision and control of

the chief muralist in the embroidery house in the palace. In the illuminations, Kara Memi style was applied with great success. In the expenses register with regard to Ahmed Karahisârî Mushaf-ı Sharif, which is kept in the archive of Topkapı Palace Museum and which belongs to the period of Murat III between 12 Ramazan 992 (17 September 1584) and 25 Recep 1001 (27 April 1593), it is understood that the illumination and bindings continued during the reign of Sultan Murat. The blessings for the craftsmen who contributed to the illumination and binding mentioned in a filori book which belongs to the early years of Mehmet III reign 27 Ramazan 1004 (25 May 1596), which indicates that the illumination and binding works were completed on this date. Ali Çelebi, Usta Câfer, Nakkaş Hasan and Nakkaş Mustafa played role in illumination and binding of the Mushaf. The zahriye of the Mushaf, which was inscribed with unprecedented elegance and was richly illuminated, is in the shape of medallion. The first titles and the last two pages are decorated with plaster illuminations. In different designs, after two pages from leaf 5 to the end of Mushaf, each page is illuminated with four koltuk illuminations. A total of 2360 koltuk designs corresponding each to other are the same in some places; different designs and colors were incorporated with the beauty of the calligraphy.

The facsimile of the Mushaf with salbek rosette, braces, mikleb and largely embroidered black leather binding was reprinted in Italy in 1981 and by the Ministry of Culture in Ankara in 2000. In this print, the size of the Mushaf was reduced (48 by 33 cm). Besides, unfortunately the ideal level in terms of the quality of paper and color contrast has not been achieved (Photographs 6-7). However, after 5 years of rigorous work by Classical Turkish Arts Association, it was reprinted under the auspices of T.R. Presidency in 2013 and its binding was completed in 2014. It was introduced to the art circles and public on 27 February 2015. A special scanning device was brought from Germany for this print. Paper with the similar texture and quality of the original copy was imported from Italy (Serin,

2015: 67). With rigorous work, the gold and paints used in illumination were flawlessly reprinted with the same quality as in the original copy. Finally, it was protected with its spectacular binding and in its special bag. Thus, the prints of this masterpiece whose original copy is preserved in the Topkapi Palace have been presented to art lovers as another masterpiece. It can be duly argued that this print is the highest quality, magnificent and the most aesthetic printed Mushaf ever (Photograph 8).

It is preserved in Topkapı Palace, Turkish and Islam Arts Museum, Suleymaniye Library and Istanbul University Library, in various museums, libraries and collections. It is also known that prints of such beautiful manuscripts that await to be presented to the service of public. For example, one of them is the gorgeous Mushaf by Mehmed Şevki Efendi, who gave thuluth and naskh script a clear and fluent harmony in the latest period of the Ottoman Empire. It is now being prepared for print. We hope that this print be completed in the shortest time possible and long-time yearnings of calligraphers end with good news.

5.4. The Mushaf Inscribed by Hâfız Osman

The print of Mushaf, which was inscribed by Hafız Osman, one of the most important masters of thuluth and naskh scripts (1642-1698) Hijri 1094 (Christian Era 1683), is one of the most important printed Hafız Osman Mushafs (Photographs 9-12). In the binding of this print is an intensive ornament composed of rumi patterns. The ruler and guilloche parts of the superscription illumination are golden brown, the side parts were printed in blue ink. The ornamented parts in the inner pages (the beginnings of surahs, roses etc.) are black. However, around the inscription are red ruler lines. The name of the illuminator is indicated as "zehebehû Hasan". This Mushaf was written in naskh script, which as famous as Hafız Osman. The nature of pencil was spoiled in some letters and words and the inscription could be printed roughly. At the end of Mushaf is an analysis credentials signed by the imams of the

Fatih, Şehzade mosques and some other mosques in Istanbul.

5.5. The Mushaf Inscribed by Kadıasker Mustafa İzzet Efendi

The Mushaf, which was written by famed Ottoman Kadıasker Mustafa İzzet Efendi (1801-1876) was printed by Agency Turkish Printing House in 1979 and its original copy is available in Turkish Islamic Art Museum with the registration code T-406. A committee of experts examined all of the 1280 Qur'an copies in the Turkish museum. The committee was composed of calligraphers like Necmeddin Okyay, Turkish and Islamic Arts expert Halim Baki Kunter, Distinguished Ord. Prof. Dr. A. Süheyl Ünver and M. Uğur Derman. The idea of printing such a Mushaf, which is accepted as an artistic masterpiece with the consultation of the committee, was realized in line with the wish of Hacı Rezan Evliyagil.

This Mushaf, which was written by Kadıasker in naskh script, was illuminated by bookbinder Hacı Ahmed Efendi. In addition to Mushaf's artistic value, it also has historic value because it is the Qur'an which was given by Sultan Abdulhamid II to Mushfiqa Kadin Efendi as a wedding present.

Before the printing of Mushaf, it took a decade for the Board of Directorate of Religious Affairs to accomplish rigorous analyses and revisions. The colophon page was written by Hamid Aytaç when he was 90 years old. However, Necmeddin Okyay and Halim Baki Kunter, who made a great deal of contributions to the printing of this Mushaf, passed away before the completion of this print.

The page size of the printed Mushaf is 19 cm by 12,5 cm and the inscribed part is 12cm by 6,8 cm. In accordance with proportions of classical Ottoman Mushafs counterparts, the shorter side (12,5 cm) and the longer side (12 cm) are almost equal. This Mushaf, which has 699 pages, was not written as âyetberkenar (sahife tutar). In other words, each page does not started with a verse. The

text inscribed in black ink and the pronunciation marks like med and secavend are written in red ink (Photograph 13).

The translation of the charity text into English, which was inscribed by Kâmil Akdik in packed jaly thuluth with a beautiful calligraphy as nesting lines (Photograph 14) at the end of Mushaf is as follows:

"This Mushaf is a donation and endowment of the pure soul of the Majesty of the Firdevs-i Âşiyân Veteran Sultan Abdulhamid II to the lordship of Mushfika Kadın Efendi, who is one of the women of the highness of Musharun Ileyh Efendi to be recited. 29 of Şa'bân el-Muazzam (The Holy month of Saban in Hijri calendar), 1337"

On the binding and casing of the printed Mushaf is a gild figure of rosette, salbek and braces on brown background. In these adorned areas, which is surrounded with small awl-shapes, , is a decoration composition with rosebud, leaves and cinque motifs. In the Sertab part, the 77 to 80 verses of al-Waqiah packed with thuluth script is written: "Allah SWT said: Indeed it is a noble Qur'an. In a register well-protected. None touch it except the purified. It is a revelation from the Lord of worlds".

In the protection and inner side of the cover page is a rosette ornament, which is similar to the rosette ornament on the binding, on the golden shoved paper ground. On the heading pages, an illustration with gilt background is placed within the capabilities of the printing at that time. The illustrations like roses at the beginnings of surahs, verse stops and sajdah signals were also printed within the capabilities of the time but meticulously.

5.6. The Mushaf Inscribed by Muhammed Emin Rushdî

One Mushaf printed by Republic of Iraq Pious Foundation Directorate before the Mushaf by Hasan Rıza is the one Dby calligrapher Hafız Muhammed Emin Rushdî, which was completed in 1236 Hijri (A.D 1821). Its original copy was donated to the

tomb of Cüneyd-i Bağdadî by the mother of Sultan Abdulaziz. The Baghdad printing of the Mushaf by Hasan Rıza, about which more details are presented below, is of the same qualities with this Mushaf in terms of illustration (Photograph 15).

5.7. The Mushaf by Kadırgalı Mustafa Nazif Efendi

One Mushaf inscribed by Kadırgalı Calligrapher Mustafa Nazif Efendi[1] during the reign Sultan Abdulhamid II was printed in Matbaa-i Osmaniyye (The Ottoman Printing House) in hijri 1305 (A.D. 1888). The paper size of the mentioned Mushaf is 12,5 cm by 18,5 cm, the inscribed area is 6,5cm by 12 cm. In terms of quality of inscription, this Mushaf is written beautifully in naskh script unique to the calligrapher, it is not comparable to the quality of Şevkî Efendi in terms of inscription tough. It is pretty beautifully printed and the ornament of binding reflects its period. In the inner pages, the arasuyu and thread parts are gilt rulers (Photograph 16-17).

5.8. The Mushas inscribed by Kayishzâde Hafız Osman Nurî

Burdurlu Kayışzâde Hafız Osman Nuri Efendi (d 1894) is one of the most prolific calligraphers. It is written in some sources that he died before he completed his 107th Mushaf. Some of these Mushafs were written with free page design some were inscribed with âyetberkenar contexture. In this study, two copies from Kayışzâde's Mushafs are given place.

5.8.1. The Âyetberkenar Mushaf by Kayishzade

Kayishzade Hafız Osman Nurî Efendi is one of the calligraphers whose Mushafs are printed very many times especially in Turkey. The âyetberkenar Mushafs and their beautiful calligraphy are the reasons why Burdurlu Hafız Osman Nuri was preferred. Kayishzade's Mushaf that we will examine in this study, is printed for the second time by Turkish Religious Foundation in 2010 (Photograph 18).

1-Kadırgalı Mustafa Nazif Efendi is contemporary with him and should not be confused with Mehmed Nazif Bey, who is famous for his jelly inscriptions.

The inside of the cover of the binding is ornamented with rosette and tulip mottlings but does not feature classical Turkish motifs. Inside the rosette pattern in the protection page is the 77th to 80th verse of al-Waqiah "Indeed it is a noble Qur'an. In a register well-protected. None touch it except the purified. It is a revelation from the Lord of worlds", which was written in an unpleasant thuluth script.

The motifs used both in the binding and the protection, zahriye pages and the motifs in the titles and the beginning of surah are far from classical art understanding and cannot be considered as "illumination". A holy book like Qur'an, which is to reflect the particulars of Islam civilization is not to be printed carelessly. If it is considered that such motifs will make the printing more beautiful, it is a wrong conviction. To the contrary, most of the time they cast a pall on the beauty of the calligraphy and make the printing unpleasant. Therefore, it would be more appropriate not to attempt any illumination. As a matter of fact, even if it is not religious obligation to print Mushaf with beautiful illumination, it is a national obligation.

In the zahriye page is a Basmala in the form of tughra. It is of course normal that a good writing to be at right place. However, the printing of a Basmala at the end of the same Mushaf is not appropriate according to traditions and not logical.

In this printing of Mushaf, yellow gilt is preferred at the surah beginnings, in the rose drawings, rulers and verse stops and no other color was used. Other colors are used only in the serlevha. However, as it is already mentioned, illuminations which do not comply with classical or late period illumination understanding are filled with various colors. The artistic significance of this print is that it is written by Kayishzâde Hafız Osman Nuri Efendi in a beautiful naskh.

5.8.2. Kayishzade's Mushaf in Zarrab's Collection

The best Mushaf among the printed Kayishzade Mushafs so far is the one printed in Istanbul in 2014 by Bilnet Printing Corporation. The original copy of the collection is found in Rıza Zarrab's collection. This Mushaf, which was prepared for print by art director Ahmet Taner Özer with great care, has been published by keeping its gorgeous inscription and its avant-garde illumination intact. The color, texture, basis weight of the paper used in print is very successful and special care was given to its binding.

The size of the Mushaf which directly starts with serlevha without zahriye page is 21 cm by 31,5 cm, and the inscribed area is 12 cm by 21 cm. This copy which is considered as the most beautiful one among the 106 Mushafs written by Burdurlu Kayishzade Hafız Osman, is not written with âyetberkenar contexture. The harmonic style among all pages and lines emerged under the influence of this freedom. The Mushaf is written in pretty smooth, solid and symmetrical naskh script from the beginning to the end. It is a work that can be taken as an example by calligraphers in terms of beauty of letter and line design (Photograph 19).

Many works by our famed calligraphers, which have not come to light, are to be served to the benefits of public with such careful and quality printing. It is especially necessary today as many publishers, who are not aware of the beauties of such a big civilization interwoven with delicacies, launch thousands of strange, even tragic printings to the market. With a populist understanding, there are some scholars, who unfortunately lack "sound pleasure" and "consciousness of civilization", argue that the Mushafs inscribed by some calligraphers are unreadable and that all Mushafs are to be only typed on the computer they can even present such views in symposiums.

5.9. The Mushafs Inscribed by Hasan Rıza

Hasan Rıza Efendi (1848-1920) with his running naskh script, neat lines and âyetberkenar contexture, is one of the most adopted calligraphers and some of his Mushafs are among the most widely printed Mushafs so far. One of the copies that we

will examine as an example within the scope of this study is one by Hasan Rıza Efendi, whose 10th print was made by T.R. Directorate of Religious Affairs in 1991 (Photograph 20).

This Mushaf inscribed in naskh script with ayetberkenar contexture is composed of 604 pages from al-Fatihah to al-Nas. "In the circle placed in the middle of zahriye page is the 77th verse of al-Waqiah "Indeed it is the noble Qur'an", which is written in thuluth script with a low artistic quality. At the top of this page, the 9th verse of al-Isra surah is packed again in thuluth script "Indeed, this Qur'an guides to that which is most suitable". At the bottom of the page, the 79th verse of al-Waqiah "None touch it except the purified" is written by Hamid Aytaç. The illumination and serlevha pages are printed colorfully; however, the beginning of surahs, fraction, roses at the beginnings on the other pages were printed black and white. The delicacies of calligraphy in this Mushaf, which was printed on cheakpea colored paper, were partially lost due to printing many times. However, the delicacy and style of the calligrapher can be seen.

One copy of the Mushafs by Hasan Rıza which was printed at high quality is the one, which was the one given Sultan Abdulhamid as a present. This Mushaf was printed Iraq Board of Pious Notables in Hijri 1392 in Baghdad. Famed Iraqi calligrapher Haşim Muhammed Baghdadi (1917-1973) had great contributions to the preparation of this Mushaf for print, which is a rather qualified art work in terms of naskh script. This printing of Mushaf can be considered as one of the most beautiful Mushafs in Islamic world in terms of its calligraphy, paper color, illumination, binding and case (Photograph 21-22).

In the rosette on the binding of the printed Muhsaf is a verse in the Qur'an is packed in thuluth script "Indeed it is a noble Qur'an" (al-Waqiah, 77). On the side of the binding is written "the Noble Qur'an". In the rosetta on the zahriye page, the verse "Indeed, it is We who sent down the Qur'an and indeed, We will be its guardian" (Hijr, 9) is packed

in Haşim Baghdadi's thuluth script. The inscription is printed in blue on a white background. On the top of the zahriye page is the verse from Qur'an: "Indeed this Qur'an guides to that which is most suitable" is written (Al-Isra, 9). At the bottom of the page, it is stated that the Mushaf was printed by Baghdad Board of Pious Notables in Hijri 1392.

The first verses of Al-Fatihah and Baqarah Surahs were written in red ink. It was written in line space and surrounded with gilt. The inscriptions at the top and bottom parts of the pages where the beginning of surhahs and verses are mentioned are in red ink on cream background. The serlevha illumination, which was printed colorfully and which does not comply with Turkish illumination motifs, reflects the Arabic illumination understanding. Another property of this printing of Mushaf is that the illuminators did not suffice only with rulers, that is, there are side illuminations in all pages. Of course, there are not such illumination in the original copy of the Mushaf and generally, there is no side illumination in pages other than the serlevha. The main reasons for this are not to strain eyes and not to distract attention when reading Qur'an. Besides, intensive illumination in all pages takes a lot of time and costs a lot. Throughout history, other than some exceptional Mushafs like the one Karahisarî Mushaf, there are not many illuminations in the inner page of Qur'an other than at the surah beginnings, verse stops, ruler and part, faction, sajdah roses etc.

At the verse stops in this printed Mushaf, the background where the number of verses is written is filled with blue background. In this illumination, gilt and tones of blue were used. The Mushaf was not written with âyetberkenar contexture. It has a total of 679 pages from al-Fatihah to An-Nas. On the colophon page, there is an elegant and smooth ijazah script. The last pages were also designed with illumination and patterns like the ones in the serlevha pages and information about this printing is written.

5.10. The Synchronized Mushaf by Hâmid Aytaç

The synchronized copies of Muhsaf al-Sharif, which has been written by Calligrapher Hâmid

Aytaç with and which was published by Hizmet Foundaitons Publication in Istanbul in 2006, are available at various sizes. It is a prominent Mushaf because the words like Allah, Allahumme, Rabb, Ilâh, Rahman, Huve, Qur'an were written in red ink, because it is a synchronized Qur'an in which the same words or derivations of the same words were written one under the other in the page and also because it was written by a great calligrapher like Hâmid Aytaç. However, in some synchronized Mushafs, the lines are forced to make the same words or derivation come one under another, which lead to unnecessary drawings in some cases or some lines are very jammed (Photograph 23).

5.11. The Mushaf by Mehmed Fahreddin Bilgiç

Another Mushaf, whose 2nd printing we examined was printed by Turkish Religious Foundation in 2010 in Ankara, was written by Fahreddin Bilgiç with "Spelling of Uthman bin Affan". The ornament used in the binding and serlevha pages are unfortunately the ornaments in Kayishzade Mushaf, which we mentioned above.

In this Mushaf, which was written with ayetberkenar contexture and with Resm-i Osmanî spelling, there are 15 lines in each page and the line spaces are a little narrow. In terms of letter aesthetic, it is written with a style different from classical Ottoman naskh characteristics (Photograph 24).

5.12. The Mushaf by Mehmed Özçay

This synchronized Mushaf was written in naskh script by Mehmed Özçay and it was first printed in 1995 in İstanbul by Tenvir Publication. However, in this Mushaf, synchronization is considered more comprehensively. The words like Allah, Lord etc. with the same meaning are written in red ink and one under another. Besides, the same words and derivations of the same word in the same page are written in blue ink. The illuminations in zahriye, serlevha, surah beginning, sections, sajdah roses and verse stops are designed by Fatma Özçay. The verse stops are not at the same size. The surah beginnings and roses are not also at standard size

and different designs were used. On the binding is a classical design with a rosette and rumi pattern.

This Mushaf inscribed with ayetberkenar contexture is composed of 604 pages. On the colophon page is a signature text and assignation record written in a cursive and beautiful icaze calligraphy. This Mushaf, which has been printed at various sizes, is one of the best and the most rigorously written Mushafs in the recent period (Photograph 25).

5.13. The Mushaf by Hüseyin Kutlu

The Mushaf by Huseyin Kutlu, which we examined in this study, was printed by Define Publications in 2010 in Istanbul at various quality and size. The calligraphy of the Mushaf is written in spacious and distinct line design. The letters are written at large distances and with drawings at some places. Artistic compositions are not used excessively. Illustrations at zahriye, serlevha, surah beginnings, sections, roses etc. and stops are made in classical Ottoman style. Mainly golden and classical indigo blue were preferred. Besides, luxurious and large sized printing of this Mushaf was printed at limited numbers and offered to art lovers (Photograph 26-27).

5.14. Computerized Muhsaf

Although we are not in favor of computerized Mushafs in principle, we would like to introduce one computerized Mushaf as we accept it as a fact. This Mushaf, whose text has been prepared by Muhammed Abay was printed by Numune Printing in 2011 in Istanbul. It can be argued that it is the highest quality Mushaf printing with computer fonts so far because it is obviously rigorous work with both its case, binding and paper quality. The zahriye, serlevha, the beginning of surahs, stops etc. illuminations were meticulously prepared by Mamure Öz. We are of the opinion that it would be more to the point in terms of art if these admirable efforts had been made for a Mushaf written by an expert calligrapher with classical naskh script not for a computerized inscription (Photograph 28-29).

In this respect, it is important to note that the reason why we are cautious against computerized is not that because of the use of technological device but because we have not seen an aesthetic naskh script yet. It is also a fact that there is a great need for work on this issue because with a font to be developed not only Mushaf but also other works can be written aesthetically. In this issue, personal efforts or team works of people who received classical calligraphy training and who also have a good command of software, are necessary. The fonts developed with arbitrary aesthetic understanding of computerized calligraphy developers who have not received classical calligraphy training do not appeal to the eyes of artists. Therefore, individuals who make attempts to develop fonts are to accept that they cannot be good at everything and apply to an artist. As a matter of fact, there is not other solution for the perfection of a work.

5.15. Hafız Osman Mushaf Whose Translation is Written with Latin Calligraphy

Although calligraphy is in a different channel other than Islamic calligraphy, we wanted to mention it as it is an interesting work related to our topic. This Mushaf printed in two volumes, the Arabic part was taken from Turkish-Islam Arts Museum from Hafız Osman Mushaf in 1686 and was printed in very small size (3,5 by 6 cm). The translation was printed at the bottom of page in calligraphy. The book was printed four times in 1982, 1984 and 1985 and was given away by Güneş Newspaper (Photograph 30).

6. Other Significant Muhafs in Islamic World

Other significant Mushafs in Islam world were printed by IRCICA. Among them are Eşref Kovaçeviç's Mushaf (Istanbul, 1997), the Mushaf, which is found in Gazi Husrev Bey Library in Bosnia and which was written in hijri 1265 (AD 1186) for Seljukian Sultan Tugrul Bey (İstanbul, 2005) and the facsimile printing of the first Mushaf in Islamic world in Kazan, the capital of The Republic of Tataristan in 1803 (Istanbul, 1992-2005) (İhsanoğlu, 2007: 5).

6.1. Fehd Mushaf

The printed Mushafs, which were written according to Resm-i Osmanî spelling and which are known as "Mushafü'l-Medîneti'n-Nebeviyye" and "Fehd Mushaf" in the early 1980s, were printed in Saudi Arabia upon the request of King Fehd b. Abdulaziz (Altıkulaç, 2008) and were given away to Muslims all over the Islamic World.

6.2. Qatar Mushaf

The Mushaf, which was written by Calligrapher Ubeyde Salih el-Banki and which ranked among the best in an international contest held by State of Qatar, some Foundations and Ministry of Islamic Arts, was printed in 2012 and in 2015 under the guidance of IRCICA in Mas Printing in Istanbul. This Mushaf was written with resm-i Osmanî spelling, upon Âsım recitation and with âyetberkenar contexture in naskh script. Although the Mushaf part is 604 pages, it is thinner than other Mushafs because of its thin paper. So far, the Mushaf was printed twice and there are some illumination differences between these two printings. The binding on the motif that has rosette and other classical characteristics is the same in both prints, there are differences in terms of gilt applications. However, the illuminations in zahriye, serlevha, margins are completely different and one is more elegant, aesthetic than the other and has classical illumination samples. At the end of Mushaf is a 11 page Arabic text about style used in the inscription of the Mushaf and Asım recitation. On the colophon and final pages, classical zahriye illuminations are printed (Photograph 31-33).

7. Conclusion

The aesthetics of calligraphy which has been continuously improving for fourteen centuries, has reached its current level of marvelous elegance with the divine gift of holy revelation and passing through eyes of thousands of calligraphers. While some Mushafs, which have been inscribed by great calligraphers and which can be considered as masterpieces, were printed with high quality, today

unfortunately Qur'an printings, which are written with unaesthetic and unfounded calligraphy or with unpleasant computer fonts, are also made. Such attempts which do not equal to the spiritual values of the Holy Qur'an, are marketed for material benefits by arguing that these prints are "more readable" and unfortunately large masses believe in this. However, for centuries, calligraphers, who made great progressions in writing Qur'an verses better, lived out their lives for this holy aim. No calligrapher, who had received training in classical practice training long-lasting background, was to write Qur'an in an unreadable inscription. On the contrary, each made efforts to write Mushaf better than others.

While some of the Mushaf printings so far were published with high quality, some were not published in a way that will fit this Holy Book due to the lack of technical facilities or due to negligence. In time, people come to a point of not enjoying classical naskh script. One of the reasons for this was that the naskh script, which reached the highest level in terms of aesthetics towards the end of the Ottoman era, was not printed very well. Besides, recent spacious computerized or hand written calligraphies which lack aesthetic concerns are abundantly launched to the market. At the same time, as Latin alphabet is used in daily life, people are not familiar with the contexture of Arabic words; as a result rather than classical combination of Islamic letters, letters written side by side as monotonous lines like Latin calligraphy emerged. To meet that demand, calligraphies with strange letter size and contexture characters have been developed or Mushafs with computerized fonts where letters do not merge were abundantly advertised and have been adopted by people.

Some Mushafs, whose original copies are in museums or collections, have been printed more than once, and there are some quality differences among these printings. So far some Mushafs have been printed only once at certain numbers.

Recently, there has been a significant increase in the number of computerized Mushafs printings by using the excuse of society's needs or economic reasons. The fonts preferred in this typesetting could not reach the aesthetic quality of classical naskh script and looks extremely monotonous.

Although inscribing Qur'an is among the most important ideals of calligraphers and there are well-trained many calligrapher today, the number of calligraphers who are engaged in inscription of Mushafs is very low as it requires long years of experience and takes a lot of time. As printing the Mushafs, which were inscribed by old calligraphers and which are of high artistic value, for the first time or again is a very exhaustive, many publishers do not prefer it.

In the modern time when our aesthetic richness, which has come into being as a result of fourteen centuries of accumulation of knowledge and expertise are not considered, there is a great need for new calligraphers who improve themselves in naskh script to recover Qur'an civilization and elegance, and who are more engaged in writing Mushafs.

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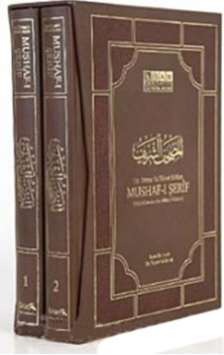
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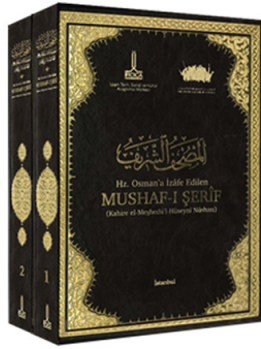
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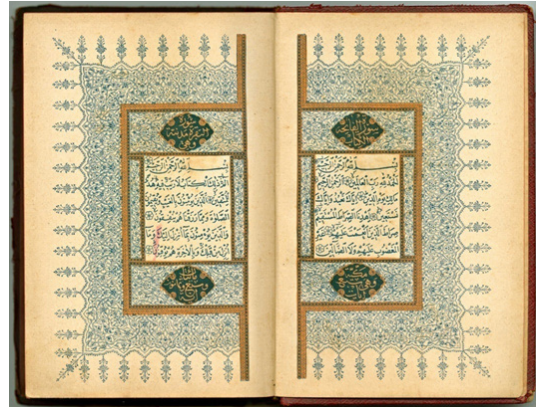
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Photograph 11 (M. Özçay arşivi)
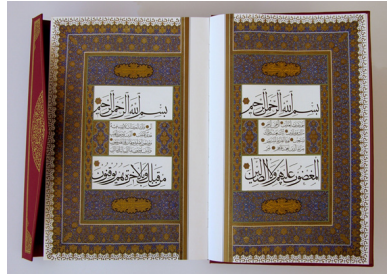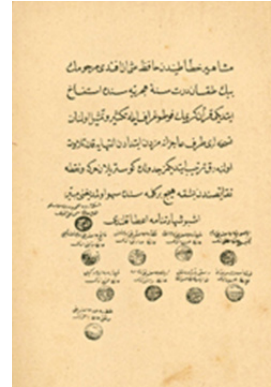
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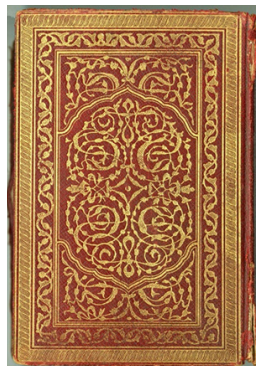
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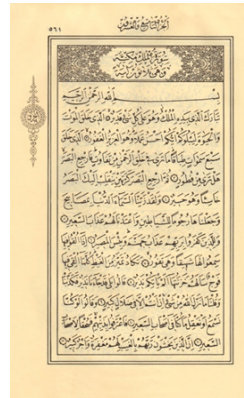
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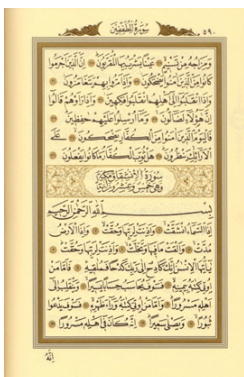
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Photograph 29

Photograph 26

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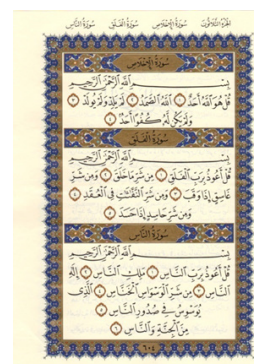
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Portrayal of The Horse Figures that were Depicted by Two Master Artist in Turkish Art, Nakkas Osman and Suleyman S. Tekcan

Gonca Yayan, Şeyma Taşıran

SUMMARY

Horse figure which was an indispensable part of Turkish society in Turk's motherland Middle Asia has an important role in Turkish Histoy of Culture. On the other hand, it had been effective on customs, beliefs and conventions that were desicive on social life of Turkish Society. The affection in Turkish culture towards horses plays a significant role in terms of showing attachment of human to their horses. Apart from its material end military significance, horse figure stands on an important place on establishment art and culture.

Throughout the history horse figure has been used on humanity's service by various civilizations. In mythologic beliefs, horse figure bears the meainings of ascension and divinity. In shamanic faith, winged horses that rise to skies were depicted. When we look at Dede Korkut stories we can see the horse as a sacred, mythologic animal.

In the field of art, horse figures that were painted to the walls of caves primarily has been improved within hundreds of years through today and those figures have been interpreted by many artists with different techniques. Nakkas Osman who was one of those artists living in the 16th century produced many beatiful pieces of art in our miniature art; and enlightened scrutinization of many events. On the other hand, one of today's artists, Suleyman Saim Tekcan, produced many works each of which is more beatiful than the other by using horse figures in unique press painting art.

Within the scope of our article, we will discuss how Nakkas Osman living in the 16th century and Suleyman Naim Tekcan living today blended the horse figure which was a mythologic item in Turkish art from different perspectives.

Purpose of the Research: Purpose of the research is to examine works of Nakkas Osman and Suleyman saim Tekcan focusing specifically horses and the culture created on horses. Main purpose of the reasearch is to study presence of the horse culture from past to the future and reasons of its effect on artists as a source f inspuration.

Significance of the Research: Since the first civilizations horse gave diretion to public life and changed the flow of the history. As having an important part in many cultures with their philosophic, legendary, staminal features, horses has been subject matter the works of many artists. As a result of our preliminary research, it has been seen that Nakkas Osman and Suleyman Saim Tekcan has also been effected by the role that horses took in public culture and artistic products and focused their works on horse figure.

Limitations: The planned subject matter of this research will be limited by the works of Nakkas Osman and Suleyman Saim Tekcan depicting horses from past to present day.

The universe and samples: The research universe consists of "Horse Figure in Turkish Drawing Art". Qualitative Exemplification of the research is formed by Horses of Nakkas Osman, 'Riva Horses" that were depicted by Suleyman Saim Tekcan in Modern Day Turkish Drawing Culture by his works and unique press drawing practises influencing art education.

Method: In order to examine horses and the culture created by horses, qualitative method will be used.

By searching method related books, magazines, encyclopedias, thesis and research-observe writings, content analysis will be made as a part of qualitative search.

Conclusion and Proposals: It is concluded that horses that were covered with qualitative perspective in this research will continue to exist and have permanent influence in the future with the aesthetic style that is brought to present.

Portrayal of The Horse Figures that were Depicted by Two Master Artist in Turkish Art, Nakkas Osman and Suleyman S. Tekcan

Horse is a blessed animal in Turkish, Mongolian, Altay public culture' public beliefs and mytholgy. It is pronounced as Yunt, Yabu, or Yilki in old Turkish language spoken in Central Asia.

In many legends, myths and stories regarding Turks, horse is regarded as a closest friend of its owner and a precious mate to his owner that he shares his victories with. Horse also became a symbol of power and strength due to its benefits in war field. Moreover, horse herds were used to be regarded as a sign of richness.

Old Turkish heroes were quite commonly used to be remembered with their horses in old Turkish Custom. One of the oldest reference to this custom can be seen in Orhun Inscriptions. In old Turkish texts, Chinese and Arabic resources, it is often mentioned that Turks used to work on horse breeding and horse sale to different civilizations during antique times. (Esin, 2002, p. 105)

During the era before Islam, Turks admitted the horse as the animal that they will be together in the afterlife. Turks cherished horses as an important part of shamanic ceremonies and often regarded them as the tool for the shaman to reach skies. It is supposed that they reach heavens, infinity and immortality with a sacrificial horse during shamanic ceremonies. (Gezgin, 2011, 48). Thus, Turks were often buried with their horses in ancient times. (Cinar, 1993, p. 29).

In Turkish language first samples of the word horse are seen in Gokturk Inscriptions where the names of the horses that Gokturk Khan Kol Tigin used during wars are mentioned. Apart from Gokturk

Inscriptions, one of the most significant horse and horsery terminology is found in 'Dīwān ul-Lughat al-Turk'(DLT). In DLT there are 272 animal names and an animal terminology consists of 650 words. Amongst those 180 words are related with horse and horsery. DLT also has 12 poverbs related to horses.

In ols Turks rise of the painting art goes back to the beginning of steppe art representing lifestyle of ancient nomad Turks living on steppes of Middle Asia. Turks emphasized their affection to horses via paintings on the walls of caves, wooden and metal artifacts and via horse patterns on carpets.

In paintings, animals like bull, cow, horse were either depicted as herds or individually in hunting scenes. When people were painting they believed that painting those animals gave them special magical powers. (Bigali, 1999, p. 389). Those paintings also had a kind of religious school attribute where sacred religious myths presented. (Ates, 2001, p. 74)

Aparts from the horse figures painted on the wall of a cave in Altemira, horse figures in Los Caseres caves in Spain, Niaux and Lascauz caves in France and in Mongolian Altay mountains were explored. (Turani, 1992, p. 28) (Picture 1-2)

Picture 1. Wild Horse Painting, Paleolithic Period, Lascaux Cave

Picture2. Wild horse, Early cave painting.

Those horse figures were painted with plain lines and with gradual color transitions. On the other hands, specifically on cave paintings in Middle-Central Asia animal figures on hunting scenes, animals that fight each other' human-animal figures and hunting culture is represented. (Coruhli, 1998, p.66-67. (Picture 3-5)

Photo 4 Cavalier that is painted on the top of a felt coat found in Pazirik Tomb

Photo 4 Cavalier that is painted on the top of a felt coat found in Pazirik Tomb

Since horse represented power and strength, it became a frequently used symbol and painted on stones. (Hasra, 1996, p. 24)

This style known as steppe art, became the basis of Turkish Art later. Amongst early Turks and their neighbors totemist beliefs, ancestor cults, animal cults and nature cults were seen together. (Coruhlu, 2010, p.15). In Middle Asia animal stand out after 7th century B.C. Amongst hunting animals horses were the ones that took the most attention.

Due to the nomad life style especially among Hun Turks carpet weaving became mаın art form. As known the "Pazirik Carpet" which is the oldest carpet of the world found in Altay Region, has cavaliers with trousers painted on it.

As it was during the prehistoric ages, horse became the symbol of sovereignty power in middle ages. This power slided to the west from the first settlement in steppes of the internal Asia by Turk`s love of art. It later reached to its ultimate level in Asia Minor. Those art works of ten reflected culture, life style social gatherings of Turk`s old home, Middle Asia. (Yayan, 2014, p.12)

In time, those art pieces are applied to everywhere including silk, clothes, wood, metal and paper after being used on the temple walls. (Coruhlu, 1998, p. 689)

As well as middle Asian Hun Turks did, Seljuk Turks also depicted horses in wrestling scenes. In Seljuk decoration art scenes related horse culture was used in all other arts as an element of decoration. (Hasra, 1996, p. 34)

In Seljuk architecture where stones were used in a most beautiful manner, it is remarkable to see that horse figures were used so frequently on palace adornments made from plaster. (Photo 7-8)

Photo 7 Plaster adornment made by Seljuks.

Photo 8 Kubadabat Palace Horse Figure.

Apart from its material and military values, horse, has taken a quite significant place in the formation of literature, art, traditions. In religious stories and religious heroic stories, legends has examples of this usage. (And, 2012, p. 62-63) Festivals, circumcision ceremonies, weddings, customs, places, human names, sports (such as javelin events), representative games, dede korkut stories, sagas (Manas saga, Kyrgyz saga), legends and plastic arts horse always conquered Turk`s heart wit its power, speed and humanistic features. (Elcin, 1964, p. 142). (Photo 9-10-11-12)

(Photo -9-10-11-12 From left to right: Cogen races between teams, Javelin Game, spearmen, Kabak game)

In anatolian public culture horse figure was used in story books together with love epeic and religious

content. Amongst those we can mention Koroglu depicted on horse when telling Koroglu stories; Tuzsuz Deli Bekir in Hacivat and Karagoz curtain game. (Aksel, 1960, p. 22-33). (Photo 12-13-14).

Photo 12Ferhat and Şirin   Photo 13 Koroglu Book Cover   Photo 14 Tuzsuz Delibekir Muin M.Tayanç`s stonepress collection

Those pictures are one of the most beatiful examples that reached to today as reflections of taste and art in public culture.

In Ottoman Empire Islamic Arthad significant devlopment with the efforts of Sultan Medmed II the Conqurer. Painting art and artist In Ottomans gained important support when the Sultan Mehmed gathered the famous nakkas of his time to make them paint the walls of Ottoman palace. During the Sultan Mehmed`s era horse and horse figures were so frequently used in palace albums. (Tansug, 1992, p. 150) Among those depictions, an artist known as  Mehmed Siyah Kalem has a special importance dure to his awkward animal forms and interesting depictions. (Photo 15-16) The sultan Mehmed`s album compilation is an important source for this instance. Figures in the paintings in this album belonging to different places and eras has a certain value. Most of thise were painted by dark and limited number of colors.

Ottoman Empire reached its power on horse. Ottomans had mighty royal horse mounting ceremonies after crowning ceremony. Those mounting ceremonies were frequntly used in miniature painting art frequently. (Mahir, 2012, p. 15)

Nakkas Osman was the head miniature artists in 16th century Ottoman Empire era. Although there is not sufficient infirmation regarding his birth and death dates most of his works are dated to late 16th century.

Nakkas Osman   released his works for the palace respectively ta te late era of Suleiman the Magnificent, Selim II and Murad the III. (atasoy, 1997, p. 14)

The era of Suleiman the Magnificent reached to today`s art society with the artworks suc as Hurname. Historical events of this time was both recorded and depicteas paintings as a result of understanding called "Sehnamecilk". The famous artists of this era is nakkas Osman and Seyyid Lokman. Horses in Nakkas Osman`s miniatures are depictedin a plain and realistic manner. In his art work called Hurname, horses wre depicted in an utmost care while the rest of the subjects are given secondary importance at the background. (basbug, 1990, p. 123-124)

The most famous artwork of Nakkas Osman is the Turkish traslation of Firdawsis Shahnama prepareed with Persian handwriting between 1560-1570. Some of the works that he decorated with paintings are "Zafername"(Book of Victories), Sahname-i Selim Han (The Book Of Selim Han) and Sehinsahname (The Book of King of the Kings) . He was also one of the artists decoated Siyer-i Nebi with paintings. The book, Siyer-i Nebi a legendary portrayal of Prophet Muhahmmed perapared in 1388 was later depicted with paintings. He also artworks mentioning horses such as Silsilename, Sehname-i Selim Han, Hunername, Surname-i Humayun.

Depiction style of Nakkas Osman is defined as easily recognizable artworks. His illutrations depicts events in the most realistic and detailed way. His works effected next generation Ottoman empire palace artists significantly.

Art works of Nakkas Osman amde durıng Murad III, shows his characteristic individual forms. Specifically, portrayal of Ottoman sultans, war scenes and panaromic paintings shwing social, political and economic, situation of Ottoman empire in the book Sürname has his characteristic style. (Basbug, 1990, p. 27)

Many human figures on hills depicted along with trees. There is a castle at the background.

There are vertical and leaned lines in the picture. Square , triangle and circle shapes were also used in the composition. Green, red and yellow colors dominates the picture. Human figures, trees, and hills are depicted with the repetitive lines.

In this artwork a conquest scene is depicted. At the background soldiers plant flag to the top of the castle. At the left front side of the picture the Sultan is portrayed under a tree with his majestic and victorious manner. At the right side sultan`s horse is depicted. Moreover, heads of dead enemy soldiers, dead bodies and captive soldiers are portrayed in the middle. This miniature is a document showing a war zone with all of its details.

Painting was made by Nakkas Osman in miniature technic. I the middle of the composition the main figure The Sultan is portrayed on his black horse together with many other people and a wolf. At the top left side the scene is explained in Arabic. Background is mountainous and covered with some trees.

Leaned and moving lines with square and circle shapes dominate the main frame of the composition. Blue is used heavily along with red and yellow colors. Hills, people and horses repeat themselves in lines.

Painting was made by Nakkas Osman in miniature technic. In the middle of the painting the Sultan is portrayed on a blue horse while hunting animals with his arrow. At the bottom, rabbits, deer, hound are portrayed. And at the top a Janissary Soldier that train wild birds are shown.

Composition has leaned and horizontal lines. Brown tones are used in general together with red, blue and yellow. Background depicts people, animals and hills in

In this miniature Artwork of Nakkas Osman, the Sultan is portrayed using his arrow on a brown horse which is depicted bigger than all other horses in the picture. Picture also has flying birds, horses and people.

Composition has leaned and moving lines. People, animals and plants repeat themselves. Brown and green colors dominate the picture while red and blue also used. The miniature documents dresses, lifestyle of its period.

If we return to today, we can witness that miniature art and the figures that has been frequently used at the past, effected artists today as well.

Moreover, Turkish artists that started to follow westernized and contemporary art style of today still endeavour to keep and improve orginial and local Turkish artwork. Those artists unanimously agreeing that the new identity of Turkish painting is formed by local publi culture, carry the element in public culture to their artworks along with trends. (Basbug, 2008, p. 289) The horse figure that finds its sources in Turkish public culture, also used by many artists in modern Turkish Art.

Among those artists Suleyman saim tekcan having an important place in modern Turkish Art, reflects Turkish Culture by depicting horses coming from steppes in a most vigorous manner with his distinct interpretation. Tekcan born in Trabzon in 1940 is an important internatioanal press artist, graphic designer and a lecturer. He gave many national and international seminars regarding pressing art. As well as serving as Istanbul Graphic Arts Museum Board of Directors Manager, Tekcan is working as the founding dean of Isik University Faculty of Fine.

Tekcan used correlation of different elements together in his art works. He used mixed style in his works. Fabrics, leafs, deformed papers were used as texture in his works. He also created a three

dimensional effect by using colors on the top of each other. Moreover, he made interpretations by combining horse figures (especially riva horses) which is a symbol of Turkish public culture, calligraphy, sun disc and anatolian motifs. We will examine five works of Tekcan having horse figures.

The work was made by oil painting. The running horse figure covers the whole composition.

Moving and horizontal lines are dominantly used. At the forefront grey, white and black tones are used while background has red, orange and yellowe colors.

Painting has a soft texture and the mane of the horse has circles repeating each other.

The painting was made with a combined style. At the forefront of the work a big white horse is depicted. The horse stands in a motion. At the background silhouette of Istanbul and colorful clouds covering the sky is portrayed.

In the general theme of the painting cold colors and tones of blue and white are used. Painting consists of moving dynamic lines.

At first instance, colorful, texturized, elegant and dynamic forms dominate the compozition. The artist frequently used horse figures. In this painting the horse represents peace and freedom. Effects of Ottoman Art, Anantolian Civilizations, nature and the environment he lived often effected Tekcan`s works. The reason why Tekcan has chosen horse figure in this painting migh be explained by the importance of horses in Turkish history. Turks arrived Anatolia on horses and made many conquests on horses as well. The horse on the painting moves her legs as she desires to run and get lost in winds. On the other hand, Tekcan trıes to establısh a tıe between horses and the conquest of Istanbul. Moreover, Intense blue color gave emotions of calmness and depth

The work was made by Tekcan with oil painting style. At the center of the composition there Is a horse figure and a circle shape stands below it. That circle also has calligraphy inside.

Geometrical shapes and moving lines are frequently seen in the composition. Green, blue and white tones dominantly used in the painting. Circle shapes repeat each other.

Tekcan stressed the horse at the center of the painting. The horse with its legs cut seems to stand on the universe. Also with its mount and eyes open the horse looks like it is trying to explain sth.

This work has been made with genuiene printing technique .At the bottom of the composition there are four horse figures. At the middle, there is a woman figure together with nival writings. Also the horses that are arranged in a side by side fashion is seen on the top of the picture

In general sense, although inclined and dynamic lines are dominant, square and eliptical shapes are also used densely. Blue color and its tones are at the forefront of the picture.

Artist has created a diffrernt way of thinking in this work by combining figure with todays woman and the figure that stresses the importance of the horses in this historical process.

While Saim Tekcan establishes a link between today and the past by combining his frequently stressed figures horses and nivals with woman figure that he doesn`t prefer usually, he indicates by what kind of changes, we reached to today.

This work has been made with genuiene printing technique. At the middle of this picture, there is a large horse figure that is surrounded by nival writings. This composition has been created as an tomb stone.

In this picture, mostly inclined,cicular and dynamic lines are preferred while some other radial figures are also used. Writings and horses mane are in a repetitive fashion. At the forefront of the composition consists of blue, gray and red tones.

In this work, artist stressed tomb form in turkish belief and horse figure that is holy for turks and he supported these with nival writings.

It can be thought that since this picture reminds shaman tradition about burying the heroic characters with their horses during the Turkish historical process, this picture is a meaninful and impressive piece of art.

SUMMARY

As a result of qualitative research we have done we aimed to have an integral interpretation after scanning written and visual sources. In content analysis we reached essential terms and relations by examining paintings. Specifically, horse figure is examined both from aestectic perpective and cultural perspective. Reflections of the horse figure in terms of our culture and art is stressed with its past and current effects.

Horse figure is represented in all forms of art from stone walls, carpets, felt coat art to bronze ornaments, sculptures, tombs, miniature and modern Turkish art.

Amongst the reasons directing artists to horse thema it is abovious that history, the land we live and the culture holds a distinct effect. Beyond being an animal that can be ridden, horse was always a source of inspiration for Turkish artists for being a symbol of power, glory and, authority.

The horse figure that is discussed inside Turkish public culture is ued in a plain manner in an important Ottoman era nakkas, Nakkas Osman while the ingenuity of his work is remarkable. His works has also had integrity of subject, style, content and documentary value. Horse figures were painted in motion in a realistic manner. The story that is desired to be shared is refletcted without deformation and stylization.

The modern era artist Suleyman saim Tekcan having an important place in Turkish painting protected our past by depicting Turkish poeppel`s love and respect to horses with his distinct technique. Due to the contrubutions of the both artists we are truky appreciated.

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AN EVALUATION ON MEANING AND CLARITY IN ANATOLIAN SELJUK ART

Hacer ALPTEKİN

ABSTRACT

When one looks at the scope of the Medieval Times, it is possible to observe that Anatolian Seljuk Motif Art has produced highly civilized works of art. Thus, to be able to properly study the art, it takes more than such concrete means like bibliography, inventory, technical or plastic expansions. The stylistic interpretation of the art form in question, when deciphering and content is considered, is not solely explanatory, thus comprehensible. There are two means of evaluation used throughout the article: technical interpretations and theory of meaning. First part is 'Analysis of Anatolian Seljuk Architecture Plastic Arts Figures': There are Gönül Öney's samples for technical analysis of plastic elements in architecture, and the evaluation for Doğan Kuban's comparative analysis samples where he interprets the belonging and ethnicity problem in architecture amongst ages and cultures. Another part in this article is 'Understanding Anatolian Seljuk Art in Abstraction Theory'. With the abstract art theory in mind, there will be an evaluation according to Wilhelm Worringer's "Abstraction and Identification" theory. Geometric Motif Art is a form of art where religious and cultural values have been transformed to the plastic arts, a significant form of art in art history, and also it has another characteristic: we can observe this form of art as an art style in which the human being's presence is elevated through signs and symbols. In this regard, Anatolian Seljuk Art, an art form that can lead to maintain the religious culture and the perception of aesthetics, will be approached with Semra Ögel's work: 'Universe Images via Examples', and with Ibn Arabi's, who was a contemporary figure for Seljuk art, mystic 'Unity of Existence' concept. The subject matter is maintainable with common principles gained through interdisciplinary collaboration, and this fact will enrich today's art and imagology in terms of meaning and clarity.

Keywords: Anatolian Seljuk motif abstraction theory culture

"- There were days that I have walked around Samarkand. I have seen ruins with inscriptions on them, inscriptions that no one can decipher anymore. I told myself: What has remained of the city that has once risen here? What kind of a kingdom it was, what kind of science, what kind of a reality? None."
(Amin Maalouf; Semerkant, pg. 33)

INTRODUCTION

Today, in order to trace back our hundreds of years of art and aesthetics culture and in order to raise social awareness on the matter, there is a need for new forms of seeing and understanding. It will be possible to provide such new forms of seeing and understanding, not only with archaeology, art history disciplines' bibliography and inventory, in other words, the information and document data of the mentioned disciplines; but also with the collaboration methods of sub-disciplines such as linguistic and philosophy sciences, architecture and history of religions, and even with the collaboration of elementary art education.

We need to determine today's art's needs. The mentioned new forms of seeing and understanding must be formed through theories and propositions. In this sense, all the joint study between these disciplines will form new forms of seeing as well as directly affect concepts such as 'awareness', 'analytical thinking', 'mastery learning', and 'permanent learning'. It will direct today and the future as it will help understand the past and it will help us make meaning out of it, therefore it is important.

This article's main theme is meaning and clarity; therefore reveal the obstacles that prevent us understand the analysis and explanations made on Anatolian Seljuk art.

Analysis of Anatolian Seljuk Architecture Plastic Arts Figures

In a stylistic analysis on an alto-relievo of a plantal motif themed Anatolian Seljuk art stonemasonry, Gönül Öney has given examples as we quote here; (...) many times half and complete pelmets form an elaborate plantal network, they form an arabesque. The nodal volutes formed on the edges of half and complete pelmets are the most distinctive characteristics of Turkish decorative arts." (Öney, 1992, pg. 11). With reference to this sample, it occurs that we could not find a meaningful counterpart for this very distinct sample of Turkish Decorative Arts, the arts that have been defined as "arabesque". Is this a terminological obstacle of our art culture or is it because of the postmodern effortlessness when terminology is in question that has been unable to internalize autonomy? Perhaps, the main question to be asked and should be pondered upon is; be it plastic arts or visual arts, how are we to overcome the obstacles that prevent us to understand the art terminology? What should be the autonomous answers and propositions to these kinds of questions and problems?

There is no doubt that all this research and information are stylistic analysis and they are technical findings, yet they are far from explanatory in terms of definition content and finding the correct meaningful counterparts. According to Selçuk Mülayim, who has addressed "The Arabesque problem and the Turkish Decorative Arts"; "arabesque" is a term used for commercial purposes after the Italian merchants coded Eastern-Islamic countries' merchandise as "Arab work pieces", "arabesque" in brief. Therefore, he proposes that straight-forwardly the term "Motif" to be used instead. He also has thematically categorized the motifs in question for easier definition purposes aiming at better understanding (Mülayim, 2015, pg. 249, 266). As it is clear at this point, there are definitions not really well thought and definitions that has been used pretty easily. They have somehow settled in the language, which

emerges as a consecutive problem when one tries to express and understand Anatolian Seljuk art.

Many Anatolian cities have developed according to Seljuk Aesthetics Culture, the culture that has developed the urban areas. Its presence is still being strongly felt. Seljuk Aesthetics Culture have opened the door to a hundreds' years of aesthetics. Divriye Külliye is one of the monumental examples reflecting our aesthetics culture and Islamic culture. Doğan Kuban, in his books he has written on understanding Divriye Külliye, expressed his thoughts through the research question "In an environment like this, where a cultural eclecticism is experienced and where it is socially inhomogeneous, to whomever it belongs; a construction built in middle ages, an artifact that the only knowledge available at hand is the name of its lords and the artists, does it have an ethnic identity, a religious one or a geographical identity? (...) the artistic will here, cannot be explained through neither that region's nor the Islamic culture's characteristics, moreover, it cannot be explained through characteristics to be observed in the following centuries' culture, either." (Kuban, 2003, pg. 22, 23).

In all the Great Seljuks' and Anatolian Seljuks' cities a construction tradition concurrent with the Islamic culture and the religious culture is dominant. This fact is indisputable. The absolute importance of caliphate in terms of Anatolian Seljuk sultanates' political relations and theological values is also indisputable. On the other hand, as is well known, Divriye Külliye, through its' epigraphical analysis, has a pretty well self-explanatory architectural characteristic that speaks for itself most accurately in etymological, theological and geopolitical terms. In addition to this, what Divriye Külliye represents is pretty obvious as we can see in Divriye Külliye Epigraph, it is written "in the reign of the Great Sultan, vice khalif Alâeddin Keykubat" (Arel, 1962, pg. 104). As one can understand through the epigraphical analysis stated here, Divriye Külliye has been speaking for itself for ages. The

epigraphs used in architecture are beyond being supplementary plastic elements or mere fonts. They address to significant information. It will be possible to understand the theological and ethnic identity of an artifact only by analyzing its epigraphical records.

It is not possible to define epigraphs and artifact elements that form a holistic content with all the other motif characteristics. It is not possible to define them as only plastic elements neither it is possible to elevate their existence only through their stylistic definitions. Epigraphic analysis and decoding that aim to understand the past and today, which direct us to create meaning, will remove the obstacles that prevent us from understanding. The quoted questions and comments included in this article are striking examples in terms of creating meaning and point of view. What is more striking is the fact that Kuban has given Russian Tsar Peter the Great's negligence as a reinforcing example on the subject matter and he has coordinated the matter along with Louvre Museum's eclectic architecture.

Kuban addresses the question of identity and ethnicity through an inter ages and an inter cultural perspective. If we would like to continue presenting examples for Kuban's mentioned comparative analysis; "When Peter the Great had St. Petersburg built, he had no interest in whether or not the Italian architects were building a Russian work of art. Likewise in Middle Ages Islamic history, this ethnical belonging has never been a concern. For when building artifacts in those ages, the ethnical roots, national identity or belonging were not important matters. Divriği Ulucami is not a representation of Turkmenian nomads' cultural life, the nomads that have supported the Mengücek family. It is a show of strength of Emir Shah Ahmed. It is a likewise art phenomenon like the glass pyramid that Pei has built for Mitterrand in Louvre courtyard. Divriği Ulucami is as much a form of Divriği art or Anatolian art as Pei's work of art is a form of French art." (Kuban, 2003, pg. 22, 23). Kuban's "a show of strength" comment above is

far from analytical thinking. Moreover, one cannot overlook how Islamic religious culture is reflected on the epigraph on Divriye Külliye Shah Door. In the mentioned epigraph, it is written; "Ahmet Shah, son of Suleiman Shah, impotent human being, in need of God's forgiveness (...)" (Arel, 1962, pg. 104), which proves that the above mentioned ego reflexes are not valid at least for this architecture. Also, as is valid for many Islamic architectural works of art, in Seljuk architectural tradition, Shah doors are designed in shorter lengths, well below the usual length. The interpretation of this fact in architecture is clear; it is a symbol, that even it is the 'shah' passing through those doors, he needs to bend over every time entering a mosque, to be reminded who is the real landholder, to be reminded humbleness and servitude to God. Therefore the analysis of such symbols in terms of understanding and making meaning out of the artifacts is of utmost importance, especially when we think of the history of architecture.

Again Kuban, in his comparative etymological analysis, has further interpretations on Divriye Külliye. Yes, even though there were some 'barbaric' traditions of some Turkic tribes who lived in the same historic line, there were still governors with good taste, and during the construction of the Külliye, there was the artistic performance specific to the architect Hürremşah, an architect from Ahlat. Even so, his performance was elevated by the similarity of the work of a western abstract artist. All these are evaluations on Divriye Külliye worthy of note. "Religious restrictions, conventional customs blur the artists' vision on the plastic arts with ideological concerns. Still, despite all the social and common restrictions, when the artist is alone by himself / herself, reflects his / her own sensitiveness on his / her art. (...)" (Kuban, 2014, pg. 154, 155). In this sentence, it is important to state out here; there is an evaluation of the works of art not only specific to only Islamic communities, but an evaluation in the sense of Middle Ages culture is used; the modern times' characteristics 'distinctive', 'unique', and 'authentic' cannot be

used. Moreover, in the Middle Ages culture, the artist's individual existence of a work of art does not represent himself / herself but it represents the authority. Because of this reason, in Middle Ages culture, what is important is the work of art's social usage, its usefulness and functionality. Likewise Divriye Külliye serves to the public service as it has a universal mission. It is not independent from the traditional construction, and it is a multipurpose building community.

Reminding the need for new forms of seeing and understanding stated in the introduction paragraph; today's artistic needs need to be structured with theories and propositions. Studies to be carried out in this field will not only help us form a point of view to understand our past and make meaning out of it, but also will direct today and the future. This article aims at meaning and clarity, therefore it aims at clarifying the obstacles that prevent understanding in the analysis and interpretations quoted throughout the article.

Understanding Anatolian Seljuk Art in Abstraction Theory

Theories are propositions formed as a result of social values and the needs of these societies who hold these social values. In this respect, it is known that they acquire validness and functionality within the social values system. In today's social values system, to understand the past, to know ourselves in this direction, calls for a new necessity in our theoretical and practical art. If we look at the matter from a perspective to observe and evaluate ourselves; the remarkable effort of the orientalists', also known as Turcologists', for hundreds of years, in recording the Turkish art culture and history, is worthy of note. This is an effort to form an information, document, archive database, and it is worthy of note even with their understanding of collecting. Theories and propositions transferred or tried to be transferred from western literature, yes might be a reference for us in the road to better know and understand ourselves, but, also, on the contrary, might they not create an obstacle as well?

German theoretician Wilhelm Worringer, has answered this question in the beginning of the 19th century, as an open-ended assignment, as well as stating that working on this assignment is a necessity: "Every nation is naturally talented this way or that way; and is abstractionism or identification dominant in their art? It is a psychological matter to determine this, and it is an interesting assignment to research about its agreeableness with that nation's religion and world-view." (Worringer, 1993, pg. 51).

Pondering upon abstractionism theory's knowledge of the universe and its relation to cognition, Worringer emphasizes, in abstractionism theory, psychic interests such as God, universe, faith, fear, worry can be explained with the knowledge of cognition and universe. Drawing attention to the theological concept of the knowledge of the universe, he wants to nourish the abstractionism theory in cognitive legalism principle. (Worringer, 1993, pg. 21)

In order to make it easier to understand the mentioned theories and make meaning out of them, let us give some examples; he summarized the matter through a quote, a quote pointing at the organic and geometric style, so he reflects upon the societies' need of style, as they produce art, in a theoretical way; "Greco artists aim at exhilarating the pelmet branch curves, whereas, on the contrary, Islamic artists aim at schematizing, producing the work in geometric styles, and abstractionism." (Worringer, 1993, pg. 80).

"*Abstraction and Identification*", are two basic theories Worringer considered as his doctoral thesis in 1909, and it includes significant information on how art evolves from past to today's world and even to the future. In addition to this, it does not only change the reader's perception of art and society. On the other hand, Worringer evaluates his own society from the past's perspective; "All our cultural content is tied like slaves to Aristo's notions which leads to tactless imitation theories that our aesthetics cannot get rid of, which blinds

us to main psychic values, values that comprise the starting point and purpose for all works of art. (...) According to this, art is, only another way of expressing spiritual strengths that determines the religion and world-view facts, going through the same stages." (Worringer, 1993, pg. 128) Through this self-criticism, Worringer actually underlines scholastic thought, theoretical illusion. By 'spiritual strengths' he addresses human being's state of being in a happy and balanced condition, in the process of the human's grand settlement with the outer world and the universe, as well as in the process of instinct and mind settlement. Theologically "immanence" is explained as being one with God and godlikeness. The mentioned concept has a counterpart as "vahdet-i vücut / unity of existence" in Anatolian Seljuk mysticism.

In another self-critism, Worringer makes a comparison between societies and clearly defines "swollen chest", "Europeanness pride" and " narrow-mindedness", "unilateralism", as we quote; "East's old culture aristocracy royally looks down on the soul's European richness. (...) A movement that moves all the cultural life in the West makes but only a temporary wave breaking on the surface in the East." (Worringer, 1993, pg. 131) Is this "looking down" attitude of the East a reaction to the West's exaggerated attitude towards the world of objects? Or, is it because in East "spontaneity" is superior to information? It is possible to increase the number of such questions that aim at understanding.

As Worringer said, along with religion and the changing world, the role and importance of art as an expression mode for "spiritual strengths" is inevitable. As a status determinant of the changing conditions or "an indicator" according to modern art definition; if we would like to go back to the Middle Ages of the big universal settlement the human does with instinct and wisdom; we have stated that the counterpart for the Anatolian Seljuk's' Islamic mysticism on the universal path through instinct and wisdom, is "unity of existence". Unity of existence is also known as "mysticism" in Middle Ages Islamic Philosophy. Let's summarize the long

and gradual definition of "path" in mysticism with Orhan Hançerlioğlu's words, where he call attention to last great mystics; "It is the third and the last phase after 'vahdet-i şühut' and 'vahdet-i kusut' in Islamic mysticism. (...) In the first phase there is 'vahdet-i şühut' – the mystic that can see all the living creatures separately - then there is the second phase, 'vahdet-i kusut' – integrating willpower with God's will – and then there is the last phase 'vahdet-i vücut' – integrating self-identity with the one and only identity. (...) For example, the last great mystics such as Muhiddin Arabi, Feridüddin Attar, and Mevlana Celaleddin have reached this phase." (Hançerlioğlu, 1987, pg. 176)

'Vahdet-i vücut' is unity of existence. We understand that it has developed in its own terminology through its apparent and hidden meanings, with cosmic principles, the relations between numerical and stylistic symbols, leaving its traces on Anatolian Seljuk art. Taking "the unity of existence" philosophy as a starting point; these are cosmic symbols from Seljuk structure tradition, and these symbols' meanings and conceptional content, today, helped open the door to the cosmos with Semra Ögel. Anatolian Seljuk Art, in today's perspective, has been perceived only as a geometric motif art in an ornamenting and decorating fashion. There is only technical and plastic analysis, but there is no information provided to conceptually understand and evaluate this art form. Therefore, as a result from the deprivation of meaning and abstract content, indirect obstacles have been erected on the road to understanding.

According to Ögel; "Geometrical layouts on the other hand, with the basic geometrical forms in their structures, carry a "secret" load for expression. Just like universe diagrams existing within the structural order but making itself heard and discovered." (Ögel, 1994, pg. 95) Through this point of view we understand that; the frequent geometrical compositions in Anatolian Seljuk structure, has both hidden and revealed itself from the eye, in an apparent and hidden sense, according to different phases of mysticism.

Ögel has presented Platon's formula. Platon's formula is on elements that geometrical figures have

been representing for ages, with its cosmic laws and to be able to understand the universe elements; "Cube = location, pyramid = fire, triangular prism = air, a prism with 12 sides = cosmos, a prism with 20 sides = water." (Ögel, 1994, pg. 95).Ögel, emphasizing the circle comprises the source and the end, and possessing the potential for "eternity", actually with this formulation, makes way to a path on how to look at the universe. Therefore how to look at the geometric compositions, which are the points of origin of the Islamic art. "The principle of the recurring geometrical formations is the main mode of expression in all Islamic art, and it stands upon this. Triangle symbolizes human conscious, the harmony principle, (...), the hexagon, shape wise being like a circle, is the symbol for the sky, the square representing earth and matter, are basic geometric figures one can obtain from the circle." (Ögel, 1994, pg. 95).

A constant transition from one star to the other, circular connections, intersections, endless repetitions, the structure mirrors formed by linear strokes, drapes and flow in time; the message all these "unity in affluence" and "eternity" images want to convey is actually pretty clear; "Universal laws are infinite and they are unchangeable." (Ögel, 1994, pg. 97). Worringer meets this in his "legalism" principle he has mentioned in his abstractionism theory, it brings the possibility that the 19th century theoretician might have read Ibn Arabi's Futuhat or he might somehow be influenced by it.

The integral compositions formed by geometrical shapes representing meanings of universe are indisputably a product of mathematical intelligence; and they are also an indicator for the field of force of information and spiritual images fed on mystic thought. Thus, all these "path" indicators point to one target; it is the unity of existence in the universe that is aimed to be reached. "Unity of existence" mysticism is a way to reach the information the universe holds, and let us look at its expansion through Ögel's evaluation; "For Ibn ül Arabi, appearance depends on various layers. (...) All these layers act to form the absolute human. The

absolute human embodies all the layers. (...) Allah, outgrowing the land and the sky, can be present in the absolute human's heart. All the layers mirror each other. The absolute human is a mirror to all of these layers, a mirror to Allah." (Ögel, 1994, pg. 100). Ögel has clearly expressed Ibn Arabi's "unity of existence" road map, who was a rising value and one of the last mystics of his time.

If we look at the matter from Metin Yasa's paradoxical frame, Ibn Arabi, in his definition of divine love states; "God says like so; 'I wanted to be known, therefore I created the one already existed.'" (Yasa; 2004, pg. 9). In the road to unity of existence, God, in apparent and the hidden sense; has hidden himself because he wanted to be known with the divine love. And he revealed his existence by creating the absolute human.

This 'divine love' image is apparent in the Anatolian Seljuk structure is undoubtedly a result of the absolute human constantly in a state of being in love. Anatolian Seljuk Aesthetics culture is still strongly present in many Anatolian cities with its construction plans. It has constructed the cities from the urban areas to tombstones, which are death's aesthetic doors. And it has been influenced not only by the naturalist and Shamanist cultural symbols, but also by the divine love of the mystic thought.

Therefore, it will be a proper approach to evaluate Anatolian Seljuk art as an age of imagery revealing the mystic reflections, along with geometric motif expansion which it has produced within its own needs' and conditions' pureness.

CONCLUSION

In brief, in order to understand Anatolian Seljuk Art and provide social awareness, we need new forms of seeing and understanding. The architecture reflecting the belief systems and related aesthetic composition mind should not be perceived as a mere style and plastic element, and terminology which includes definitions must be used meaningfully. There is an absolute need to form an autonomous terminology through interdisciplinary studies.

As we evaluate sample analysis and interpretations formed on meaning and clarity in Anatolian Seljuk Art, one of the main targets of this article is also to convert any obstacles that prevent us from understanding, into understandable explanations. The theory says values are unchangeable, only systems formed by our value judgments change. In this regard; art works reflect common culture and social memory, they need to be studied through values. This will not only direct today's value judgment but also will remove the obstacles that prevent us from understanding and making meaning out of an art work.

Today we look at the communities that lived on Anatolia land from a large perspective, a perspective that has been formed through hundreds of years. These communities, in their struggle for survival, have reached a major synthesis, as they outstretched each other's cultural borders. When we think of today's social conditions, the dynamics of our Anatolian cultural past calls for a better understanding. Therefore, today, when we look at the matter from a broader perspective, considering global art policies, there is a need for accurate expression, definition and content pertaining to Anatolian Seljuk Art, the art that acts as the reference for Turkish art's future. This need for meaning and clarity calls for absoluteness and autonomy against the 'moving' and 'inversion' dynamics brought by modernity.

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Stilized and Semi-Stilized Flowers Used In Ottoman and Seljukid Period Miniatures

Hüsna KILIÇ

SUMMARY

Miniature, which is one of the foundations of traditional Turkish painting, is a significant form of art describing historical and daily events, traditions, culture and life style of the specific time of itself as documentary. This art that starts with wall frescoes and get included into books in time, is called manuscript painting. Miniature art, which it's first samples were given Uyghur Turks, has developed during Seljukid and Ottoman Periods, especially in 16th century, it reached it's golden age. First known examples of Turkish – Islam miniatures were belong to Seljukids who lived on Anatolia land. Seljukid Period Miniatures have a crucial importance due to being used on medical, philosophical and scentific books as well as and religion that mentioned significant issues.

In Ottoman Period, an original language and understanding has been found through encouragement of the palace and interest of the society. In Ottoman miniatures generally portraits of sultans, palace life, wars have been pictured. Artists who detailed each views, sometimes illumination details, stilized and semi-stilized flowers, grass stacks and ornamentations on architectural elements. These details enriched some miniatures, and become a irrevocable part of some. Flowers reveals the characteristics of era, besides of the importance given to flowers. Main aim of this report: detecting stilized and semi stlized flowers by examining Ottoman Period miniatures and stating the artist's way of utilizing flowers.

Key Words: Miniature, stilized, seljuk, ottoman, flower.

Miniature is the descriptive drawing placed in manuscripts to clarify the text in the broad sense. Miniature takes this expression from the art of illuminating a manuscript with gold, silver and bright colors existing in Italian written documents. This meaning arising from the fact that middle age manuscripts are very small in size was firstly used in 1714. This term derived from the base "miniare" in Latin language, transferred into Italian as "miniatura" and in French as "miniatur" and started to be used to express the pictures in manuscript books were interpreted into Turkish from western languages. (Renda,2001,p.2)

Being one of the foundations of traditional Turkish painting, miniature is in nature of a document that describes historical events and tells traditions, culture and life style of the time when it is described. The first examples of miniature art are found in Eastern Turkistan (today's Chine Uygur Autonomous Administration) Kara Hoça Ruins in the Turkish history. The examples found there include Maniheist wall paintings, fresco and miniature pages belonging to Uygur people during the 8th and 9th century. (Elmas,1994,p.1). It is possible to see stylate or semi-stylate flowers we currently use in these frescos sometimes at the side of letters and sometimes in the form of a rose and rosebud blossomed on a branch handed by a priest. Having achieved to survive since 8-9th century until today, these works are such nature to bring light to the history. (Figure:1)

The developed world and passed centuries after this era witnessed the development of miniature. Having started on wall frescos and included in books, miniature started to be named as manuscript painting. A number of miniature works have been performed in different styles and touches and very precious works of art have been produced. Flowers have been used as an indispensible instrument in miniatures performed throughout the history. Having been used almost in every century and become a great component of art, flowers have never lost their value especially in traditional arts.

Having immigrated to the west from arid steppes of the Central Asia to search for more productive soils, Turkish people brought along many of their

ancient traditions and continued to keep them alive. First known examples of Turk-Islam miniatures belong to this geography and Seljuk period. They brought many plants growing in the Central Asia to the Anatolian geography and introduced there. (Baytop,1993,p.65) Having found a place for them in the nature, flowers also started to find their place in the art in Anatolian geography. Tulip gardens viewed from the windows of Kubadabat Palace Mevlana Jalaluddin Rumi tells in his work Mesnevi display the importance of flowers attached by art during the Seljuk period. (Üçer,2006, p.20) Dioskorides's medicine book named Matreria Medica and the book named Kelile and Dimme (Figure:2), Varka and Gülşah description belonging to the Anatolian Seljuk period are among the first examples for flowers told in Mesnevi.(Elmas,1994, p.26)

"Seljukians met the rich culture of Iran and the entire Mesopotamia once they had become predominant in this regions. This is why Seljukian miniatures bear the thousand years traces of Anatolian civilizations in addition to local art comprehension."(Elmas,1994,p.8) Even though many works of art belonging to Seljukian period could not reached today, the miniatures which may be reached and examples of Seljukian tile art which reflects miniature style display the importance attached to miniature during the period. (Figure:3) Prosperity of flowers used in the works of art indicate how great was the love of flower at that time.

The most significant and most known example belonging to Seljukian era is Varka and Gülşah. (igure:4) These miniatures are considered as the master piece of the period in respect that they constitute the most beautiful examples of Seljukian period. Varka and Gülşah has been treated as subject for many times as a story admired in Islamic world. The most important characteristic of the artist is that the whole story is described with pictures in this mesnevi. The saddening story of the love between Varka and Gülşah as the leading heroes of the work takes place between two Arabic tribes

during the time of Prophet Mohammed. It was written by Ayyuki for Ghaznevid Sultan Mahmut. Approximately 70 miniatures are included which describe the events while depicting the story in the book. The subjects are told in a story like style with simple compositions and designed in the form of horizontal strings among text parts. The base is colored as red and blue in the pictures encircled with a thin frame. (Aracı,2005: 27) Subject matters are described in a considerably clear manner, lively and successfully. "…The figures with round face, slanting eyes, long hair in plaints, small mouth similar of which are seen in minia technique ceramics in Beyşehir Kubadabad tiles, nature descriptions, animals drawn with a realistic style, frequent use of red and blue, helical branches and leaves which fill the base in some depictions, stylate and semi-stylate flowers predominantly used are primary characteristics of Seljukian miniatures…" (Elmas,1998, p.14)

The immigrations experienced, battles occurred did not affect the figure of flowers as the bearer factors of the art and flowers have sustained their existence within centuries. Even though not many examples remained with respect to the Anatolian Principalities period as a transition period lived together with Seljukians, this did not prevent improvement of flower within the art. This development continued beginning from Seljukians to municipalities and from there to the Ottoman. The development that had been experienced in every field of the Ottoman Periodalso put into appearance in the art. Flowers have taken part highly in every field of art in the Ottomans. The figure of flower sustained its existence by progressing in every field from ornamentation to miniature and to binding.

The first examples reached today from the Ottoman miniatures belong to the period in which Fatih Sultan Mehmet Han succeeded to the throne and the capital city was moved from Bursa to Edirne during the second half of 15th century. During this period, the most important center of miniature art that developed as dependent to the Ottoman palace was Istanbul. Fatih established a Painting House in

the palace and made muralists to prepare precious works for his library. Having been known with his art-lover personality, Fatih established a Painting house in his palace and assigned Uzbek origin Baba (Father) Muralist as the chief muralist. A number of precious books were produced for the library of Fatih Sultan Mehmet in this painting house. These books were written by calligraphers, ornamented by illuminators, painted by muralists and bound by bookbinders and then presented to the Sultan. (Binark,1978,p.227)

Not only ornamentation art which was developed by Baba Muralist but also miniature art progressed by displaying well improvements during the period of Fatih. As one of the muralists of the time; Muralist Sinan Bey is the artist who painted the famous portrait of Fatih who smells a rose in the painting. Sinan Bey went to Venice and took lessons from masters of the period, and painted this portrait when he came back. (Elmas,1994,p.10) This work is on one hand in nature of proving power and strength of Fatih Sultan Mehmet and the power of the empire, on the other hand the rose Fatih holds indicates his elegant and art-lover personality. This portrait of Fatih Sultan Mehmet (Figure 5) and the paint of rose in the vase included in Fatih's Album as the first sample painted in naturalist style (Figure:6) is in general an indicator that the love and interest of flower in the Ottomans extends to the period of Fatih Sultan Mehmet.

Just like Fatih Sultan Mehmet, Sultan Bayezid II was a sultan who is friend and protector of art and artists. The archive documents tell us that Bayezid II gathered more than 600 manuscript books. (Üçer, 2006, p. 50) This period as the continuation of the era of Fatih is the period when the foundations of the most perfect age of ornamentation and miniature art were laid in the Ottoman Empire. Bayezid II attached a great importance to science and art during the process of developing the lands of the Ottoman Empire and raised an excellent son like Suleiman the Magnificent who was going to dominate three continents simultaneously.

Another less known characteristic of Suleiman the Magnificent who made the Ottoman extended to the widest borders over three continents, made

the state stronger with laws he legislated and wrote poems with the nickname "Muhibbi" is his affection towards flowers and gardens. Flower growing was a significant indicator of being an upper class in the social segment close to the palace during the time of Suleiman the Magnificent in which the Renaissance of the Ottoman art was experienced. It is written in a book dated 933/1526-27 in which the expenses made for gardens were recorded during the period of Kanuni that the names of Kefe Tulipa brought from Kefe for private gardens of Topkapı Palace and various other flowers were written. (Atasoy,2005,s.35) These documents indicate the affection of Suleiman the Magnificent towards gardens and flowers. Flowers planted in gardens during the period of Suleiman the Magnificent were included in our art by use of stylate and semi-stylate in traditional arts. Flowers like tulip, gillyflower hyacinth have become the components which were predominant in ornamentation and miniature art during 16th century.

Having brought stylate and semi-stylate flowers in the ornamentation art of 16th century and signed some designs which make people feel themselves in a flower garden, Karamemi is one of the most important ornameentation artists of his time. The signature of Karamemi who made all ornaments of Muhibbi Divan written by Suleiman the Magnificent and produced such an excellent work of art is appended below a grass cluster. (Figure:7) Such great inclusion of flowers in ornamentation art started to distinguish also in miniature art, and flowers described as stylate and semi-stylate similar to their form in nature were preferred.

The tradition of Sultan Portrait Painting which was started by Fatih Sultan Mehmet Khan in the Ottoman art also continued durinng 16th centurt miniature art. The protraits of both sultans and notables of the state continued to be painted as a tradition. The portrait of Admiral in Chief in which Barbaros Hayrettin Pasha smells a gillyflower painted by Muralist Nigari who lived during the time of Suleiman the Magnificent is an indicator of the fact that almost everyone has love for flowers. (Figure: 8)

One of the most important miniature artists who dealt with flowers and gardens with al details in all miniatures he performed was Matrakçı Nasuh who lived during the period of Suleiman the Magnificent. The work of art of the artist named "Beyan-ı Menazil-i Sefer-i Irakeyn" (Declaration on the Range of Irakian Excursion) is considered as one of the successful examples of the miniature art. Being a manuscript written on a historical topic, this work is in nature of an important document. It was performed in the form of clusters in compliance with the endemic vegetation cover of cities (Figure:9).(Yurdaydın,1976,p.23)

Even though mostly traditional flower ornaments are included in 69 miniatures of Suleymanname (an illustration of Sultan Suleiman I life and achievements) dated 1558 which describes the events between 1520 when Suleiman the Magnificent succeeded to the throne and year 1555 and the period of his rule, the use of semi-stylate flowers close to naturalist treated in this period is also seen. The paint describes Suleiman the Magnificent sitting in a cross legged position on his throne located in the garden pavilion and listening to music and smelling a rosebud on his hand (Figure:10) (Atasoy,2005,p.65) Corn roses and lilies are present below spring branches along both sides of the pavilion. Ornamentation and miniature art gained its well-deserved place in our art with the sense of aesthetic, compliance with religious rules, artists arisen and sultans who adopted this integrity during 16th century.

The period between second half of 16th century and the first quarter of 17th century called as the classical age of the Ottoman miniature art is a period in which miniature was purified from foreign effects and found its own identity and unique style and the art became rich at the same time with expanding lands. The examples we see in Ahmet I album are in nature setting light to the period and there are some miniatures in which flowers are treated proficiently. (Figure:11) Western effect started to distinguish itself slowly within centuries. It sustained its existence by being affected by social changes beginning from 17th century till 19th century. In this period, baroque style started to be seen in Turkish art which was influenced by the west and a new style called Turkish rococo came to rise. This style in which flowers were predominantly used distinguished in ornaments and miniatures.

Legendary name of miniature art in 18th century "Levni" left his mark on the period not only with his figures but also flowers included in his miniatures. The artist with the real name Abdülcelil Çelebi used the nickname "Levni" which means "color, tinction and variety". Having preferred to demonstrate the figures while doing some work in the album which is composed of 43 portraits, Levni described a palace resident while serving coffee, a woman wearing a flower on her hair, a man wearing his imamah, young ladies playing musical instruments, dancing and holding flowers.(Figure:12) He located the flower patterns on hands, clothes and hair of the figures most of the time. Besides, he has drawn flowers on the stage just like clusters in the nature in Surneme-i Vehbi Miniatures.(Atasoy, 2005,p.66) (Figure:13)

Having always a significant place throughout the Turkish history, flower sustained its existence by improving and differentiating. In addition to stylate and semi-stylate flowers, those highly used in naturalist style were dealt with in different forms and a new style called as flower painting came manifested itself. Flower painting distinguished itself as a brand new branch of art during 19th and 20th century. Flowers were used in every field of Turkish art throughout the history during 21st century and are still ongoing to be used. Both stylate and semi-stylate flowers are included in many works of art and these flowers are still used in miniatures, ornamentations and other decoration arts, so continued to handed down to next generations.

Figure1: "Bezeklik Duvar Freski", Berlin Static Musseen III 8381
Figure2: "Kelile ile Dimme" İÜK, 1022
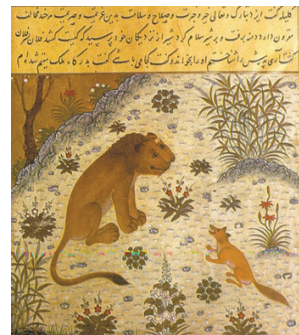
Figure 3: "Selçuklu Çinisi" Museum Für İslamische Kunts Berlin

Figure: 8 "Barboros Hayrettin Paşa" TSM H2134 9b

Figure 4 : "Varka ile Gülşah" TSMK, H, 841

Figure 9: İÜK, 5964 31b32a   Figure 10: "Süleymanname" TSM H1517

Figure 5: "Fatih Portresi" TSMK H 2153, y.10a   Figure 6: "Vazoda Gül" TSMK
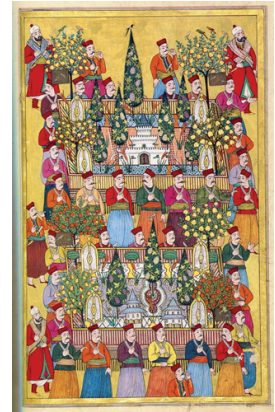
Figure 11: TSMK B408   Figure:13TSM A3593

Figure 7: "Muhibbi Divanı" İÜK T 5467
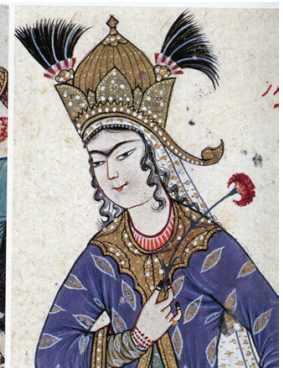
Figure 12: "Levni" TSM H 2164

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TÜRK KALEMİŞİ SANATINDA UYGULAMA TEKNİKLERİ VE METODLARI

Kaya ÜÇER

ÖZET

Temeli 8. ve 9. yüzyıllarda Orta Asya kültürüne dayanan ve gelişimini Anadolu coğrafyasında sürdürerek Osmanlı İmparatorluğu İstanbul'unda zirveye çıkaran "Kalemişi" sanatımız diğer geleneksel Türk sanatları kadar ilgi görmemekle beraber en yaygın sanat kollarımızdan birisidir. Bu sanatta Akademik düzeyde çalışmanın son derece az olması, Üniversitelerimizin Geleneksel Türk Sanatları Bölümlerinde hali hazırda "Kalemişi" genelde sadece ders olarak geçilmesi noktasında, Bu sanatın kurallarını yapım ve uygulama metotlarını, yüzyıllara göre üslup özelliklerini araştırmak ve bu araştırmayı sanatseverlerle paylaşmak temel amacımdır.

Bu güne kadar, yazılı kuralları hali hazırda oluşmamış olan kalemişi uygulama tekniklerinin belirli bir sıra ve disiplin altında işlenmesi bildirinin ana konusudur. Sıva ve ahşap üstü uygulamaları ile bilinen kalemişi çalışma tekniklerinin çeşitliliğini göstermek yaygın uygulama tekniklerini belirleyerek ilgilisinin bilgisine sunmak temel amaçtır.

Anahtar Kelime; kalemişi, restorasyon, ahşap, sıva

SUMMARY

Basically the 8th and 9th centuries, continuing the Central Asia based on culture and development in Anatolia issuing summit Ottoman Empire in Istanbul "Kalemişi" art is our one of our most common art arm but seeing as much attention as other traditional Turkish arts. The academic level is less highly of the work of art, readily in the Department of Traditional Turkish Arts of our University "Kalemişi" generally only be passed as a lesson point, that the rules of construction and application methods of art, to investigate the stylistic features than century, and I'm basically aim to share this research with the art. Until this day, the main subject of the report is a specific order and discipline of the engraving applications under processing technique that written rules did not occur readily.

Plaster and show the diversity of applications over the known wood engraving technique works by detecting the common practice to provide the relevant technical knowledge is the main objective.

Keyword: Kalemişi, restoration, wood, plaster

INTRODUCTION

Turkish Pencil Work Art is the orderly ornamentation style obtained by adapting orderly and traditional patterns drawn with lead pencil on semi-permeable papers (sketch paper) into a surface after being punctured by pinning on the same semi-permeable papers and being shaken with a bumper preferably made of coal dust obtained from willow trees (process of tanning) on the surface to be applied, then being painted in different colors by means of various brushes, and then being contoured with thin brushes. This has been a branch of Turkish Classical Art and used as an indoor and outdoor ornamentation instrument for civil, military and architectural structures for centuries.

Turkish Pencil Work Art has a history extending to 8-9th century Turkish Uyghur Art with its roots based on the Central Asia. This a branch of art moved to the Anatolian territories upon immigration of Turkish people from the Central Asia steppes. The ornaments in Kara Hoça and Bezeklik wall frescos have become the center of pattern repertoire of Turkish art, exact overlapping of stylate patterns and compositions with the Islam art when Turkish people converted to Islam Religion ensured improvement of such kinds of patterns and applications.

Life experiences and historical process extending from Central Asia to Anatolian territories, classical arts which developed after recognition of Islam and

the pencil work art as one of the central branches of these arts experienced a historical style process beginning from the time of Great Seljuk, Seljuk Empire, Period of Principalities (Beyliks), Early Ottoman, Ottoman Empire Classical Period, Eclectic Period (Baroque, Rococo, Empire synthesis), Post Republican Period and survived until today.

In this art, 16th century has been the peak period with the Classical style. Some kind of Renaissance has been experienced in every field of classical arts during this century which demonstrated period integrity and style with the tradition of the Palace Painting House, pencil work art has become a precious part of this era with many excellent works produced during this period. The Eclectic Period, Baroque, Rococo, Empire synthesis which has become predominant in every field of our art upon extension of the Ottoman Empire towards the west mostly affected our pencil work art, and started to be applied in every space and environment from the Anatolian geography to Istanbul Bosporus mansions. The pencil work art is applied through the craftsmen coming from abroad in the capital city of the Ottoman, then it has spread over the entire geography of the Ottoman from the Anatolia by means of the newly emerging craftsmen who were trained by or worked with these craftsmen upon the rising demand. The sense of ornamentation of the Westernization period was interpreted by the artists emerging from the Baroque, Rococo, Empire synthesis and living in the Ottoman Geography and the patterns having been ornamented started to be called as "Turkish Rococo".

Westernization period of the Ottoman art had been interrupted in the latest periods, however the movements newly emerging in Europe have immediately taken effect and started to be used as a fashion in the Ottoman works of art or architectural structures. These movements also include the Art Nouva and Art Deco movements which compassed the entire Europe as a strong wind in late 19th century. Pattern and ornament composition structure of the classical period was colored under western

influence and during the latest years it started to be processed have witnessed the examples in which "neo classical" pencil work art started being applied by the end of westernization period. It is seen that the enthusiasm of westernization in fine arts continued in Turkish art in the post Republican period. On the other hand, the traditional arts achieved to survive with its power based on its tradition but could reach today only by the will of some individual artists. Restoration works could be survived by a few well-intentioned craftsmen set their heart on, while rapidly developing shanty constructions and culture have become the reasons which kept alive this art in the current new practices.

OVER PLASTER APPLICATIONS OVER SMOOTH PLASTER APPLICATIONS;

Contoured (Tahrirli) applications: Any pattern designed is drawn on a sketch paper over plastered surfaces. The pattern is punctured by means of a pin and shaken with a coal dust bumper on the application surface. The pattern transferred on the surface is processed with various brushes and paints. 2 different methods are used in contoured over plaster pencil art works. The first is applied by contouring the pattern colored in the same way with the illumination art, then the base colors are filled or base colors are applied on colored patterns, lastly they are contoured. These methods are shaped in practice according to hand expertise and habits of the craftsman.

Non-contoured (Negative) applications: Firstly general bases are prepared in these non-contoured pencil work applications called as negative on the plastered surfaces. Then the pattern is shaken and subsequently coloring is applied, base pattern colors are usually selected as contrast colors and finalized with diligent workmanship just like performing a contouring because a dark color which might restrict the ornament may not be applied on contoured patterns. This is a more practical method compare to contouring application method. A similar way of work is used in illuminated works and glazed tile applications.

Pint Templating (Stencil) applications; This application called "stencil" also known as template and print is the most practical and rapidly progressing working method in the pencil work ornamentation art. The patterns cut from acetate are ornamented on the application surface by means of round brush or sponge dumpers while they were ornamented by being cut from linseed oil or varnish impregnated papers in the past. By this way, the template can be continuously used and the pattern is progressing as standard.

Wall Painting; The most common application we face in the pattern composition programs in applications of the pencil work art includes the "wall painting" works we frequently see on plaster. Wall and ceiling paints we mostly face in the form of religious applications or those characterizing the features of the place they are painted and describing a specific topic are applications performed with free brush impacts. The tradition of wall painting that had started in the Central Asia was applied during the westernization period after 17th century.

Fresco Technique; Another important application in "Wall Painting" works included in the pencil work art is the "Fresco" technique. In this technique past of which extended to centuries ago, patterns were drawn by means of a metal pin and then the paint was brought to light by impregnating color into wet plaster. After the plaster dries, the paint is produced with a highly permanent technique to survive for centuries. It has different applications such as Wet Fresco (buon) technique and Dry fresco (secco) technique.

RELIEF SURFACE OVER PLASTER APPLICATIONS

Over Plaster Embossment (Malakari); As one of the significant ornamental instruments of Turkish pencil work art, "Malakari" is a working style performed by engraving and cutting on the application surface by means of small trowels, various metal tools called as spoon, cutters and knives. Large volume appearance on the application surface creates an excellent visual richness for watchers.

Over plaster paperboard cutting; Another method in Malakari style ornamental practices is the method of cutting watery gypsum or lime impregnated paperboards in compliance with the pattern on the surfaces to be embossed and then gluing them on the application surface. Glued paperboards are strengthened with gypsum on their surface and then being colored, so the pencil work pattern comes to existence.

Malakari style Mould-Casting-Carton-Pierre (Plaster Board) Technique; Another technique frequently used in buildings during the 18th century and post 18th century country geography in dimensional ornaments like Malakari is the "Carton-Pierre" technique. The way of application is as follows: embossed ornamenting mould application sample of which has been prepared is taken, then casting process is applied repeatedly on this mould, and after the resulting parts dry, a new casting is applied on the application surface and this ornament is acquired upon gluing the material of casting in liquid form.

Settling (Gypsum); Once the rough cast dries, finishing plaster is applied and once it dries the finishing excellence plaster on which the settling pattern would be designed is applied and then the pattern prepared like a seal is applied on the wall surface before the plaster completely dries according to graduation performed. This seal was made of wood in the past, now is made of aluminum mould material by being drawn and carved in computer media.

IMITATION PENCIL WORK APPLICATIONS

Tile Imitation Pencil Work Applications; another pencil work application we face on plaster and wooden surfaces is the "imitation tile" works as my father says. It includes various applications by using the exactly same patterns and colors used in tiling in case tile application is not completed until opening of a construction, even drawing tile joint gaps, so creating an optical illusion. Additionally, completion of deficient works with the pencil work technique on tiled walls on which tiling may not be technically applied in restoration applications.

Imitation Mosaic Pencil Work Applications; Another application similar with "Imitation Tile" pencil work includes "Imitation Mosaic" pencil work samples located in Aghia Sophia mosque. "Imitation Mosaic" works which were applied in lieu of damaged mosaics originally constructed by Fosatti who was brought from Italy for restoration of the Aghia Sophia mosque are also included imitation applications of the original pencil work art.

Marble- Porphyry Pencil Work Applications; Use of imitation marble ornamenting instruments among Baroque, Rococo, Empire like ornamental styles have almost become a tradition in the eclectic pencil work applications particularly performed during post 18th century westernization period. "Porphyry" marble imitation called by craftsmen and expressed such in pose descriptions in the ministry of culture is a frequently applied ornamenting style. Being the indicator of wealth, magnificence, durability in European art, marble has been included our art works with imitation applications performed in European art.

WOODEN SURFACE APPLICATIONS;

Wooden Surface Pencil Work Application

Another material frequently used as a pencil art work surface in residence architecture, Palace structures, civil and military architectural applications is wood. Chestnut, pine, hornbeam species are usually considered as first class woods dried in the application space which are used as pencil work application base in some surfaces coated such as ceiling and walls. Both pencil work is applied on these surfaces saturated with red lead or shellac wiping on wooden surface, at the same time such surfaces are being some kind of impregnated against insects and grubs.

Edirnekari

Edirnekari is the name given for embossment pattern applications performed with gypsum or subsieve white lead, bead glue mixture on wood in its meaning referred in the pencil work art. This material was used by being prepared with chickpea flour and white of egg in the Mesopotamia basin. When gold foil is applied on embossed sections with a thickness of 2-3 mm, gold distinguishes in every dimension of watching and its shining is remarkable.

Colorizations on Wooden Carving

It is an application style mostly confused with the pencil work art. Its similarity of appearance with Edirnekari style leads to confusion in interpretation for watchers. An ornamentation acquired by colorizations of wooden ornaments carved according to desired pattern and coating with gold leaf.

Canvas Applications

Another common application used on wooden surfaces in pencil work arts is the application style performed by coating the wooden surface with raw canvas. In this way, joints of wood and cracks to occur in time may be camouflaged, and a comfortable working surface is obtained in the pencil work application. Raw cloth surface is saturated and turned into a canvas and the pencil work art is applied on it.

METAL SURFACE APPLICATIONS

This work surface rarely seen in the pencil work art is actually used in basement and ground floor spaces primarily used as the living space of architectural structures. In this system that may be applied on surfaces which may contact with moisture, damp and water at any moment, raw cloth is impregnated with hot liquidized tin and passed through the rolls, then a metal cloth is acquired in this way. Such metal cloths with a narrow width and free size length are pieced together and used by extending on the application surface just like a large wallpaper. Examples of this pencil work technique we have seen until now in our country are the Bursa Emir Sultan Tomb walls.

LEATHER SURFACE APPLICATIONS

Leathers preferably obtained from gazella, young calf, goat or equivalent animals passed through

various processes and turned into parchment consistency are pieced together and fixed on the application surface by extending as a canvas. Examples of both smooth surface and dome application technique of leather surface applications are existing in our pencil work art. The domes existing on the ceilings of Topkapı Palace Museum women's quarters and Prince study rooms and the ceiling of Tophane Kılıç Ali Pasha Mosque Sultan Gathering place are the examples of this technique.

STONE AND MARBLE SURFACE APPLICATIONS

Red lead "anti rust" is applied entirely on the surface on which the pencil work would be applied on hard surfaces, then the pencil work is applied on it. The main reason of this application is to prevent oxidation in gold leaf applications with iron and lead oxide paints to be used on the surface and to ensure long time durability. Application methods of pencil work on wood and plaster are the methods exactly applicable on stone and marble surfaces.

CONCLUSION

In this study I perform with the aim of organizing application methods and techniques in certain rules in Turkish Pencil Work art which has not been adequately cared in academic sense in the traditional Turkish arts and mostly performed by means of craftsmen, I present my application experiences and the works I have prepared in direction of information I gathered from my father Muralist Hamit Üçer (craftsman) and tried to teach my students in pencil work courses. For example, the example of metal surface pencil work that is not used in our country is a technique we faced during our studies by coincidence. Raw cloth called as dimity was impregnated with hot tin and passed through the rolls, then the material acquired was extended over the application surface and pencil work was applied on this. We found this exceptional example in internal walls of the Tomb located at Bursa Emir Sultan Mosque Burial Area. This study primarily aims to present these experiences to people who are interested in the subject.

Figüre 1: Over plaster Kalemişi Example Figure 2: Over plaster Kalemişi Example Yenikapı Mevlevihane Mescidi TSM Revam Köşkü

Figure 3-4: Edirnekârî Kalemişi Example Karaahmet Paşa Mosque Topkapı/ İstanbul

Figure 6: Malakari Kalemişi Example TSM Harem III. Murad Bedroom Dome

Figure 7: Over plaster Non-contoured (Negative) applications Kalemişi Example Süleymaniye Mosque

Figure 8: Wooden Surface Pencil Work Application TSM Harem Kösem Sultan Room

Figure 10: Kartonpiyer Example TSM III. Ahmet Library   Figure9: Over Kalemişi Canvas Case Ertuğrul Tekke Mosque

Figure11: Leather Surface Applications Example TSM Harem Çifte kasırlar

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ANTALYA NEEDLE LACEWORKS

Mediha GÜLER

Ayşe Nur HATAP

Abstract

Handicrafts are the most concrete evidence of the love and passion of Anatolian people ensuring the transfer of the customs and traditions of a nation down to future generations.

Possessing an important position within handicrafts, needle lace works reflect the culture, intelligence, creativity, feelings and ideas of Turkish people in the best way possible. Needle lace works represent the superior creativity of Turkish women. Various examples have survived until today to express the richness of Turkish culture.

In this study, the examples from needle lace works of Antalya province are presented.

Keywords: Antalya, Handicrafts, Needle Lace

INTRODUCTION

Needle lace is a type of lacework whose tool is silk and woven in two or three dimensional manner by knotting yarns in an open weblike pattern using the sewing needle (Markaloğlu, 1986, p: 4).

Being an art peculiar to Turkish women, needle lace differs from the lacework of the western world both in technique and patterns. Although needle lacework resembles ordinary lacework at the first glance, it differs from the ordinary two dimensional lacework that is designed to be sewn to another object definitely by being a stand-alone ornament in a three dimensional manner (Öğüt, 1973 p: 55).

The inexplicable feelings and caprice of women are expressed in these laces in a strong manner with a great sensitivity and needle lace has become the symbol of ideal beauty (Öztürk, 1997, p: 85).

As it is understood from ancient needle lacework, needle lacework and all other handicrafts enjoyed the golden era during 18th century in Anatolia.

As a result of the adverse effects of the imitation caused by the admiration for the West after the Reorganization period in the Ottoman Empire, the interest in needle lacework has gone down drastically (Onuk, 1988, p: 7).

It is an intuitive desire to satisfy the aesthetic needs while meeting the basic needs of humanity like feeding, clothing and housing. Such desire has enabled humanity to create different patterns, models, colors and to arrange their near and far environments with capability to wear and ornament themselves in different manners. The survival of traditional woman head ornaments, which are some of the rare examples of the folkloric culture, clearly indicates the aesthetic judgment of the richness of Turkish culture (Özder, 1999, p: 6).

Needle lace examples possess an aesthetic value that can be used in different areas. They contribute to the social and economic development of the individual and creates a useful platform for the emergence of artistic products.

The objective of this study is to provide information by presenting examples from needle lacework in the province of Antalya. It is considered that this study is significant as it is a good source for promoting the needle lacework of the province Antalya.

Methodology

In this study, descriptive method has been used and relevant literature review has been conducted for needle lacework and various information has been provided about needle lacework. The population of the study is the needle lacework of Antalya and the sampling has been conducted with laces and various accessories in two or three dimensions. Only ten samples from many laces and accessories have been examined as provided by the housewives in the region.

Needle Laceworks of Antalya

The needle laceworks have been widely produced thanks to the fact that the tradition of preparing dowry is still ongoing in Antalya. The laceworks

of Antalya are directly applied to the edges of a type of traditional Turkish kerchief that are square in shape and used for covering the hair or such laceworks are attached to the kerchief in a style that is traditionally called "giraffe". The real purpose of using them is ornamenting the kerchief, consequently they have varied depending on the composition and materials of the eras during which they have been created.

Photo 1 - Violet pattern praying cloth. Photo 2 - Almond pattern kerchief.

Needle laceworks used to be created three dimensional to the edges of kerchief in sizes of 95 x 95 cm. However, they started to be produced in two dimensions as the needle lace has become popular and turned into a tradition as a part of the dowry. Laceworks that are attached to the edges of kerchiefs are generally in the size of 2 x 2,5 cm with the traditional style of "giraffe" using the techniques of giraffe, knot, banister and loops. Sometimes a plastic ring is used in order to attain a circular appearance at the lower or middle part of some patterns (Photo 2). The basic tool for these needle laceworks is needle while crochet hook is also used as an auxiliary tool.

Photo 3 - Bride's crown.   Photo 4 - Crown for henna night.

A lot of different products have started to emerge as the individuals that are curious for lacework in Antalya started to attend various courses and develop themselves and as the areas of using needle lacework have expanded recently. This art has turned into creating accessories rather than being used on the edges of kerchiefs. Needle lacework is now mostly used for creating accessories such as

necklaces, bracelets, various crowns, pins, etc. by increasing or decreasing the number of parts using the loop technique. The layers of lace are produced one by one and attached to each other by nestling one into other. The central part of the lace is created using series of loops. In order to create the crown shape, the wire is wrapped in the same yarn (Photo 3-4).

While silk yarns were used in lacework in the past, currently synthetic yarns that are called "masura" in Turkish are used since it is difficult to supply the material as the purchasing power has decreased. The hardness of the yarns is enough and for this reason there is no need to toughen the lacework. However, lace wire and some other accessories are used for giving shape to flower pattern edges.

Photo 5 - Daisy necklace.   Photo 6 - Autumn leaves.

When the compositional styles of Antalya needle lacework are examined, it is seen that main and interim pattern repeats are intensive however it is seen that they are used as the main pattern. The patterns that are created for the edges of kerchiefs are ornaments with flowers and geometric objects. In accessories, on the other hand, dominantly flower ornaments are used.

Photo 7 – Grape pin.   Photo 8 – Wild flowers (Vase).

In some of the mountainous villages of the Taurus Mountains, a new bride couldn't speak any time as she wished in her home based on the traditions for a certain period of time and they would express themselves in needle laceworks. The needle laceworks that were created in different hues of

green were the symbols that the new bride is happy with her new home and husband while yellow hue laceworks signaled that she was unhappy.

It is also important to interpret nature, cold-hot weather, dark-light colors, etc. while using the colors on a needle lacework. In case it is created in a plain color, the trend is shifting towards more complex colors. Since lacework is generally created for the edges of the kerchiefs, colors were selected depending on the kerchief colors. In case of accessories, colors are determined based on the choice of the individual. The most commonly used colors are pink, white, purple, yellow, green, red and blue.

Photo 9 – Violet bracelet.	Photo 10 – Layered rose pin.

It is also seen that laceworks are created in Antalya to contribute to the economy of the house.

In Antalya, needle lacework attracts a lot of attention. Individuals continue to create authentic designs so that such interest is not reduced.

The tourism sector in Antalya has been a great source of contribution for the development of handicrafts. The tourists that visit the city have shown great interest for the needle laceworks. They have opened needle lacework courses in their own countries as well.

As a result of the development in industry thanks to the developments in technology, handicrafts have almost gone extinct. In order to keep our national culture products alive and commercialize them to be used in the cultural tourism, and to make our values prominent and market our values, various stands are opened at certain centers of provinces. In such stands, housewives produce needle lacework and sell them contributing to their own income and to tourism sector.

CONCLUSION AND SUGGESTIONS

Laceworks have survived until now thanks to cultural, social and economic reasons, especially thanks to master-apprentice relations and dowry culture since the Ottoman times.

It has been emphasized once again that laceworks are important material and meaningful products and evidence in the emergence of the cultural identity of a nation. Since, laceworks are authentic, abstract and international works of art. They seem to play an important role in the transition of Turkish traditional art from being national to universal.

Laceworks are extremely important in the social lives of women in the province Antalya as they convey the natural things on to pieces of art and express the feelings in various ways to express the feeling of ornamenting and garnishing that is an indispensable characteristic of humanity.

Although pleasures change continuously with the fast production technology, handicrafts try to survive as per the hand skills and contemporary art understanding of Turkish women. The role of laceworks is huge in transferring the creativity of Turkish women down to new generations as it produces such a high level of pleasure in respect of daily works without receiving a formal education process.

It is regarded traditionally necessary to continue producing laceworks that have survived until now thanks to domestic production in a master-apprentice relation. However, the process of forgetting and trivializing lacework should be immediately stopped. We believe that there can be a solution for producing and marketing laceworks that are peculiar to Anatolia for touristic purposes and for contributing to the economy of young girls and women while promoting this art to the whole world.

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A STUDY OF TYPOLOGY IN ANATOLIAN RUGS: 'KONYA CASE'

H. Melek HIDAYETOGLU

1.INTRODUCTION

Rug art in Turkish weaving art in Anatolia with their rich color and motive features is remarkable and has a different importance. Anatolian rugs have become the products that have exhibited all emotions, dreams and creativities of Anatolian humans, especially women because they have been a part and irrevocable things of traditional living. Anatolian rugs have come into prominence with very rich, various and technical designs in groups having different culture in different geographical regions of Anatolia. At the same time, in addition, they are indicators of wealth of traditional living, culture and social life in Anatolia. The researches that are made evaluation of meanings of colors, species, traditional motives and symbols in researched on the matter of history and origin of Anatolian rugs come into prominence.

In our researches, it will be made a typology study by considering different angles on rugs of Konya Region having special samples among Anatolian rugs. Our purpose is to submit them by analyzing composition features of rugs in addition to their features such as colors, species, and motives within a system.

When considering connections of Middle Asia Culture in tradition of Anatolia weaving, it will not be a mistake to say that that the tracts of past century are seen in today's weaves. Although motive, color, species and style change as the time passes, it can be said that composition arrangements continue in some way basically.

It is seen that composition in rugs have been arranged diversely. It is seen that this title has been mentioned in some of publications published on this matter. It is mentioned from general composition arrangements while transferring the matter but it is commentated without making an evaluation and

a systematic observation in those publications. Generally when it is scanned written sources, study attracting attention in connection with this matter is the doctoral thesis (Karahan, 1992) with the subject of "Rugs included into Konya Museums" of Distinguished Prof Dr Recai Karahan prepared under the consultancy of Distinguished Prof Dr H. Orcun Barista. During the research after generally evaluating rugs included into Konya Museums, it has been evaluated composition arrangements systematically. According to information found in this study, when making a comparison, it is seen that there are differences at a few points. The reason of this can be shown that there are rugs belonging to other regions of Anatolia out of Konya Region in collections of Konya museums in the study of Karahan. But this study has been discussed within the scope of the thesis and it is not published in next periods differently.

In this study it will be evaluated samples of Konya rugs that we documented in place in land study that we began in Konya Region in 2000. It has been constituted a sampling group among 415 rugs determined in houses and mosques in the region. It has not been benefited from works such as catalogues, articles etc previously published or recorded in museums in this sampling group.

First of all it was determined that rugs belonged to Konya Region. But when considering that rugs are movable cultural properties, it should not escape from the attentions that similar samples can be seen in close regions. The purpose is to evaluate composition arrangements within a system and to display their connection with history. During the study, composition arrangements have been drawn in computer environment schematically and separated in definite categories.

2.KINDS OF COMPOSITION

It has been tried to make an arrangement in our field researches that we made on rugs of Konya Region by benefitting from samples that we obtained up to now under the following titles. It can be collected compositions of rugs of Konya region under five

mail titles and their subtitles according to array of motives on background:

1.Rugs whose backgrounds are separated into horizontal zones,

2.Rugs whose backgrounds are separated into vertical zones,

3.Rugs whose backgrounds have shrive motive,

  a. Line prayer rugs,

  b. Line prayer rugs with vertical shrine,

  c. Rugs with single direction and with shrine,

  d. Rugs including shrine niche,

  e. Rugs with shrine and with double directions,

4.Rugs whose backgrounds have lake (ball-navel) motives

5.Rugs whose backgrounds constitute zones, one within the other.

It is revealed the necessity to organize under those main titles and according to features of motives. It is necessary to see that those subtitles are prosperity and variety. For that reason sometimes we had difficulties to define each subtitle and difference. It was made effort to use some terms such as especially zone, navel etc in the study. It was not used foreign terms such as kerb, medallion etc.

We can explain those composition arrangements as follows:

1.Rugs whose backgrounds are separated into horizontal zones,

It is specified three, five, ten or more horizontal zones according the size of rug. When it is weaved those transversal zones with single color without design they are called "Cibik". For example it can be placed transverse cibiks weaved with black sheep wool on white background (Figure: 1 – Photo: 1 – Rug with cibik). Sometimes those cibiks can include more than one color.

There exist motives on transverse zones changing according to kind of rug and regions. Thicknesses of those zones change according to feature of motive. Those transverse zones can be specified as three thin and one thick or one thin and three thick stripes. In thick zones, motives can be separated into big ball (navel) patterns or square frames. Thin zones can be with pattern because they provide passing mostly and cannot have patterns also (Figure: 1-Photo:2- Rug with sergeant (Çavuslu Rug), 3- Upholstery Rug). Sometimes it can be placed zones without pattern in equal thickness on those zones with motive. Those weaved with a single white color or brown color. Those single colored zones without pattern are called "Tahta (wood)" mostly. Even this rug was mentioned as "aktahtalı rug (rug with white wood)".

Gaps between zones with pattern can be filled with thin rods whose colors are red, yellow, orange or green colors changing according to the region. Those thin rods are called "zizi" prayer rug with pond belonging to Yukaricigil Town and "surme" in rug with elcek in Meram Cukurdere Region (Figure: 2-Photo: 4- Prayer Rug with pond, 5-Rug with Elcek). In some samples there are edge waters finding in short and long edges and encircling horizontal zones (Figure: 3- Photo: 6- Farda Prayer Rug, 7-Alibeyhoyugu Rug, 8- Hotamis Middle Rug).

2.Rugs whose backgrounds are separated into vertical zones:

It is separated background into zones like three, five, seven etc according to size of rug. Those longitudinal zones can be weaved with black color on single colored background in the direction of rug (Figure: 4- Photo: 9- Rug with Rods).

In this composition arrangement, it can be reproduced weaved rug samples. On the background it is placed motives having features of region in vertical lines. Sometimes, it can be encircled with waters in short and long edges in some samples (Figure: 4-Photo: 10-Prayer Rug Doganhisar, 11-Hotamis Middle Rug).

3.Rugs whose backgrounds have shrive motive:

In rugs whose backgrounds have shrine motives, it is seen a vertical arrangement according to form of shrine. It is called shrine (hollow) showing

Kaaba direction, separated for imam's making salaat performed in mosques. On shrine that is one of symbols of Islam Religion, it was shown products such as prayer rug, scatter etc weaved for performing salaat in different forms.

It is possible to group samples having shrine motive in Konya Region rugs as line prayer rug, line prayer rug with vertical shrine, prayer rug with single direction and line, prayer rug with double directions and line, and prayer rug having shrine niche only.

Most of samples determined in different regions of Konya are not weaved any longer. For that reason, it could not be reached to too much information about motive groups generating rug. Those rugs that I could determine are rare samples of rugs reaching today because they have suspended on the wall of houses with shrine forms carrying on them and saved in order to perform salaat only.

a. In line prayer rugs; Stylized shrine forms placed side by side in the vertical direction create lines. There can be shrine with single direction in those samples and shrine with double directions also (Figure: 5- Photo:12- Line Prayer Rug, Figure: 6- Photo: 13-Line prayer rug).

b. In line prayer rugs with vertical shrine: Stylized shrine forms placed over and over are on the vertical line. Shrine forms can be encircled a few rows of water. Forms of shrine exhibit difference and variety according to region. Those forms can be quadrangle by constituting vertical angle (Figure:7- Photo: 14- Line Prayer Rug with vertical shrine) or shrine niches can be designed in form of triangle like in Kavak Rug (Figure: 8- Photo: 15-Kavak Rug).

It can be weaved shrine in the form of triangle like in Prayer Rug (Doganhisar). In addition transverse thin zones divide shrine gaps in this sample and there exists a zone (border) in long edge (Figure: 9- Photo: 16- Prayer rug (Doganhisar rug).

As to in different sample in that group, shrines placed in vertical line are one thing on ball of

another one within the other as intricate. As to in thin edge of rug it was arranged a pier with motives. Thin and thick zones encircle shrine figures and it is weaved water zone (zone) again at the beginning and at the end of rug other that those zones (Figure: 10-Photo: 17-Aklı Prayer Rug).

c. In Rugs with single direction and with shrine, it seen a few different styles. Arrangement seen in Ladik type prayer rug is one of them. There exists pier, shrine and fronton on background of rug. Pier section is weaved in white color without pattern in general mostly. Shrine is created from niches having triangle form. There is a fronton in rectangle and decorated with hyacinth flowers on shrine. In those sections a wide water surface encircle rug. (Figure: 11-Photo: 18- Ladik type Prayer Rug).

In other shrine with single direction there is only a niche in shrine. On shrine and next to shrine it is seen motives of stylized life tree (Figure: 12- Photo: 19- Obruk Prayer Rug). There is symbolic shrine in sutunces having shrine niches in form of triangle (Figure: 13-Photo: 20- Turgut Rug).

In another form of shrine with single direction there is only a symbolic shrine in form of tombstone. It is seen this geometrical motive in form of fronton. Under this, there are ball (navel) motives aligned one thing on top of another or motives of stylized life tree vertically. The background arranged likewise is encircled a few rows of zones (Figure: 14-Photo: 21- Rug in red). In another sample in group with single direction and with shrine there was a very small shrine or left its place for motives of stylized life tree. It was filled bottom section of shrine niche with small balls. In another sample in group with single direction and with shrine there was very small fronton in shrine on background or left its place for motives of stylized life tree. Again, it was filled bottom section of shrine niche with small balls (Figure: 15-Photo: 22- Helkeli Rug).

d. In rugs including shrine niche only there is a triangle shrine. Niches of shrine were repeated three times one within the other. In both sided of niches there are motives such as cypress, squash

blossoms and orange motives. Those ornaments encircle niches of shrine with two rows of water transversely and longitudinally. Bottom section of shrine was designed as pier by arranging transversal zones (Figure: 16-Photo: 23- Prayer Rag with Shrine)

e. In Rugs with shrine and with double directions, it was placed shrine in the form of triangle on background of mutual rug. Those rugs were weaved to decorate walls instead of performing the salaat. Gap between shrine niches was decorated with schematized life tree and it was encircled background of rug with one of two rows of border (Figure: 17-Photo: 24-Rug with double directions and shrine (Turkmen).

4.Rugs whose backgrounds have lake (ball-navel) motives

In samples whose background was decorated with lake (ball-navel) motives, it is specified one-two-five-seven or more balls (navel) according to size of rug. Balls change according to variety and feature of region. They are called the name of navel in rugs of Konya Region. Mostly, they are formed in equilateral quadrangle hexagon.

Motives of navel (ball) are places one thing on top another with vertical arrangement on background of rug. Their navels are encircled a few rows of water transversally and longitudinally mostly. As waters are weaved together with rug, it can also be weaved separately. Sometimes it is seen rugs with three saks (Figure: 18-Photo: 25- Barnaklı Serefli Prayer Rug).

It is encircled small balls placed one thing on top of another with waters in different thicknesses. Water in long edge of rug is called edge-water and water in short edge is called pier. It is placed thick water encircling navels in four edges between edge water and navels. Those waters are decorated with motive different from each other (Figure: 19-Photo: 26-Küpeli Rug, 27-Asman Prayer Rug, 28- Prayer rug with Balls (Çukurcimen – Kayasu).

Sometimes, there can be navels placed one within the other on background of rug in vertical arrangement singly. We van show Bickir Prayer

Rug as a sample of those rugs whose edges are not encircled with zones (Figure: 20-Photo: 29- Bickir Prayer Rug).

Again in this group navel motives are placed on background of rug. Buts gaps remaining in back ground are filled with half navels. Waters decorated with different motives encircle long edge called yelen and short edge called ayak. Some of rugs prepared in this composition arrangement are prepared with two saks (Figure: 21-Photo: 30- Paltali Rug) and it is not weaved waters in long edge of some of those rugs and it is only seen waters in short edge.

In a different sample of rugs included pond-navel on background navels are placed one after the other longitudinally and it is only weaved border in short edge. In this group, it is placed navels smaller than main navel in gaps remaining from those navels. (Figures: 22, Photo: 31- Konya Rug - Medium Rug, 32- Avsar Rug, 33- Turkmen Pillow) can be shown as samples for this group. Size of navels shows change according to regions and motive feature.

Navels can be given in horizontal arrangement also. It is weaved two large navels connecting to each other and repeated four-five times on background of rug. It is filled gaps remaining on background with smaller balls. It is prepared without zone mostly (Figures: 23, Photo: 34- Avşar Rug).

It is placed navels oblique lines on background in some samples (Figures: 24, Photo: 35- Konya Rug-Ground Cloth). Due to color given to each motive in this arrangement sometimes it is created image in form of sometime transversal, sometime longitudinal, sometime oblique and sometime ball (navel) effect. Those navels placed in oblique line can be seen separated from each other or be in contiguous arrangement.

As to a different sample, it was weaved by giving navel effect. It is seen an arrangement large and single navel in center, and quarter navel motives in edges. For example Detse Rug is shown for this project as a sample (Figures: 25, Photo: 36- Detse Rug)

5.Rugs whose backgrounds constitute zones, one within the other.

There are samples where it was placed zones one within the other on its background. They are prepared by filling background of waters in equal thickness by bringing one within the other. They are different from samples whose backgrounds are separated into vertical zones. It is weaved the same motives on zones placed one within the other and gaps remaining in center are as thickness as border. It can be given Bekdik Prayer Rugs having that arrangement as a sample. (Figures: 26, Photo: 37-Railway Prayer Rug (Bekdik).

3.RESULT AND EVALUATION

It can be given composition arrangement in different forms in rugs of Konya Region. It was selected 364 rugs among 415 rugs determined in the region as sampling and prepared five different composition arrangement and revealed sub-titles.

1.Rugs whose backgrounds are divided into horizontal zones,

2.Rugs whose backgrounds are divide into vertical zones,

3.Rugs whose backgrounds have shrive motive,

  a. Line prayer rugs,

  b. Line prayer rugs with vertical shrine,

  c. Rugs with single direction and with shrine,

  d. Rugs including shrine niche,

  e. Rugs with shrine and with double directions,

4.Rugs whose backgrounds have lake (ball-navel) motives

5.Rugs whose backgrounds constitute zones, one within the other.

It is possible to say that groups become rich by getting wealth in their insides by becoming different. In this study considering their general composition schema without looking at technical and motive calling it was tried to make a sorting. While naming rugs sometimes with their colors, sometimes with

motives on them and sometimes with the names of region where they were weaved became effective. Especial those called cibikli rug, rug with balls, rugs with shrine are among definitions of our composition (calling) arrangements. We took care of not mixing those to concepts to each other.

When studying composition arrangements in sampling group in research; it was determined that 126 pieces of rugs whose backgrounds were divided into horizontal zones, 28 pieces of rugs whose backgrounds were divided into vertical zones, 62 pieces of rugs whose backgrounds were included shrine motive, 135 pieces of rugs having pond (ball-navel) motives and 13 piece of rugs constituting from one with the other. According to this situation, it is possible to say that rugs including pond (ball-navel) are offered mostly.

When looking at general composition arrangements of rugs of Konya region; rugs weaved in the vicinity of Konya show similar features with ground clothes weaved with different techniques such – tulu – cicim (atmalı-atkili-calma) etc. However it is possible to see groups in rugs and carpets weaved in other regions of Anatolia such as Aksaray, Mucur, Bergama, Sivas, Kırşehir, Kula, Milas, Uşak, Gördes, Karaman, Yozgat, Niğde, Kayseri, Emirgazi Regions etc.

It is possible to see samples line prayer rugs among Konya rugs, in important collections in Turkish Carpet Art History and museums. We can easily say that this arrangement is in Konya rugs within tradition and believing system (Aslanapa, 2005, p.216-217).

In addition when studying general composition arrangements of rugs of Konya region as a schema; it is seen that they resemble each other with composition arrangement having important sample in Turkish Carpet Art History. We can array groups deemed important as follows:

1.13th Century Konya Seljukian Carpet (Istanbul TIEM) (Aslanapa, 2005, s. 35)

2.Period of Seigniories IIIrd Group

3.Ottoman Carpets in early period (Holbein) Ist

- IIIrd and IVth Groups (Aslanapa, 2005, p. 113, 137, 145, 148)

4.Anatolian carpets with geometrical pattern

5.16th Century Usak with medallion (Aslanapa, 2005, p.162)

6.7th Century Usak with star (Aslanapa, 2005, p.168)

As a result; It is seen that rich samples hosting in tradition of Turkish weaving art have developed by feeding from previous period throughout periods and samples connected to each other have continued to be weaved. Although color, form, dimension, technique and motives have become diversified according to periods, regions, believes, tradition and life style, when it is looked at as general schema it is possible to say that there has been always a repetition in composition arrangements. This is an indication showing that tradition of Turkish Weaving Art has been continuing consistently also.

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PHOTO

Figure: 1

Photo: 1 Rug with çibik.

Photo:2 Rug with sergeant (Çavuşlu Rug)

Photo:3 Upholstery Rug
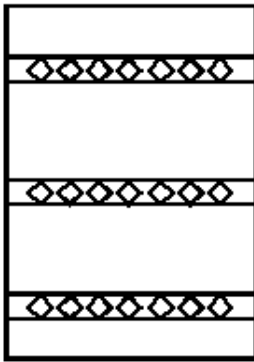
Figure: 2

Photo:4 Prayer Rug with pond.

Photo:5 Rug with Elçek.
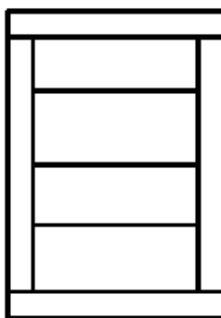
Figure: 3

Photo:6 Farda Prayer Rug.

Photo:7 Alibeyhöyügü Rug

Photo:8 Hotamis Middle Rug
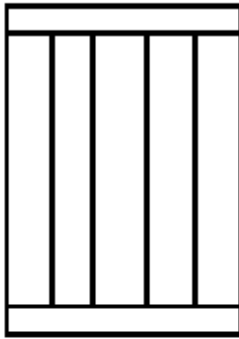
Figure:4	Photo:9 Rug with Rods.	Photo:10 Prayer Rug.	Photo:11 Hotamis Middle Rug.
Figure:5	Photo:12 Line Prayer Rug.	Figure:6	Photo:13 Line prayer rug.
Figure:7	Photo:14 Line Prayer Rug with vertical shrine.	Figure:8	Photo:15 Kayak Rug.
Figure:9	Photo:16 Prayer rug (Doganhisar rug).	Figure:10	Photo:17 Aklı Prayer Rug.
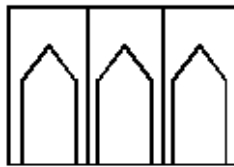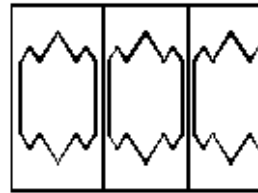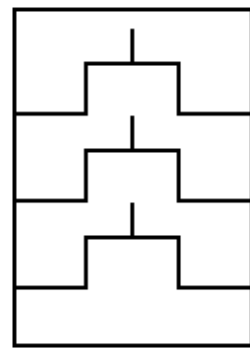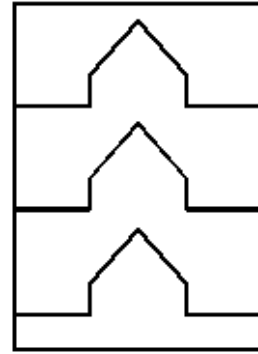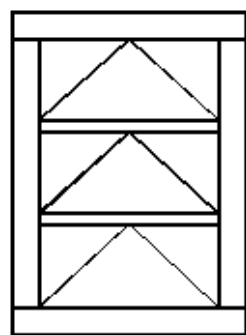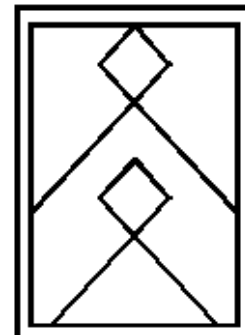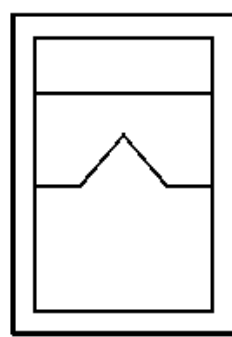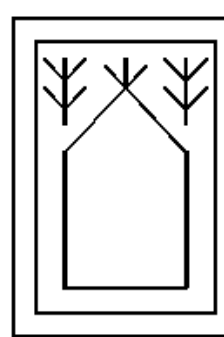
| Figure:11 | Photo:18 Ladik type Prayer Rug | Figure:12 | Photo:19 Obruk rug |

| Figure:13 | Photo:20 Turgut rug | Figure:14 | Photo:21 Rug in red |

| Figure:15 | Photo:22 Helkeli rug | Figure:16 | Photo:23 Prayer Rag with Shrine |
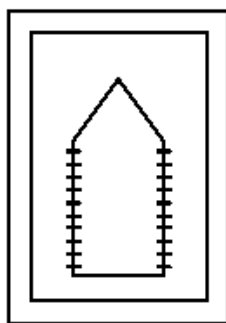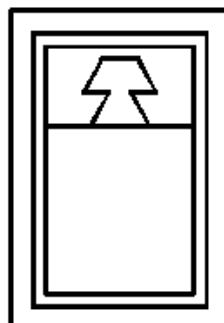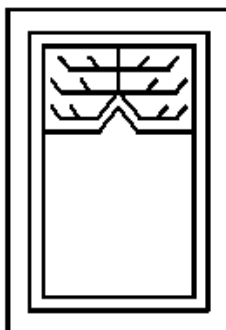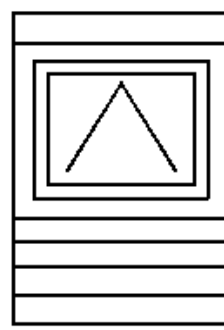
REFLECTION OF SYMBOL USE IN DESIGN OF WEAVER HANDWORKS

Meral AKAN

ABSTRACT

Weavings are one of the most outstanding methods of aesthetic expressions used in art works. The occurrence period of weaving works depend on a design infrastructure. In this period, the artist benefits from an accumulation of motifs collected from past to the present besides expressing their own mental process. Previous samples have always inspired new works of artists. When historical weaving samples are examined, it is clearly seen that there is an intense symbolic expression and aesthetics on these items produced to meet functional needs. It is still discussed if these symbols are perceived as a meaningful integrity or just a plastic element in the process of using these samples. This study involves the evaluation of approaches made by weaving artist. In recent years, it is seen that weaving works are frequently used in exhibitions with an artistic quality. In this process, the artists that seek ways to express themselves produce their works with accumulations of previous samples and textile materials. In the study, symbolic motifs seen in works of artists with an artistic educational background will be determined and the focus is to see if these arrangements make a contribution to communicative language and if artists are concerned with the meaning seen on symbols they used. The study will also investigate the effect of such use of motifs on creativity and the expressions of aesthetic feelings on communication by using motifs. The group of this study involves our present weaver artists and evaluations on their works.

Keywords: Design, Weaving, Symbolic Motifs

TASARIMDA SEMBOL KULLANIMININ DOKUMA SANATÇISININ ESERLERİNE YANSIMASI

ÖZET

Sembol dilinin estetik ifade biçimlerinden yararlanan sanat eserleri arasında dokumalar bilinmektedir. Dokuma eserlerin ortaya çıkış süreci, bir tasarım altyapısına dayanmaktadır. Bu bağlamda sanatçı kendi düşünsel derinliğini ifade etmenin yanında, dokuma sanatının geçmişinden süregelen motif birikiminden de yararlanmaktadır. Geçmişe ait örnekler sanatçının yeni çalışmalarına ilham kaynağı olmaktadır. Eski dokumalara bakıldığında, ihtiyacı karşılamak amacıyla üretilen eşyalar olmalarının yanında üzerinde yoğun bir sembolik anlatım ve estetik ifade sergiledikleri göze çarpmaktadır. Günümüz sanatçılarının bu örneklerden yararlanma sürecinde, sembolleri anlam bütünlüğü ile mi, sadece plastik öge olarak mı algıladıkları bir tartışma konusudur. Araştırmanın konusunu dokuma çalışan sanatçıların bu konudaki yaklaşımları oluşturmaktadır. Son yıllarda dokumalar, sanat eseri niteliği ile çeşitli etkinliklerde sergilenmektedir. Bu süreçte bazı sanatçılar, eserlerini geçmiş örneklere dayandırdıkları birikimleri ile ortaya çıkarmaktadır.

Araştırmada günümüz dokuma sanatçılarının eserleri üzerinde görülen sembolik motiflerin iletişim diline bir katkısının olup olmadığı, sanatçıların kullandıkları sembolik motiflerde anlam kaygısı taşıyıp taşımadıkları araştırılmıştır. Araştırma seçilen örneklem üzerinden yorumlanmış, bu bağlamda değerlendirmeler yapılmıştır.

Anahtar Kelimeler: Dokuma, Sembol, Motif

INTRODUCTION

Symbol is a sign and linear composition or an image that substitute an idea and a meaning. It is a kind of writing that enables people to express themselves at a period when writing is unknown (Ateş, 2002, p. 89). It contains all kinds of signs that may be composed of letters, words, plants and figures expressing a goal and idea and having a common meaning and also it reminds you that some values are difficult to understand through people's sense organs. The first symbolic signs are seen in ancient Egypt and Mesopotamians. Also Roman world gives wide coverage to symbolic signs and in history the Roman symbols has been the subject of debate. Some historians state that the symbols are usually used in ornamentation work. Today, the main idea of ornamentation work is based on symbol.

Symbolic signs attract more attention than the language in some sciences. Process' in chemistry and mathematics sciences are completely explained by letter symbols. Symbolism means the use of various symbols that have different meanings or symbolizing the different elements in the most general sense. Symbolism is widely seen in painting, music and literature fields. Symbols take place in the work in the form of meaningful linear expressions that the artist uses in transmitting the message intended to be given to other people.

Symbols enable human beings to transmit their information and experiences related to their struggles to future generations since language is used as the voice expression of thought by human beings. In fact, another auxiliary factor being more important than language is visual symbols (motifs). Visual symbols can move the meaning of the words to other persons by going beyond the bounds of words in terms of their meaning. Motifs and symbols become a part of an activity in areas where the language cannot reach and thus they can establish the communication of messages that changing human attitudes shall be placed in true course in accordance with changing conditions (Sazak, 2014, p.90).

On many material cultures belonging to a community, there are traditional motifs and signs. These motifs have different names and special meanings from thousands of years until present day. These meanings are in the form of symbols reflecting the feelings of the people who create the work, their social status and emotional states such as request, desire and expectation as well as their wishes and demands. At the same time, they have informative features about the living conditions in the period when the work was created.

Culture constitutes the basis of the behaviors, interactions, emotions, thoughts and information that remain as an unchanging pattern because of repeating within certain period of time. The socio-cultural structure is a name attributed to balance that forms as result of the mutual interaction of socio-cultural institutions produced by this repeated behavior patterns in the course of time. Socio-cultural norms are learned patterns of behaviors and knowledge. Learned patterns of behavior cover all and any acts and actions that don't stem from biological nature of man. The cultural acts and actions are taught and transferred by the previous generation to new generations immediately after birth, thus they start to apply in the daily life in time without considering. For this reason, cultural norms are learned, transmitted and learning action carries out in social interaction environment (Nirun, Özönder,1988, p.339-340).

The weaver who grow as open to social interaction in Anatolia doesn't need a separate training to learn the motifs used by him/her and he/she manifests it as a part of his natural life.

At the same time, these motifs show the introvert and sensitive nature of Anatolian woman in the most simple manner based on meanings and symbols possessed by them. These motives became a tool of expression of feelings and desires of the people of Anatolia (Alp, 2000, s.351).

Detailed researches made on the language and meanings of symbolic motifs until today reveal various data associated with faith and superstitions symbolized by some motifs. Also Anatolian motifs are categorically discussed in terms of their meanings and they are added to literature in this way.

Examples that emerged in the history of the art of weaving were parts aiming to meet the daily needs. Although the weaver has never any awareness and tendency to produce an art work or to create a conceptual work, the ornamentation of use objects with motifs carrying both aesthetic values and having various meanings shows that he/she makes an action on the basis of tradition. The weaver sees the motifs that are used by him/her by knowing their meanings in this aesthetic attitude as a tool for communicating his/her messages.

On the other hand, an artist dealing with textile today is free in the expressing himself. He/she can give the message he/she wants to give through his/

her work by using lines chosen by him/her. At this point, how does a weaver express his/her expression concerns while the oldest examples of the art of weaving with the accumulation of hundreds of years create a source for him/her?. Does weaving artist creating an artistic work by using these motifs have other purposes as well as benefitting from the aesthetic expression of the motifs? Does a weaving artist use thematic motifs groups that he/she has learned from his/her ancestors in conceptual themed art works? Is the real reason of using these motifs message transmitting concern?

What do symbolic motifs from the past thousands of years for people keeping away from symbolic language and becoming mechanical make sense today? If the cultural disconnection is too much, symbolic images have no meanings other than ordinary forms for people of this era. And for designer remaining under such a psychological state, the old textile motifs are not different from any geometric shape (Bülent, 1999, p.94).

Design may be described as a process of mental efforts containing an action to achieve a result. Creating textile works is based on a design process. In this context, how does a weaving artist benefit from accumulation of motifs from the past of weaving art as well as he/she expresses himself/herself intellectually?

The works interpreting conceptually the artistic traditions and materials of artists having ethnic backgrounds started to generate a great richness in contemporary art. This initiative in artistic textiles or the art world means that values belonging to previous generations are converted into new expression fields and included in contemporary art rather than cultural assets or traditional assets are represented (Akbostancı, 2008, p.32).

The emergence of modern art develops in parallel with development of science and technology makes it compulsory to search the new plastic and aesthetic concepts and to find the contemporary and artistic expression patterns. One of the important factors that contributed to this searching became the evaluation of ancient civilizations and tribal arts as well as especially the evaluation of the cultural heritage of the peoples of the east. Paul Valerie, one of the famous art critics of our era, expresses this reality in his letter he wrote to French architect Le Corbusier as indicated below: "It is not correct to begin to searches for new patterns without using the samples of the cultural heritage of the past as base".(Memmedov, 1981,p.42) (Enveroğlu, 2007, p.324).

Tendency exhibited by weaving artists of today to use the Anatolian motifs may be based on this idea.

RESEARCH FINDINGS

Today's weaving works constituting the sample of this research are examined and opinions of the artists are taken personally. The artists who research and want to express themselves at the design stage work with their design experiences and accumulations that are gained based on previous samples. Within in this research, weaving artists receiving art education are asked whether they have meaning concerns when using symbolic motifs or not.

Photograph No: 1 Mustafa Genç "Noname"

Photograph No: 2 Mustafa Genç "Noname"

Working on two works seen above, Mustafa GENÇ gives place to motifs such as ram horn, fertility, dragon and pomegranate on his works.

It is considered that the symbols are one of the important areas of Turkish cultural history and they contain both the feelings and technique and accumulation of the centuries. He states that making the necessary research at identification and naming phase of motives is very important and he wants to draw attention that the compilation made by a person reaches to the present day with wrong naming without confirming by Yoruk and Turkmen groups.

He believes that the use of symbolic motifs at the present time shall be useful provided that their meaning is researched correctly and extended properly. He emphasizes that naming and interpretation of the motifs and symbols should be evaluated together with the characteristics, beliefs, culture and all economic conditions of that period.

He expresses that he uses the motifs in his works along with their meanings, knowing their symbolic language and in order to convey the message.
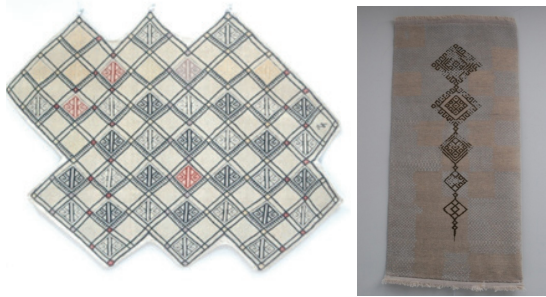
Photograph No: 3 H. Melek Hidayetoğlu "Impression" 2013 Photograph No: 4 H. Melek Hidayetoğlu "Projection" 2013

Photograph No: 5 H. Melek Hidayetoğlu "Annihilation" 2013

Producing the works seen above, H. Melek HİDAYETOĞLU states that she gives place to hook, waterways and scorpion motifs in her works. She expresses that she knows that the symbols used in traditional weaving culture create a communication language in the period when they are woven. She defines the meaningful motifs as reflections on human over the year forms of expression belonging to human such as beliefs, nature, food and reproductive instinct.

Photograph No: 6 H. Melek Hidayetoğlu "Road" 2013 Photograph No: 7 H. Melek Hidayetoğlu "Yoruk Migration" 2013

Considering that there is more than one factor and civilization in the formation of such symbol motifs, she believes that reaching a conclusion by modern human without investigating deeply these matters shall be an insufficient approach in this subject. That's way she states that she aims to create a visual effect through the motifs used in her works rather than giving a message. She emphasizes that she repeats the learned motifs in her works and choses these motifs as only plastic element at the design phase of her works. In addition to this, she explains that she uses these motifs to contribute to keep these motifs accumulated by mankind live without forgetting and to provide the continuation of culture and tradition of weaving.

Photograph No: 8 Zuhal Türktaş "Primitive" 2014 Photograph No:9 Zuhal Türktaş "Hunt" 2014

Photograph No:10 Zuhal Türktaş "Fighter" 2015 Photograph No:11 Zuhal Türktaş "Cycle" 2015

Artist Zuhal TÜRKTAŞ who creates these works states that she wants to emphasize on the life of primitive man through the subject chosen by her for weaving works and motifs chosen by her is composed of figures in general and also she mentions that she prefers to express the events related to daily life such as hunt, food and defense by means of using symbols. In these weaving works mythological creatures, home-country symbols and geometric symbols that indicate the direction take place.

She defines the symbol in the form of naming of shapes as a tool of expression. When symbols are considered in terms of using in her works, she assumes that they both strengthen the message that she wants to give and adds a value to a plastic work. But she indicates that it should not be forgotten that there are also some symbols placed in the work only in terms of formal value. She implies that she usually gives place to symbolic motifs in terms of their meaning value in her works, but that she gives particular importance to their formal value and she uses some motifs due to their features. She emphasizes that she makes such a distinction depending on events where the work shall be exhibited or as well as depending on their usage area and theme of the work.

The artist with this statement expresses that she uses the symbolic motifs both knowing the language of symbol to convey the message and in terms of their plastic value.

RESULT

The artists analyzing the plastic and aesthetic language of traditional arts and creating new works in this language interpret motifs having the traditional values with a contemporary approach. This shows that contemporary Turkish artists are very sensitive to their own histories and cultural traditions.

The main objective of these artists is to catch the national properties in terms of principles and values, but the contemporary properties values in terms of appearance and presentation.(Enveroğlu,

2007, p.324).

Today the perception form of the weaving works meeting with audience as an art work changes. The weaving works that were part of a function in the past are perceived as more expressive by their audience with the effect of textile materials used by them. When artists convey the message that they want to give, they develop different presentation approaches and thus the meanings of symbols become more powerful. Works where motifs take place the meaning of which is accepted by large mass of people capture a more powerful audience performance. The audience who perceives a known message in the same way feels closer to the artist himself/herself through the work and communication between artist and audience become strong. According to these results, it is possible to say that symbols continue their communication functions which are reason the emergence of them.

Today, when examining the use of symbolic motifs in weaving works, it is determined that there are artist approaches that advocate same common opinions but express it with different approach types. The results of the study are interpreted through the selected sample. As a result of interviews carried out with three weaving artists, opinion in which all of them fully participate in accordance with answers given to questions asked through a questionnaire is as follow;

- the symbols used in the weaving culture create a communication language,

- the symbols give the meaning to forms as a tool of expression,

- the symbols strengthen the message to be given.

When viewed from the aspect, symbolic motifs reinforcing the artist's message concern as a plastic value constitute an invisible bond and a common language between artist producing them and audience. The artist believes that he/she expresses his/her work in a more meaningful way by means of using symbols.

Besides that every artist has a distinctive approach. An artist expresses that he/she uses the motifs in his/her works in order to convey the message with

their meanings, knowing the symbolic language. He/she wants to draw attention that making compilation shall be wrong without doing the necessary research in the identification and naming of motifs.

Another artist states that she/he aims to create a visual impact through the motifs used in his/her works rather than giving the message as she/he has become concerned that reaching a conclusion of modern human without in-depth examination in these matters shall be insufficient.

Another artist who participated in the research believes that symbolic motifs strengthen the message to be given as well as they add a plastic value to the work. However, reminding that there are some symbols that may only be included in the work in terms of their formal value, he/she shows that he/she uses the motifs in his/her works in order to convey the message with their meanings, knowing the symbolic language.

These three different but meeting with each other at the basic points approach carry value in terms of results of the research. This research is developed in a narrow context in terms of sampling and has an exemplary feature. Other than this study that wants to draw attention to this subject, making an in-depth sociological assessment about the symbolic meanings of the motives in the studies having wider sampling shall be more useful in order to determine the approaches of artists.

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FLOWERS IN ILLUMINATION AND MINIATURE ARTS

Münevver ÜÇER

The history of ornament, which is as old as the history of humanity, has been the cornerstone of the socialization process of people living in communities since ancient times. This process, application of which has started on the cave walls, shows itself through formation of specific pleasures and moral values of a society whatever the purpose of the drawings is.

Art which is a decisive element in social, cultural and everyday life of Turkish society is a whole with the traditions, customs, folkways, manners and cultural structure that holds together the society. Art which constitutes develops and passes on the culture to future generations creates a style specific to the society's structure with this existence. This culture which has migrated to Anatolia from Central Asia within this context has created many varieties of ancient art such as Gilding, Calligraphy, Miniature, Binding, Tile, Hand-carving carpet production and weaving. The patience and efforts, shown while creating these works since many centuries, are the pride and joy shared by those who show interest in these values. These arts, which are formed basing on traditions, culture, lifestyle and belief of Turks, have developed and spread to large territories and has maintained its existence for centuries. Works, ornamented with miniatures and gilding which are introduced to world culture by the Turkish civilization, are treasures which shed light on the world of today. Flower in miniature and gilding, which are the cornerstones of the Turkish art, is an essential decorative element. Flowers were found at the scene more real life in the Turkish art. The "rose" we grow in our gardens has symbolized the lover's cheek in Classical Ottoman (Divan) Literature while 'Tulip' has been the symbol of our creator in sufism. Flower has become a motif on the carpet, turned into beauty by the chisel of the artist dealing with metal art and constituted the verses in literature and poems penned by the authors and the poets.

Gilding (tezhip), is the name given to the art of ornamentation made with gold and paint on manuscripts in the Turkish art, plates and albums made by hüsn-ü hat (calligraphy) -or murakka (calligraphic albums) and on the sultan's signatures (tughra) (Anonymous). Gilding consists of stylized and semi-stylized motifs interpreted from nature. Motifs, colors and gold and the meaning and significance attributed on design and composition, which make up the art of gilding, have many symbolic meanings. The blue color used in gilding means infinity and peace while the gold represents sun and Rumi motives denotes bird wing and hatai (vertical cross-section of flower), penç (horizontal cross-section of flower) appearances and round compositions represent the world and the constant repetition of motifs in the composition represent the world's continuity and rhythm. If the person who has made the gilding is a man he is called a "müzehhib" while a lady who has made the gilding is a called a "müzehhibe" (Derman, 2009: 528)

Miniatures, in the broadest sense, are descriptive pictures to enlighten the texts in manuscript. (Randa, 2001: 2) It has a documentary nature by visualizing science astrology, medicine, and religious books. Turkish Language Institution defines miniature in its dictionary as "watercolor made in manuscripts books in the past" or "plain painted pictures which do not give importance to view from one point, which considers the portrayal size depending on the importance of people and which have no reflection of light and shadow expression and bulky feeling" Miniature is called as "depiction (tasvir)" or "embroidery (nakış)" in Ottoman miniature while the master of the art is called as " nakkaş (muralist)" or " musavvir (depictor)". (Mahir, 2005: 8). The first gilding and miniature (Tezhib), examples of flower, which is an indispensable element in the Turkish arts, are the wall frescoes of Uighur Turks found in Karahoca and Bezeklik provinces of Middle Asia in the 8th and 9th centuries.(Elmas, 1994: 1) In these frescoes and semi-stylized flowers we use today can be seen sometimes on the edges of the writings and sometimes in the form of a rose blossom or rosebud

on the branch in the hands of a priest. These works which have managed to survive today from 8th and 9th century can shed light to history. (Figure: 1)

Turks, migrating westward from the arid steppes of Central Asia to search for more fertile soil, have brought together many old traditions and have continued to maintain them. Turks have also brought many plants growing in Central Asia to Anatolia. (Baytop, 1993: 65) The flowers which have found their place in nature have also begun to find a place in the Anatolian geography and art. The tulip gardens, Mevlana Jalaluddin Rumi mentions in his work named Mathnawi by saying that he saw them when he looked out the window of Kubadabat Palace, shows the importance given by the Seljuk era art to flowers. The De MateriaMedica medical book authored by Dioscorides and Kalila and Dimma book and Varka ve Gülşah are the books of the Anatolian Seljuk period in which the first examples of the flowers mentioned in Mathnawi are included. Neither the migrations nor the wars made have affect flower which is one of the carrier elements of art and flower has continued its existence over the centuries. This development has continued from Seljuks to the era of principalities whence it has continued to the Ottomans. Developments experienced in all areas in the Ottoman era have shown itself in the area of art. Flower has been involved in all areas of life in the Ottoman era extremely. It is very difficult to provide access to the sources of information as to garden and flower culture - historical existence of which dates back to many years- of the early Ottoman period works carried out in İznik.

The first examples of the Ottoman miniature and gilding surviving to our day belong to the period when Fatih Sultan Mehmed came to the throne. Ottoman gilding and miniature art, which has continued its existence until this period but specific examples of which cannot be obtained, has begun to develop by entry of the Ottoman to the advancement period with the conquest of Istanbul and progress of the country's in economical, political and social fields and due to Sultan Mehmet the Conqueror's

being a sultan who attaches importance to art. During this period, the most important center of art thriving by being dependant to the palace was İstanbul. Sultan Mehmet the Conqueror, known for his art-loving personality, established a calligrapher house (nakkaşhane) in the palace and brought the Uzbek national Baba Nakkaş (the father calligrapher). Many rare books were produced in this calligrapher house (nakkaşhane) for the library of Sultan Mehmet the Conqueror. The main decorative elements of these works written by calligraphers, gilded by gilders, illustrated by muralists and bound by bookbinders and presented to the Sultan are flowers. (Binark, 1978: 227). Nakkaş Sinan Bey (Calligrapher Sinan Bey), the famous artist who have made the portrait of Sultan Mehmet the Conqueror while he is smelling a rose, is one of the famous muralists of that period who. Nakkaş Sinan Bey took lessons from the masters of the period by going to Venice and made this portrait after coming back. (Elmas, 1994:11) This portrait of Sultan Mehmet the Conqueror (Figure 2) is the first example painted in the naturalist manner and the rose in the vase in the album of Sultan Mehmet the Conqueror is an indicator in the general sense that love and curiosity of the Ottomans dates back to the period of Sultan Mehmet the Conqueror

Love for flower has maintained its existence and development in the period of Bayezid II and the archival documents state that Bayezid II has collected more than 600 manuscript books. Sultan Bayezid II has continued the tradition of "patronage" as Sultan Mehmet the Conqueror and became the protector of arts and artists. This period, which is a continuation of the Sultan Mehmet the Conqueror Era is the period in which the most mature and excellent foundations of gilding and miniature art has been laid in the Ottoman Empire. Increase in the workmanship, quality and design in manuscripts and downsizing in motifs and designs in the Sultan Mehmet the Conqueror have emerged as the characteristics of the period. Fineness, color harmony and variety of designs in the calligraphy of Sheikh Hamdullah , one of the important names

of the period, are also very significant. Bayezid II has given importance extremely to science and arts in the process of expanding the lands of the Ottoman Empire and raised his son, Sultan Suleiman the Magnificent who has ruled the three continents.

The fondness of Sultan Suleiman the Magnificent -who has delivered the most extensive borders to the Ottoman Empire on three continents, who has strengthened the government of his state with the laws he has made and who has written poems with the pseudonym "Muhibbi" for flowers and gardens is little-known. Growing flowers in the class close to the palace was an important indicator of being from the upper class during the period of Sultan Suleiman the Magnificent which was the renaissance era of the Ottoman art. It is known from the written sources that the tulip varieties were over three thousand. Another important indicator was that when a tulip grower wanted to name a new tulip species he invented, the name would be evaluated and approved by a committee consisting of 15 people. Istanbul, the capital of tulips, had tulip gardens, tulip growers and a sultan who appreciated and valued this occurrence in the 16th century. In this period, Busbeq who was assigned as an ambassador to Istanbul from Europe, had written in his daybook the tulip fields he had seen during his trip from Edirne to Istanbul and passed into history as the person who brought the tulip bulbs to Holland. These tulip bulbs, which were brought, had sown the seeds of the tulip craze period called as the "TulipMania" that would take place in Europe. The manuscript book named Takvim-i Lale in the library of the Topkapı Palace Museum which contains information as to how a tulip is grown, the process from planting to cutting and tulip drawings made with the shading technique the importance given to plants and plant breeding in the Ottoman palace. It is very natural for the artists to create works adorned with tulips and other flowers during the period when growing themwas appreciated and valued this much.

It is written in a book in which the expenses made for gardens were kept 933(h)/1526-27 that Kefe tulip from Kefe (Crimea) and various flowers were purchased for the royal gardens of the Topkapi palace during the period of Sultan Suleiman the Magnificent. (Atasoy, 2005: 35) These documents reveal the love of Sultan Suleiman the Magnificent, for gardens and flowers. The flowers grown in gardens during the period of Sultan Suleiman the Magnificent period were included in our art by stylized and semi-stylized usage thereof in traditional art. Flowers such as tulips, roses, carnations and hyacinths were the dominant elements in 16th century gilding and miniature art. Flowers grown in nature were included in "Muhibbi Divanı (Poems of Sultan Suleiman the Magnificent)" the work containing poems of Sultan Suleiman the Magnificent and which is available in three copies in our library gilded by Karamemi . Karamemi has lead to the formation of a new style in the gilding art by stylized and semi-stylized usage of flowers such as tulips, hyacinth and carnations which he has seen in the royal gardens of the palace in his gilding works. This style is also a harbinger of the naturalistic style which will be employed in the art of gilding later in the 18th century.

Karamemi's signature is included inside the rock under a bunch of roses. Around the rocks where the signature is affixed, the roses were painted in a naturalistic style by likening them to the real roses in the garden of the palace. (Image: 3) Another work of Karamemi is the ornamentation he has made to Holy Koran dated 1546 written by Ahmed Karahisari, an important calligrapher of the 16th century. There is gilding on both sides of the calligraphy text located in the center of the heading of the Holy Koran with destylized motifs in the form of spring branches. Tughras which are the signature of the Sultans of the Ottoman Empire and which are imprinted as the seals of the sultans on the world are indispensible elements of the Empire. Tughras which had their classical form during the period of Sultan Suleiman the Magnificent are included in our art as one of the most important elements gilded for the sultans. Classical motifs and semi-stylized flowers are used in a combination of expertly in Tughras of Sultan Suleiman the

Magnificent in the Topkapı Palace Museum Library made in the style of Kara Memi (Image 4) There is a gilding with paradise depiction, carnations, roses, violets and spring branches made in the style of Kara Memi on the volume cover of the Hadis-İ Şerif (Hadith) Book in Topkapı Palace Museum Library, registered under number 2851 dated 1546 attributed to Prince Mehmet, the son of Sultan Suleiman the Magnificent written by Abdülhayif Ali. (Demiriz,1986:66-68) (Image: 5)

Works, in which stylized and semi-stylized flowers are used, are produced in gilding art while flowers depicted in a stylized and semi-stylized way similar to their state in the nature are used in the Ottoman miniature art which is as important and qualified as the gilding art. The artistic conception of sultan portraits in the Ottoman art initiated through Sultan Mehmet the Conqueror has continued in miniature art in this century. An example for this is Nakkaş Nigari (Calligrapher Nigari) who lived during the period of Sultan Suleiman the Magnificent the portrait of Kaptan-ı Derya ("Captain of the Seas") Barbaros Hayrettin Pasha in which he smells the carnation he holds in his hand. (Image: 6) Miniature is the documentation means of the period it has been applied and produced just like the photo art of our day. Our miniatures which are designed and produced in two-dimensional plan within the same frame without the use of perspective are the most important documents that provide information for that period to us in our day. Matrakçı Nasuh is one of the most important miniature artists of this documentation art who have lived in the period of Sultan Suleiman the Magnificent. The work of the artist named "Beyan-ı Menazil-i Sefer-i Irakeyn (Declaration of the Destination of Two Iraq Expeditions) " is considered to be one of the successful examples of miniature art. This work, which is a manuscript with a historical subject, is an important document. Topographic features, urban systems vegetation and resources of cities are illustrated clearly in this work. Flowers are generally drawn in bunches in accordance with endemic vegetation of the cities. (Yurdaydın,1976:23)

Although there are mostly traditional flower ornementations in 69 miniatures in Suleymannâme (the Illustrated History of Sultan Suleiman the Magnificent) dated 1558, describing the events between Sultan Suleiman the Magnificent's coming to the throne in 1520 and 1555 and his reign, use of semi-stylized flowers close to their natural forms used in this period can also be seen. The miniature, depicting Sultan Suleiman the Magnificent's sitting indian-style on his throne and listening to music in the garden, shows Sultan Suleiman the Magnificent smelling a rose bud which he holds in his hand.(Atasoy,2005:65) There are poppies and lilies under the spring branches next to both sides of the kiosk. The arts of gilding and miniature has taken its rightful place in our art in the16th century thanks to its aesthetics understanding, its abiding by religious rules, the artists trained and sultans who have cared for all of these issues.

At the end of the 16th century and in the early years of the 17th century when the Ottoman Empire dominated three continents are the years when the art of gilding began to slow down. Ottoman art, despite being away from outside influence until the 17th century, has been influenced by the political events of the 17th and 18th centuries, the state's beginning to open to the outside world and changes in art and social life due to its being forced to turn to the west. Western influence began to be felt in some branches of Ottoman art after the second half of the century is seen also in the art of gilding. In this period, bouquets of flowers with classical motifs have begun to take part in the compositions.

"Şükufname" a name coined from the word "Şükufe" meaning "flower bouquet" are works which have made their mark as a significant style at this century when we consider the understanding of art in our day. Şükufname which has survived to our present day with 10 known copies host the important flowers of their period in their pages. One of the most important of these Şükufnames which are known and signed is the Şükufname of Ali Çelebi in Nuru Osmaniye library dated 1667 inventory number 4077. (Image 7) It is seen that the

most popular flowers such as the tulips, carnations, hyacinths and spring branch with flowers as well daffodils are heavily used in the previous period. This emphasis on flowers can be seen in the work named "Silsilename-i Osmaniye (Ottoman Geneology)"- which is kept in the Istanbul University Library- in which the tradition of sultan portraits – which holds an important place in of the Ottoman art- is maintained and additions have been made up in different periods. The shady paint of leaves of the flowers named purple iris and calendula which is one of the many simple naturalistic arrangements in the work draws attention (Demiriz, 1986: 319-327)

Decorative arts of the 18th century in which the West had big influence which began when Nevşehirli Damat İbrahim Paşa sent 28 Mehmed Çelebi to France during the reign of Sultan Ahmed III as the Turkish Ambassador and when 28 Mehmed Çelebi explained what he saw after returning from Paris in his work named Fransa Sefaretnamesi (Book of France Embassy) (Asiltürk, 1999: 100). Flowers have been by used often as close to the real during this period and shaded by giving three-dimensional sense. Flowers drawn in naturalistic style has led to the emergence of a trend which can be called flower painting. Stylization decreased in ornementation style and flower paintings which could be included within the framework of painting art were used more than ornamentation during the Westernization period. The first names that come to mind in Turkish flower painting include Ali Üsküdarî – the most important calligrapher of the 18th century-, Abdullah Buhari and Çakerî. (Taşkale, 2009: 229)

Ali Üsküdarî, who had an important role in the art of gilding in 18th century, used the naturalistic style flowers in the art of gilding by vivid and bright colors as seen in nature with a new understanding. He pictured the flower bouquets by binding with ribbon bows. Various works of Ali Üsküdarî, who at the same time has dealt with the art of bookbinding and who made lacquered book-covers, such as lacquered book-covers, letter boxes with lacquer on wood, quivers and book gildings have survived in our day. Ali Üsküdarî,

who has produced works during the reign of Sultan Ahmet III, has a poetry book dated 1727 inventory number T. 5650 in Istanbul University's Library that contains 30 flowers one of each is drawn in one page. (Demiriz,1986:305-318) This work is extremely important for Ottoman floral depictions not only in terms style but also with the variety of flowers which are drawn. Ali Üsküdarî, who has drawn his flowers with light shading, has usually drawn them individually but in some cases he has depicted them by placing a small flower like violet next to a big flower in a way they are bound with a ribbon. (Atasoy, 2002: 170) (Image 8)

In the work of Abdullah Bukhari , one of the major gilders of this period, named Murakka, (calligraphic album) registered in Topkapı Palace Museum Library inventory number H. 2155, drawings of flowers such as tulips, rosebuds and peonies are included. (Image: 9)

The reign of Sultan Ahmet III was the period in which new trends in gilding developed. This eclectic art, developing in the influence of styles such as baroque, empiric and rococo, has created a unique style such by lending with the traditional structure in the Anatolian soil. This new style of gilding art is called the "Turkish Rococo". Gilding with flower ornamentation, bouquets and branches curling in the form of -S-, C- made with the Baroque understanding and flowers become more common in the second half of the century. Colors and gold generating great splendor are used in the Turkish Rococo style works made around the calligraphy in the center of the book pages. Flower bouquets in vases made with baroque and rococo influence can be seen in the ornamentations made around the Holy Korans as a feature of the period.

"Levni", the legend name of miniature art in this century, has produced his works in this period with the flowers he has used not only in his figures but also in his miniatures. The artist whose real name was Abdülcelil Çelebi has used the pseudonym "Levni" meaning "color, colors and kind". Levni preferred to show the figures when working in

the album which included 43 portraits has made depictions such as a palace member carrying coffee, a woman inserting flower to her hair, a man wrapping his turban and young girls while playing instruments, dancing and holding flowers. (Image 10) He has placed the floral motifs generally in the hands, clothes and between the hairs of the figures. He has also depicted flowers in the form of groups like in nature in his miniature work named Surname-i Vehbi (A miniature-illustrated account of an 18th century festival in Ottoman Istanbul). (Atasoy, 2005: 66)

"Turkish Rococo" style, starting in the 18th century, has continued throughout the 19th century. This style has been influential throughout one century and has been used widely in the continental plates and hilyes (characteristics of the Prophet Muhammad) in works including primarily Holy Quran. Design compositions have been formed of leaves and leaf sections in works of art that have been applied outside the classical forms of the gilding art. There are no borders and scales around the writing in the classical form in these works. Ribbons, flower baskets and vases have replaced Ortabağ motif. It is seen that the background in the empty parts of the paper is covered completely with gold. Examples in which mostly ornamentation is dominant on writing in the gilding understanding like in the works of the 18th century can also be seen in the 19th century. (Images: 11-12) Flowers seen in nature such as hyacinths, tulips, carnations, peonies, star flowers, lilies, chrysanthemum, daffodils, crocus, violets, and etc. have taken part in the gilding ornamentation of this period. (Image: 13) Rose has been the most widely used flower. Rose is an indispensable element in Turkish Rococo and is used commonly in the gilding art

The tradition of placing bouquets of flowers in items of use such as vases and baskets has started in the 18th century and continued until the 19th century. (Figure 14) These vases have been designed to be the starting point of motifs such as Ortabağlar. Another frequently used element of decorating elements are Ribbons which can be seen as a

binding material at the center of flower bouquets in Turkish Rococo (Image: 15) Seyyid Mehmed, Hazergradizade Ahmed Ataullah, Hüseyin Hüsnü, Hasan Hilmi and Tevfik Efendi are the major names known in the gilding art in the 19th century.

Hazergradizade Ahmed Ataullah, one of the19th century artists, is estimated to have lived in the first half of the 19th century based on his signature and the date of his works. He has invented the gilding style named as "Atayolu" in our day. Compositions, in which intense and almost superposed flowers came together, have been colored with vivid and rich colors. Inasmuch as this style which is called as "Pesend style" is extremely difficult the number of works survived to our day is not very much. The gilding in the Flower Album in SHM is in Ata yolu style. (Image: 16)

One of the artists who have been active in gilding art from the end of the 19th Century until the early 20th century is Osman Yümni Efendi. Osman Yümni Efendi has produced roses and flowers in naturalist style as well as the classic style. Senior Prof. Dr. Süheyl Ünver Order is a painter, artist and muralist who has made flower pictures in semi-stylized and naturalistic style in the 20th century. The muralists have adopted tulips and roses weighted ornamentation designed and colored in a naturalistic style in addition to the classic gilding approach in the 20th century.

The classical arts which had an unproductive period in early 21st century due to wars and the reconstruction process of the country began to be applied in rules and the style of the early 16th century which is called as the classical period. In this century, different pursuits, in which the rules of classical understanding in gilding and miniature were adopted, were also effective. It was observed that current issues were also used in addition to the tradition of miniature art which has continued for centuries. Gilding and miniature works from the book pages have been exhibited in the form of sheets and met the lovers of art directly. Flowers drawn in naturalistic style continue in line with the

tradition in gilding and miniature art. There are also gilding artists who have brought a contemporary approach to this tradition and blended tradition and the contemporary approaches of our present day together and captured a contemporary language modern. (Image: 17)

Flowers used in our gilding and miniature art are not only decorative elements in our day but they are the symbols of love, peace, tranquility and happiness reflected in our decorative elements. Our artists of give the message of living in love, peace and togetherness through flowers which are indispensable for our culture and art...

Image: 7 Nuru Osmaniye Library. 4077Şükufname(floweer manuscripts)
Image: 8 Ali Üsküdari İÜK T 5650 Image: 9 H2155 Abdullah Buhar Murakka TPML H2155

Image: 10 Levni TPML H2164 Image11: Holy Koran TİEM 408
Image: 12 Holy Koran TİEM 372

TİEM - 372 - KUR'AN-I KERİM

TİEM - 408 - KUR'AN-I KERİM
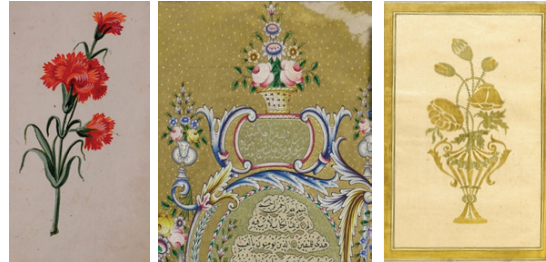
Image: 13 TİEM 1969   Image: 14 Holy Koran TİEM 469

Image 1: Bezeklik wallfrescoes, Berlin Static Museum III 8381 Image 2: TPMLH 2153, y.10a
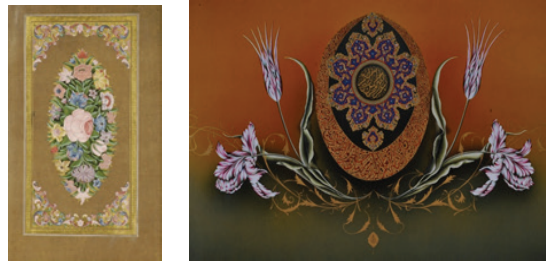
Image: 16 SHM Flowers Photo Album
Image 15 SSM 19057

Image 3: İÜL T 5467 " Muhibbi Divanı (Poems of Suleiman the Lawgiver) " Image: 4 Signature (tughra) of Suleiman the Magnificent TPM GY 1400

Image: 5 Stain Volume TPM EH 2857 Image: 6TSM Barbarossa Hayreddin Pasha H2134 9b

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EVALUATION OF HAND-DRAWN ORNAMENTS OF GEBZE COBAN MUSTAFA PASA MOSQUE

Nurcan SERTYÜZ

ABSTRACT

Gebze Coban Mustafa Pasa Social Complex was built by Architect Acem Ali between 1522-1529 for Coban Mustafa Pasa, who was the vizier and son-in-law to Yavuz Sultan Selim. The mosque, which is in the centre of the complex, in the middle of the outer court, includes a single dome-square sanctuary, a five-part narthex, and a minaret and a fountain on northwest. The sanctuary of the mosque is covered with a very high dome over squinches. There is a stalactite arched mihrab on the southern wall axis of the sanctuary, a mimbar on the west, and a muezzin gathering place on the northwest corner. The mosque, which stands out with rich ornaments, rather than its architecture, is also rich in marble works, besides wooden, window, metal and hand-drawn ornaments. Hand-drawn ornaments are applied on various materials, such as plaster, gypsum, wood, fabric, stone, and marble. There are not many original examples of hand-drawn ornaments, and most were produced in the late period. Hand-drawn ornaments that can be called as original can be seen on wooden muezzin gathering place, and on tops of lower row windows on cloth, and gypsum details on clerestory ring. Hand-drawn ornaments on plaster can be seen on the dome, squinches, around the windows, stalactite ornaments can be seen on the domes in the sanctuary, and the ornaments on stone and marble can be seen on the crown gate, on the pillars on both sides of the door, mimbar, and mihrab.

The present study analyses the characteristics of the hand-drawn ornaments of the mosques, such as motifs, patterns, and colour; and compares these with coeval examples in order to emphasize its place and importance in its period.

Key Words: Gebze, Çoban Mustafa Paşa, Hand-drawn, Ornament

1.INTRODUCTION

The art of hand-drawn ornaments as an important branch of decorative arts refers to the art of ornaments painted on the interior and exterior surfaces of religious and civil buildings, on materials such as plaster, gypsum, wood, stone, marble, cloth and leather using colourful paints and gold with brushes named as "hair pen". The artists who craft these are called as "kalemkar", and the artists who create the patters are called as "nakkaş" (muralist) (İrteş, 1985: 425).

The art of hand-drawn ornaments traces back to Uygur Turks, and had its golden age in 16th century Ottoman period. There were crafted especially on the interior surfaces of religious

buildings in order to create a spacious atmosphere in harmony with the structure and other decorative elements. The patters drawn with classical approach in mural houses were moulded with needles, and these were transferred on the surface to be crafted with coal dust or chalk powder by shaking, and then the patterns were drawn.

The mosque, which is relatively small considering the complex, is a square structure sized 14.5 x 14.5 m. with single dome and single minaret. The diameter of the dome carried by the body walls is 14 m, and it is 24 m high. The mosque has an epitaph dated 1523, has been mentioned in endowments, epistles, and the miniature of Matrakci Nasuh, and Seyahatname by Evliya Celebi.

It was mentioned as "Gezbuze'de merhum Mustafa Paşa Camii" in Tezkiretü'l-ebniye. It was also mentioned in Tezkiretü'l- bünyân and Tuhfetü'l-mi'mârîn (Seyhan, 1993: 352; Tamer, 2004: 13,14; Müderrisoğlu, 1995:85). Most of hand-drawn ornaments in the mosque are no more original as the mosque has been repaired in various periods with the complex.
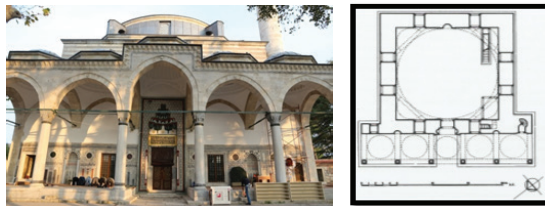
Image 1: Mosque entrance on north front Drawing 1: Mosque Plan (Aptullah Kuran)

2.HAND-DRAWN ORNAMENTS ON PLASTER

This technique, which was widely used civil and religious architecture during Ottoman period, is crafted on dry plaster with oil paints or water-glue-based paints (Nemlioğlu, 1986, s.7; Hatipoğlu, 2012, s.278). As plaster is not as durable as glazed tiles or stone, hand-drawn ornaments on plaster was generally crafted on high surfaces, where people couldn't touch. Still, most of these are not original anymore due to humidity or bad restorations. In recent restorations, original hand-drawn ornaments were found under the plaster on the dome, which also occurred in Kilic Ali Paşa Mosque and Rustem Pasa Mosque (İrteş, 2015).

Most of the hand-drawn ornaments on plaster were changed during repairs later, and exhibit the characteristics of 18th and 19th century, and they are similar with the hand-drawn ornaments in the mausoleum in terms of style (Müderrisoğlu, 1995: 84). These ornaments start immediately after the marble panels, and go towards the dome. Hand-drawn ornaments on plaster were crafted on wall surfaces, on 16 windows and 9 blind windows on the dome, oyster- formed tromp arches, triangle pendants, around the clerestory ring and the centre of the dome.

Even these ornaments seem like they were designed with a classical approach from a distance, it is impossible to understand the motifs with a close look. Here, "S" and "C" curves of western baroque rococo style were mixed with classical Rumi patterns, which were deformed in time, and turned into nondescript motifs. These patterns were crafted with maroon, blue, black and white paints. Unfortunately, coursed jeli thuluth calligraphy in the centre of the dome was also exposed to a similar deformation.
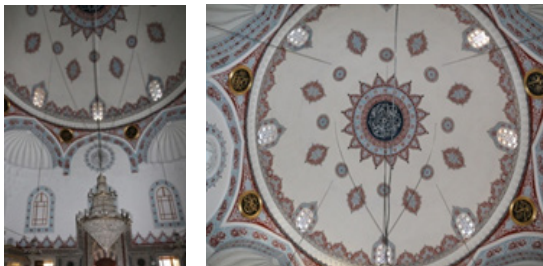
Image 2-3: Çoban Mustafa Paşa Mosque hand-drawn ornaments on plaster

Image 4-5: Details from hand-drawn ornaments on plaster

Image 6-7: Details from hand-drawn ornaments on plaster

It is not exactly known when they were first crafted, but it can be understood that the present hand-drawn ornaments, including the mausoleum, on plaster existed before the restoration in 1962 (I. 8,10,13). These were scraped during the restoration in 2012-2015, but it was learned that they couldn't go very deep. Three-step hand-drawn ornaments were found on clerestory ring, and some original baroque hand-drawn ornaments can be observed as well (I.17). The experts, who conducted the restoration stated that, they found some holes, where a finger could fit, on motif surfaces during scraping. Accordingly, it is thought that the hand- drawn ornaments in the sanctuary of the mosque could be on stalactite surfaces, these deformed in time, and these were replaced with the present ornaments. Dust paints of some of the hand- drawn ornaments were smudged during previous ornaments, and the reason for the may be that the glue in the paint was not enough or completely forgotten in these areas. Experts, who conducted recent restorations, stated that they used water based plastic paints (Interview with Restoration expert Ferhan Türkoğlu, 2015).

Image 8-9: Hand-drawn ornaments from the mausoleum, 1962 (taken by Cahide Tamer), the look in 2015.

Image 10-11-12: Hand-drawn ornaments inside the mosque 1962 (Cahide Tamer), 2010, and 2015

Image 13-14: Hand-drawn ornaments inside the mosque 1962 (Cahide Tamer), and 2015

Some of the hand-drawn ornaments in the mosque, which can be original, are the ones on the gypsum embossment right above the muqarnas at the end of the dome, and the mouldings. These examples differ from the others in terms of motif and patters, and exhibit the characteristics of the period. Here, the ornaments were crafted not as motifs, but they were embossed on the background surface. The negative (double composition) here is similar with hand-drawn ornaments on wood and cloth in terms of the technique employed. The broken pieces were repaired in the last restoration, and the original motif revealed with scraping was crafted again (Interview with Restoration expert Ferhan Türkoğlu, 2015).

Image 15-16-17: Repair of the gypsum pieces, and the final version (From architect Fakir Cavlun)

3. GYPSUM (MALAKÂRİ) ORNAMENTS

The ornaments embossed on dome, ceiling, wall, and mihrab surfaces with gypsum using trowel in Islamic architecture are called as "Malakari". The most common technique used in embossments is bevel cutting (Arseven, 2008, s.1949; Nemlioğlu, 1986: 7). This technique is a combination of gypsum embossing and hand-drawn ornaments

(Hatipoğlu, 2012, s.278- 279). The motif gains a dimension with embossment, and the pattern is painted. The examples survived up to today can be seen on the domes of Cinili Kosk, west court domes of Kilic Ali Pasa Mosque, and the dome of Bagdat Kosk in Topkapi Palace (İrteş, 2015; İrteş, 1985: 427).

Malakari ornaments in the mosque can be seen in five-part narthex, and on four portico domes, on each side of the entrance. There are also some malakari ornaments, which can be original, on the dome of the library. The pattern crafted with Rumi motifs were coloured with light blue and maroon paints. Entrance dome is higher than the other, and oyster-formed like mosque tromps, which includes no hand-drawn ornaments. Malakari ornaments are partially similar with hand-drawn ornaments on plaster in the sanctuary in terms of pattern and colours. Especially, the outer parts of windows were changed later, so that they looked similar with the malakari ornaments (I. 13-14). The patterns might have changed in time, but the malakari ornaments with all Rumi motifs are considered to be original. Baroque characteristics in the motifs and details in the hand-drawn ornaments on plaster are not very common here. The colours were changed during the last restoration.

Image 18-19: Gebze Çoban Mustafa Paşa Mosque narthex and portico domes
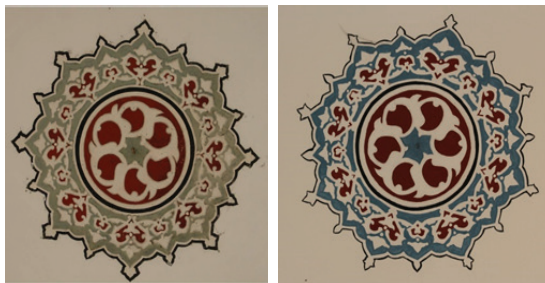
Image 20-21: The past and present image of the domes on the right of the entrance

4. HAND-DRAWN ORNAMENTS ON STONE AND MARBLE

This technique is crafted on stone or marble surface, with glue-based or oil paints with gold. The ornaments in this technique can be really vivid, as the brightness of the marble is reflected on the paints. This technique is more difficult to craft than hand-drawn ornaments on plaster, and requires more care and time. The examples of this technique can be seen on sarcophaguses in Piyale Pasa Mausoleum, on the fountain in Cinili Kosk, and in the Harem in Topkapı Palace (Nemlioğlu, 1986: 8; İrteş, 1985: 426). Embossed rosettes on the crown gate of Firuz Aga Mosque, upper ceiling of the entrance of Kadirga Sokullu Pasa Mosque, and the mihrab of Iznik Sinan Pasa Mosque are some original examples of hand-drawn ornaments on stone.

Most of the brocatelle and stone crafts in the narthex, lower interior walls, mihrab, mimbar, and sermon place are examples of Mameluke style. The material of the stone ornaments on the main entrance of the mosque is limestone, used with brocatelle. Zengi knot motifs, geometric joints, kufi calligraphy bands, chessboard kufi (makili) calligraphy, thuluth epitaphs, hatayi style boards were crafted with techniques, such as black paste filling, damasken, mosaic, and embossing.

Hand-drawn ornaments on stone and marble were crafted with paints and gold. Some of these were painted embossments (I. 23,27,28,29,31), and some were directly painted on the stone. In both techniques, kalemkar artists did gold foiling, surface paintings, or murals. The rosettes on the crown gate, plant ornaments on the corners of the mihrabs on two sides of the crown gate, the cone of the minbar, are examples of ornaments crafted directly on stone (limestone) and gold and paint on marbles (I. 22,30,31). Corner ornaments of the mibrabs crafted based on the original during reatoration are totally unsuccessful (I.22).

Additionally, black paste filling procedure on marble and stone surface holes was also crafted by

kalemkar artists during restoration (I. 23,24,25,26). The paste fillings, which are thought be originally of wax, fell in time, and replaced with a mixture of bead glue, black and red dust paints in 1993-94. The paste in the geometrical ornaments on the crown gate couldn't be cleaned from the limestone, and these were covered with white exterior surface paint. These paints look totally unauthentic, and should be cleaned immediately. The holes should be filled with a material suitable to limestone, and restored carefully (I. 23, 24).

Image 22-23-24: Ornaments on stone on the crown gate

Image 25-26: Marble filling in the narthex, and inside the mosque

Image 27-28: Marble carving and painting on the mihrab and mimbar
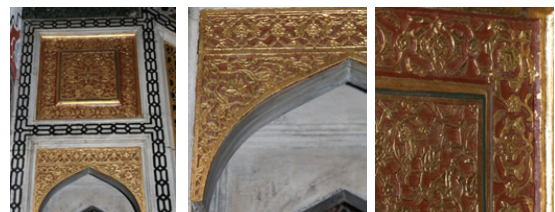
Image 29: Joint arch of mimbar, marble carving and painting

Image 30: Gold foil and painting on the minbar cone and arch

Image 31: Stone epitaph on crown gate, and round medallions

5.HAND-DRAWN ORNAMENTS ON CLOTH AND LEATHER

A thick cloth woven with little twisted thread such as linen or leather is stretched and attached clapboards nailed side-by-side on wooden construction. The cloth is processed with a mixture of white lead, gummi tragacanthae, flax oil, and siccative (Kantarcıoğlu, 1992: 46). Then the surface is sandpapered, and the pattern is transferred on the surface. The area is decorated with gold foil, glue-based and oil paints, and the board is mounted on its place. This technique is used to apply a non-attached design on wider surfaces (İrteş, 1985: 427; Kantarcıoğlu, 1992, 46).

There are eight hand-drawn ornaments on cloth sized 137.6x152.7 cm, two over each lower line windows on each front of the sanctuary of the mosque. İlknur Aktuğ stated that three of these were pretty pallid, and the original hand-drawn ornament had reached today (Aktuğ, 1989, s.24-25).

All of these ceilings were crafted according to the original during the restoration in 1993-94, and mounted back. Unfortunately, no original piece has reached today. Gold foil and oil paints were used in the ornaments. Today, these pieces are partially damaged, and gold foil is partially oxidized. These weren't processed during the last restoration.

A single pattern, designed as a full symmetrical ulema was coloured in two different ways. In the pattern designed with Rumi and Hatayi motifs, Hatayi motifs were crafted with negative technique. The wooden mouldings of 13 cm width, and 1.5 cm height with red background around the four sides of the ceiling were created later and mounted on the cloth. Two different patterns were crafted on mouldings. A broader motif was crafted on the

sides on the inner side of the windows, the cloud motif and hatayi motifs were crafted with negative technique. Another symmetrical pattern was crafted on the other three sides. These mouldings were crafted in the same way for all windows.

Image 32 and Drawing 2: Original version and the drawing (Photo by Cahide Tamer and drawing by Nurettin Zapçı)

Image 33: Hand-drawn ornaments on cloth crafted in 1993-94

Image 34: Hand-drawn ornaments on cloth crafted in 1993-94

6.HAND-DRAWN ORNAMENTS ON WOOD

Hand-drawn ornaments on wood crafted on the doors, windows, cabinet doors, and ceiling were crafted in various ways. Generally, the wooden material prepared on counters is directly decorated with paints, or the spaces on the kundekari area are decorated. Or these surfaces are separated to geometrical shapes with thin boards, and the spaces are decorated with patters, which is called false "kundekari" or "citakari". These decorations used to be crafted with inorganic paints obtained from minerals, and rarely with limited organic paints (the roots, leaves, and buds of plants, some insects were used) (Baysal, 2013: 294; Kantarcıoğlu, 1992: 46).

Hand-drawn ornaments on wood can be seen on the right of the mosque entrance, and the ceiling of muezzin gatheting place on the northwest corner of the mosque. These ornaments reflect the classical

Ottoman style, and are the oldest original pieces that have reached today. It can be understood from the pattern and handcraft that it was designed and crafted in Ottoman palace. It is stated that, hand-drawn ornament was pretty pallid, and was revealed during the restoration in 1995 (Zapcı, 1987: 447; Aktuğ, 1989: 24-25; Müderrisoğlu, 1995: 84). It is not exactly known when and how these ornaments were restored, but it is claimed that there had been an application by the mosque community in 1970s. Kaya Ucer suggests that, the wooden surface was cleaned with soft soap inattentively, and was polished with yacht varnish. There have been some cracks on the surface, as it was not compatible with yacht varnish (Interview with Kalemkâr Kaya Üçer, 2015). These ornaments were not processed during the last restoration.

The ceiling consists of three parts. There are rectangle boards on two sides, and there is an area separated with laths in the centre. The rectangle boards on two sides of the ceiling are one-piece. The pattern designed with a ¼ symmetrical gusset includes rumi and hatayi motifs. There is a cloud motif on gussets. The middle of the ceiling consists of 25 square pieces, 5 pieces each line, and these pieces were separated using citakari technique. Each square is sized 35x35 cm, and the laths are 1.5 cm wide. The pattern was divided on symmetry axis with laths.

These there pieces were separated with wooden mouldings of 13.5 cm width and 1.5 cm height added later, and the red brown background was decorated with black and gold symmetrical patterns. The pattern was crafted meticulously, and khaki green, coral red, red brown, honey bubble shade yellow, and black colours were used besides gold. The classical embossment motifs on hand-drawn ornaments on wood were not used here.

Image 36: Muezzin gathering place ceiling original hand-drawn ornaments on wood 2015 and 1970

Image 37: Muezzin gathering place ceiling original hand-drawn ornaments on wood and the details
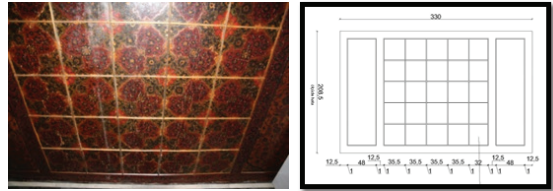
Image 38 and Drawing 3: Hand-drawn ornament on wood on the ceiling and the drawing

Drawing 4 and Image 39: Measured drawing and reproduction of symmetrical ulema pattern

7.CONCLUSION

The mosque is pretty rich in ornaments, and the hand-drawn ornaments were crafted in harmony. However, especially the hand-drawn ornaments on plaster in the sanctuary lost authenticity in time during the restorations. During the future restorations, the hand-drawn ornaments on plaster should be crafted again based on the plaster moulds in the dome, which will most likely provide the original form. The effect of Mameluka style is prominent in marble crafting and some architectural elements, but especially the hand-drawn ornaments on cloth and wood reflect the Classical Ottoman style. Hand-drawn ornaments on wood are generally in good-shape, but there are some worm holes, cracks on the polish and the paint, which have greyed the motifs. The mosque should be repaired with a meticulous and conservation study immediately, and taken under preservation.

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COMPARISON OF 18TH CENTURY FIGURATIVE KUTAHYA TILES WITH TODAY'S HUMAN AND ANIMAL FORMED KUTAHYA TILES

Nurettin GULACTI

ABSTRACT

The aim of this research is to determine whether the figuratively decorated tiles of Kutahya during the 18th century are still carried out in today's Kutahya and the research is significant in accessing the new literature and describing today's Kutahya. Although its general population is 18th century Ottoman period tiles, this research, based on literature review and workshop samples, is limited to the sampling of today's tile-making in Kutahya. Analyzing the formation and development history of tile-making in Anatolia, it is seen that harboring the richest cultures of the world, Anatolia witnessed the birth, growth and development of civilization. With its fertile soil and cultural wealth, Anatolia has caught the attention of other civilizations or tribes, which has led to immigration to Anatolia. One of the immigrant tribes is Turks. When the origin of tile-making in Anatolia is researched, it is seen that it started with the arrival of the Seljuk and continued with the Ottomans. Although it concentrated in such cities as İstanbul, Diyarbakır, Konya, İznik and Kutahya, tile-making in time survived only in Kutahya and İznik and lost its influence in the other cities. Starting in Kutahya during the early 14th century, tile-making experienced a fluctuating process until the 18th century but, according to written resources, had its brightest period in the 18th century. It is seen that the tile-makers of the 18th century in Kutahya decorated their products with various animal figures as well as naïve woman and man figures in local dress of Kutahya. The common theme in these tiles is the daily life of the people. As a result, when Kutahya tiles of the Republic period in 21st century are analyzed, it is seen that these are such tiles that are far from the original tiles of 18th century, produced out of commercial concerns without any compositional unity.

Tile and ceramic applications, sightly in the field of fine arts and other traditional craft which is rooted in an important place among the professions / arts and piping. Patterns of china and ceramic products, patterns and forms, the saturates the human eye's own personal tastes and ready to take on the role of the most important factors is shown. Therefore, all of the tiles and ceramics is located in the visual arts practices. The appearance of each tile as a separate product application and composition of motifs and forms serve a distinct visual beauty to the audience. 18th century. The ethnic identity of the masters in Kutahya tile making investigated, majority of Armenian craftsmen will be displayed. Therefore, the next head of the Christian content and is also seen as punitive cut tile product made of china spooky decor. Gravure applications also started to be made between the tiles and emerged successful in the 18th century (the GULACTI, In 2013, s.356). Today Kutahya tiles craft / art seen as decorative ornaments in, usually when it is noticeable that in the pursuit of a new and different form field tiles with figurative Although herbal décor.

1. PRODUCED İN KUTAHYA 18 CENTURY FIGURATIVE TILE SAMPLES

In the 17th and 18th century Turkish tiles and ceramics craft / art sustained efforts, Porcelains the unique decor and understanding between form and begin creating ceramist has led to the needs of the people. The majority of the products produced in the Far East and inspired by the local style of European porcelain was rebuilt. Fully drawn free-form small bunches of flowers, leaf shaped medallions, stylized leaves and vines are often ceramics and animal forms in addition to covering the entire floor of the tiles is reborn various religious beliefs and according to geographical conditions as

a requirement of developing life-style on ceramic-ceramic body. Especially the emergence of animal style BC From 3000 constitute the steppe culture coincides with the time that is specified in the emergence of the emergence of tribal style of this place is not yet finalized. When the cave paintings of animals in old age because they respect the power of the people, in order to prevail against them, and they feared the animals will be seen on the picture representation of how they killed him. Using against evil spirits of the animal remains as one of the most important factors affecting the birth of the animal style art emerges (the GULACTI, 2011: p.128). At present in the environment and people in Kutahya tiles and ceramics, donkey, chicken, rooster, inspired by animals such as fish and birds it shows them that they are used as decorative elements on the wall plate.

Figure 1. a) Over Donkey Man Figured Plate, 18th century. Second Half b) At the regional Above clothed male figure, 18. century. The second half c) Navigation with the horses got out, men and women Figures of the 18th century. D) Cut by Keller, Queen of Inside Man Offering Gold Tray 18th century. Source: Kurkman, 2005 s.138,139, 219, 240

Also, when we look at the animal figures in Kutahya tiles in practice since the second half of the 18th century will be seen more often it begins to take place. Very common bird in Kutahya work is also seen in China's Kangxi porcelain. These animal figures out of the single or group of people, other animals, with plants decorated the wall plate with the architecture.
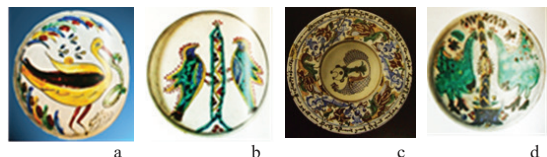
Figure 2. a) to hunt beak Stork figured plate in the 18th century. Second Half, b) Service stylized birds on either side of figured wood plates, 18th century. Second Half c) Basin, Fish Decorated 18th century. D) Stylized trees on both sides figured Rooster Plate, 18th century. Second Half. Based on information 2005, a-b-d), p. 116, 120, 121 Kurkman, 2005, c), s.259

Kutahya figurative work of local women dressed in ornate wall plates; the two sides to each other

sometimes the same, sometimes also surrounded with flowers branches of different women; kaftan, the kirtle, way şalvarlı shown belted loosely connected or high arched and head. Women's clothing gives information about traditional clothing of the period. This is seen in the baggy-short jacket women wear plates, interesting in terms of showing the clothes in Kutahya that period, and carries a documentary. These garments, also because of the processing "mirrored sequins" and "eğriml the" Kutahya are referred to as local outfit. High-titled (hilly) have shown that women sometimes collected, sometimes it left open the hair is generally seen as a flower and another flower is designed on their hands. Kutahya tiles on the colors on the plate in aubergine purple, red, yellow, blue, and green is noteworthy that the use of cobalt. People's faces are indicated by black contours. Turbans, mustaches, men depicted Besides, baggy pants, the belt, sandals and shows interesting instrument in the hands of human figures.

Figure 3. a) Street Vendors 18th century. Second Half b) women's robes figured Plate, 18th century. Second Half c) figured women wearing salwar kameez and Bolero Plate, 18th century. The second half, d) Reed in hand, Palabıyıkl of local clothes, turbaned men, 18yy. Source: Kurkman, 2005, p. a-d) -145.153, Information, b-c) 2005, p.92, 93

Kutahya in the first half of the 18th century in the form of ceramic bottles and pitchers are also available. During this period, the pitcher grips, small curved blades is a delicacy seen earlier in Asia Minor and the domed covers most of the pitcher lid. Pitchers and bottles is located on human and animal forms, and these drawings are also interesting visually naive if they are drawn with lines.
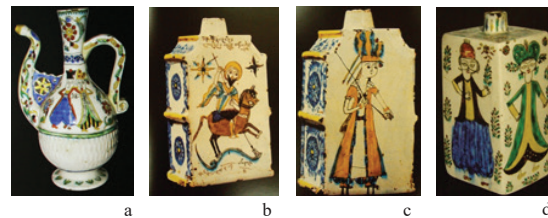
Figure 4. a) Ewer 18th century. b) bottles, Horse Adam18yy on the back. c) bottles, Takunyal Women, 18yy. d) Bottle, Decorated men and women of the 18th century. Source: Kurkman, 2005, s.264, 256, 257, 152

Kerubim the religious content is observed that during the Ottoman period and consists of iconographic tiles made of human figures. The largest dome in the architectural structure of a chain hanging down from the peak, egg-shaped, fringed trim elements as the end of the strap against our balls, the ball suspended in the 18th century are located in Kutahya in human-headed winged Kerubim products. (These and Tanyeli, 1986, p.28)

Figure 5. a) Kerubim the ball shaped strap decorated 18th century, b) Examples İkonagrif China, 18th century., C) the lap of the Virgin Mary and the Prophet. Jesus, Wall, 18th century.Source: Kurkman, 2005, S. A) 165, b) 104,105, c) 96

2. THE HUMAN AND ANIMAL TODAY KUTAHYAS THE FORM TILE SAMPLES

Past centuries one of the world's richest accumulation of cultural heritage landowners who Anatolia, in Turkey in 1071, with tile craft they bring with them from Central Asia was further enriched culturally. Then the Arab-Islamic Iran, Syria, Egypt and Iraq under the influence of geography on all these cultures, the establishment of the Anatolian Seljuk Empire led to the emergence of a unique and magnificent Turkish Decorative Arts. Tile and ceramic arts, fine arts rooted in an important place among those who craft and profession appealing to the eye / art and piping. Patterns of china and ceramic products, patterns and forms, to provide a separate account to enjoy oneself and is ranked among the important factors that play a role in getting ready. Therefore, all products of china are located in the visual arts practices. Tile motifs and forms applications that look and composition of each product serves a different beauty, saturation. Kutahya ceramics and tiling in the form fields that attract attention in a new and different pursuits. When the present-day human figure made of ceramic tiles in Kutahya or examined 18th century. Can not be compared with Kutahya tiles it will be seen that there are differences in degree. 18 century

is widely 15cm. figurative decorations on the small diameter dish made of today, the plate sizes 30-40 cm. and it is produced in a wide range. Kutahya, today in the wall plates made and maintained, 18th century. Excerpt from the daily life as well as in tiles, showing the cutting head as if it were legitimate and not composed of ceramic tiles and iconographic. However Hz iconographic tiles. Prophet Jesus' last supper and again. Critical tiles depicting the crucifixion of Jesus may be made by some artists in the artistic sense. Thomas Allom between tiles made in today Kutahya Wilhelm Henrry Barletta, Eugene Fila Lundin as engraving and Jean Leon Gerome, Fausto Zonaro Osman Hamdi as Orientalist artists painting harem and the same pictures on the biscuit tiles inspired by the works of such baths are implementing the reproduction of underglaze. It may also be decorated with interior and exterior spaces in order to size up the current square wall panels. The reason is occurring between commercial concerns and today Kutahya in dealing with informal artisans around fifteen thousand çinicilikl. In square meters of wall panels or ceramic tile textured figurative decorations are made.

Figure 6. a, Rudolf Ernst, Oil technique, 20th Harem b) Rudolf Ernst, oil paintings of Mustafa Red by underglaze Tile Position on El Decor as the Application, 140x80 cm., C) Thomas Allom, Engraving Techniques, 19th century Blue Mosque and square, d) Thomas Allom's engraving of Ali Riza Erköyl on-site underglaze Tile Decoration as the application by hand, 40x60 cm. Source: a, b) https://www.google.com.tr/search?q=rudolf+ernst, c, d), with the engraving Turkey, Cilt- I, p.219.

Although not very common in Kutahya tiles where the tiles produced in the people alone among applications, cultural degeneration and maintained in accordance with material interests, which are also available. Apart from the commercial underglaze decorated portrait work done next brush is applied to new techniques. These techniques are forefront in technological applications. For example; soldiers and noncommissioned officers with military duties which they prefer more PVC printing practices of the newly married couple is located.

Figure 7. Example of Kutahya tiles produced recently.Photo: Nurettin GULACTI 2015
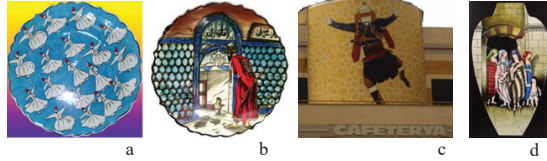
Figure 8. a) The Whirling Dervishes are depicted as 30 cm Plate, b) 30 cm China Platter Transport Osman Hamdi done by the Tortoise Trainer c) Kutahya Municipality Cultural Center Exterior Zeybek Decorated Tile Wall Board, Tile-Koop. Made in 2014 by d) Transfer on-site by the Ottoman Period Tile Bath Made Official Nurettin GULACTI 2013

Today, the 18th century separately from Kutahya tiles, by Porcelains ceramist the Turkish culture in an important place with the great humorist Nasrad Hodja's likeness, quotations from miniature known the place and importance in the Ottoman period are applied to the ceramic body surface. Today, human and animal figured Cini Plate Samples;
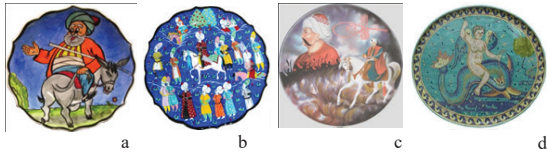
Figure 9. a) Nasreddin Hodja's likeness, b) miniature platter c) The Portrait of Sultan Selim I, d) Sıtkı Olçar Made by dolphins and friendship they have created Human Example

21 century. Looking at the outside of the craft in china size Kutahya with the diversity of forms of artistic work scope and size of the age requirement is also created awareness. In this context, it draws attention only tiles study of samples from animals.

One pattern of this figure and the three-dimensional form is fish. Fish is one of the forms of Kutahya tiles are often used in the design, wall plates and flat tiles (tiles-tiles) as well as sea of floral motifs on the surface and is used in conjunction with ornaments galleon.
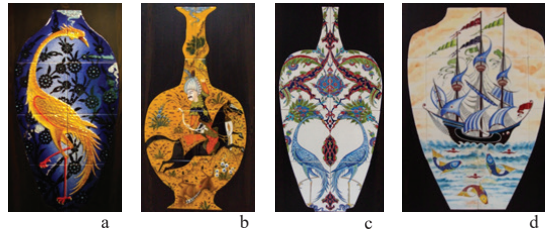
Figure 10. a) Conducted by Mustafa Red Horses, 2013 a, b, c, d, e) Nurettin GULACTI Form Vase Made and embedded by Wall Board Wooden Frame Work 2013 Photo: Nurettin GULACTI 2015

Kutahya tiles in three-dimensional form of noteworthy differences. In these studies, it is located next to the plant and animal decor decor.
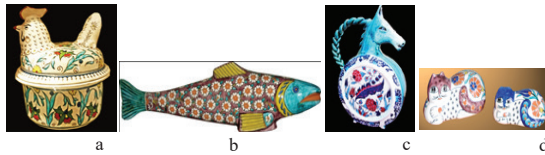
Figure 11. a, b, d) Conducted by Sıtkı Olçar Strengthened Sugar Chicken, Fish and Cat forms, c) Nurettin has been made by GULACTI Horse Form. Photo: Nurettin GULACTI 2009 2015.

CONCLUSIONS AND RECOMMENDATIONS

When Kutahya tile making craft predicted that the 21st century began in the 14th century has undergone a process if it comes to be viewed as inişli- from the 18th century heyday is indicated where the experts and also mentions in written sources. In the 18th century describing the daily life of naive-looking Porcelains ceramist, regional dress of Kutahya is shown in the next figure depicting male and female figures of various animals. These tiles are produced in Kutahya 18yy. come across as folk art and literature that support is far from the palace are also be specified. Kutahya Evliya Celebi, who visited in the 17th century, Kutahya that 34 neighborhood, one of them dealing seramikçilikl tiles and non-Muslims (infidels) are mentioned that neighborhood. There is also a store at 100 until the ceramist that period in Kutahya and 300 workers in the shops (soldier's) emphasizes that work. In this context, Kutahya tile production in the 18th century is remarkable dominance of the Armenian and Greek masters. Armenian and Greek craftsmen produced tiles and iconographic churches and religious beliefs in the face of the tile and skill requirements of the

world had sent to many churches and other shrines. 18th century china alongside human figures, also produced with tiles depicting human and animal forms. In conclusion değerlenil today Kutahya tiles decorating the outside plant applications involving more than being imitations departing from Kutahya, Iznik tiles and decor of understanding. Referring also to the 18th century Kutahya again today. the move away from figurative tiles, according to the form and as modified by removing the forefront of commercial concerns and the decor will be seen that shaped today's conditions. The development of handicrafts and adhering to the original structure of local crafts with cultural fabric of the city, them to continue, mandatory changes brought about by the day of the necessity of going to the degeneration is proposed in the global scope to continue production without leaving aside.

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THE APPLICATION OF TRADİTİONAL TURKISH TILE PATTERNS BY CONTEMPORARY TEXTILE PRINTING TECHNIQUES

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ABSTRACT

In this project that was adopted past to today, different tile patterns that belongs to different time periods was modernised with different printing techniques, and these patterns were transferred to different textile surfaces. Ceramic glaze samples were involved to architectural period of Seljuk tiles, Bursa - İznik tiles and Ottoman - Turkish tiles. Tile patterns were transferred to cotton, silk linen with different printing techniques and methods. Purpose of the project is to introduce textile surfaces which met with tile patterns.

Key Words: Tile Patterns, Direct Printing, Embossed Printing, Digital Printing, Foil Printing

I. INTRODUCTION

Patterns and motifs which are used in Tiles and ceramics that starts with Anatolian Seljuk's period and involves period of Republic of Turkey, energise in from tools to houses with their sense of aesthetics.

Tiles which is Traditional Turkish vocation, had been used for decorating interior and exterior of houses, palaces, pavilion mosques etc (Küçükyılmaz, 2006). Tile and ceramic arts was improved with different motives and patterns and ceramic glazes were a part of the huge cultural richness of Turkey.

This decoration art which is improved with different techniques, always sticks to architecture. Decoration art did not pass supremacy of architectures but decoration art improved effect of place with creating colourful atmosphere. Every period fallows previous period's technical supremacy, although every period had found new technical invention and new colours for improving decoration art on tile decoration which is common and various type of architectural decoration (Küçükyılmaz, 2006).

One nation's on one's part vocation, creates public's cultural level and social life's symbols. Likewise Decoration vocation, born grown and comes to present in this argument. motives' which are main tools of decoration art, historical developments and using methods are highly important. Decoration art, shows culture that belongs to nation which decoration art is exist. This art, carries to nation's pleasures believes and knowledges with immortal statement (Birol, Derman, 2004) .

From, periods of invention of write, culture was prevented and documented with printing techniques (Demir, 2007) . Specification and grace of the printing get localisation (Özcan, 1984) .

Pattern is an important device. It is used to symbolise nature of the human, religion, fear and hopes of them. It can also tell the social life facts. During the historical time, patterns and their tones has changed in every period and every civilisation but their main forms that are the result of the permanent human experiences remain same (Humbert, 1975) .

Today, textile design and printing, to produce naturally pleasing to the eye pattern has been focused on innovative approaches and traditional techniques (Özpulat, Yurt, 2012) .Decorating the surface of a fabric, the pattern is one of the most important elements of her winning charm.

In the textile printing, the surface is covered with paint or different materials locally. Textile printing and can be classified as part of the industrial printing feature. Direct printing, discharge printing, transfer printing, digital printing and the different application areas located in the Turkish tile patterns with fabric made from natural fibres bringing the methods aimed to find a new life in the form of

textile products. The tiles can be reached examples examined in this context, printing infrastructure and local features which made woven fabrics and knitted fabrics structure sample transfer to the tile pattern fabric considering the application is made.

II. TILE PATTERNS IN TURKISH ARCHITECTURE

We can study the art of tile decoration of Turkish architecture in three circuits: Selcuk, Turkey Bursa-Iznik and Ottoman architectural periods.

Seljuk era in Turkish architectural tiles, are used mostly in the form of mosaics. Small mosaic pieces made of different colours, arrayed beautiful embellishments on many architectural components, articles were created. Seljuk tiles square, prepared in a rectangular or hexagonal shape, face, blue blue, earth yellow, turquoise, black, with glazes mixed colours such as brown stained cooked is, has been appliqué on plaster or brick-dust, are the decorations made in the form of mosaics. Major turquoise, cobalt and are preferred geometric patterned tiles and tile mosaic of purple colour is used interior. Glazed or unglazed bricks were used in exterior places. Seljuks artisans felt free to use the figured artworks have been very successful especially in animal description.

In Bursa-Iznik tile era, the link of between Seljuk turks andottoman-turkish architecture, tile arts dramatically developed. During this period beautiful and attractive colours were used. In Anatolian Seljuk era, first important improvements were using glazed tile techniques and self- coloured tiles. In this era square and hexagonal tiles were used in different places of buildings as specially inside of them as a panel.

The colours in the this period begin to form the outline of contemporary ceramic art turquoise, cobalt blue, eggplant purple and black. Glazed and unglazed bricks produced with this colour, with different arrangements, horizontal, vertical, and diagonal composition used to zigzag.

In Bursa-Iznik era, we can see that the creation of a new form: relief tiles. These type of tiles' one of the most beautiful samples were exist in Green Mosque Sultan's Assembly of Nin front of the frame feet at the end of the belt. Green Mosque Quran Reading Mahfel are unequaled beauty samples. With the text and embellishments on them so they show each other in a nice way and harmony, remain baffled as I look at people. Green Mosque; not only a temple, a sultan house is an administrative centre. Mosque plam ground floor consists of two stages. Log in part (in the middle of the pool) has rooms on two sides of the hall. These rooms are expected to be used as the authority of government officials. The room walls are covered with tiles in the kind of shape and colour. Rooms in the interior side of the door, the upper arches are decorated with tile decoration and text. It is in a beautiful plate including articles revealing Persian words.

Tiles had been placed great emphasised on during Ottoman-Turkish architecture at this time centre of production had been Kutahya. This city had become successful for production of tiles used in buildings. There also production of vase, plates, glasses had been done and this productivity continues today. In Ottoman-Turkish architecture, that started with conquest of Istanbul, different colours and shape tiles had been used as an example Tiled Pavilion (across the archaeology museum) and Topkapı Palace. (Koyunoğlu, 1984) .

III. PRINTING TECHNIQUES AND METHODS

Pattern; In printing, weaving and the knitting; textiles briefly the type of use, field, seasons, according to fashion knitting, weaving and printing techniques can be adapted to, restrained and reporting, the pictures are appealing to the eye. Define the simplest pattern, and expression lines. Known, seen, designed and imagined a subject, a concept, an image, feelings and thoughts, to tell the conscious and stable way line.

Textile pattern must be in the reporting square meters to be used in printing art image. Reporter; The pattern of official right, left, down and back up regularly is the smallest unit able to reproduce

the joints uncertain. Report dimensions are limited by the size of template or templates to be used according to the printing method. Patterns are prepared in the design office to prepare an official gravure printing. Photogravure, "filmdruck" and rotary printing cylinders or template is done in order to prepare negatives and film studies.

Negative work, acetate or polyester film on which a transparent material, adhesive, black, is made with a special ink. To prepare the template of a pattern, as the number of colours in the pattern of positive work is done.

Negative working pattern is measured according to a template prepared to be kind and size. Negative of a negative is made and only one reporter for each colour pattern of the pattern is studied.If necessary, according to the template dimensions reproduced by mimeograph.

Acetate negatives onto prepared foil is formed into a film to be used in the construction of darkroom printing template.

Bolting cloth woven from very fine filament yarn is stretched on wooden or metal frame film printing technique. Bolting cloth in this embodiment in the print template name is exposed areas to form pattern in the other regions are coated with a lacquer layer and at the printing paste. Template is placed on the fabric during the printing process and printing paste are added. Pat is stripped in a template with the help of squeegee, so that is not covered with lacquer printing paste seen through the fabric of the conductive patterns of bolting cloth and printing process is carried out (Kibar, 2000) .

A. PRINTING TECHNIQUES

1. Rotary Screen Printing

This type of techniques had been improved at 20th century two types; rotational printing & screen printing. Historically first applications was used as a jig so it was called as bolting silk serigraph (Erdem İşmal, Yıldırım, 2012) . Printing system likes screen printing, but pattern can be printed with the jig that rotating on its own axis. (Uygur, Yüksel, 2013)

2. Roller Printing

Patterns can be carved on copper cylinders. This oldest techniques is a type of deep printing techniques.

3. Filmdruck Printing

Important thing of the "Fimdruck" techniques is while fabric is moving, different patterns of jigs are applied to the fabric with printing paste which has a different temperatures.

4. Digital Printing

With digital printing, computationally designed different patterns transferred with printing unit. In this printing technique, jig is not used. Dye stuff was sprayed to fabric according to dizzy and patterns with nozzle (Uygur, Yüksel, 2013) .

B. PRINTING METHODS

1. Direct Printing

This printing method is applied on pale shaded fabric. In direct printing, white (Matweiss, TiO_2) and coloured paintings were applied on darker coloured fabric surfaces (Yurdakul, Atav, 2006) .

2.Discharge Printing

This method is applied on fabric which is painted with dischargeable dye stuff. This printing method is done with degraded floor colour in neuter and alkaline environment. Two type of discharge printing is exist, these are white and coloured. When it is printed on white,floor is completely whiten with floor optical bleaching and Matweiss. In Colourful discharge printing, if printing colour is darker than floor colour, it is directly printed. If printing colour is lighter than floor colour, floor colour was reduced, then printing was done (Yurdakul, Atav, 2006) .

3.Resist Printing

Of progress of floor paint in the printed edition in the resist printing is prevented. Inhibition of dyes developed in the ground, it is possible to eliminate the conditions which allow the fixing of the dyestuff

by mechanical or chemical reserve agent. Reserve printing is performed by two different methods, including pre-booked and top reserve. Pre-booked, printed and painted with white fabric after drying paste reserved. On the first reserve to reserve in advance but pat painted on fabric printing of progress not be maintained. Each printed in part in both methods, reserved matter dyes the fibres to connect to and to be an obstacle to fixing stay in these parts are either white or if booked sealer is that the colour contains resistant dyes these conditions (Yurdakul, Atav, 2006) .

4.Transfer Printing

This printing method is applied on the synthetic materials with indirect method. First, disperse dye stuff is printed on carrier material (paper). Then, carrier material is put to heating process under the pressure with textile surface. So that, carrier materials' dye stuff is transferred to textile material (Yurdakul, Atav, 2006) .

IV. APPLICATION

A. MATERIAL

In this project, silk hand looms, ödemiş silk, vual silk şantuk silk and organza silk was used in the loomed fabric applications. Aegean Linen, Cyprus Linen was preferred as linen fabric. However, linen-silks mixed fabrics were used in this project. For the cotton fabric, Buldan fabric was used. In knitting fabric applications, printings were taken place in single-jersey.

B. METHOD

Textile Printing Applications feature in print; Rotation print, "Film-Druck" printing, roll printing, digital printing can be listed as.

Part Printing; printing application is different from one another as individual pieces of cloth to be printed. Table printing is done automatically and manually printing the octopus printing machine. Pigment printing paste, flocking, now printing, foil printing, glitter printing, pearl printing, relief printing, cracking pressure, discharge printing, high

pressure moulding, can be classified as transfer printing method can be applied.

The predominant part of the basic materials; fabric, pattern, bolting cloth, stripping, print paste, dye-stuff and auxiliaries, and fixation machine.

Mould; fitted into a metal frame is applied to the desired pattern including providing bolting cloth and dye transfer onto the fabric. Stripper; tipped plastic material allowing the dye to be moved on the plate. Screen cloth is made of polyester or polyamide as natural or synthetic silk. Pore size is characterised by 8-12 S and 27-120 T mesh statements.

Printing pastes; pigments, flock, foil, glitter, now provides the adhesion on materials such as fabric, are chemical-containing polymers. Printing inks used to colour the printing paste only.

Fixation, after applying the print paste to the fabric, can be attached to the fabric structure that they have in the polymer and thus to allow washing and drying process, such as rubbing fastness. In fixation, time and temperature are important.In general, the fixing process is carried out at 150-160 ° C during 1-1.5 min. Only this time in the interests of abrasive applications 2-2.5 minutes. In particular against light fabric yellowing problem can be fixed at 100-120 ° C for 1 minute printing inks are preferred.

1. Tile Bracket (Mid 16 th)

These methods; pigment printing, foil stamping, cracking pressure, the relief printing.

Pigment printing paste is applied to achieve the colour effect only on light-coloured fabrics. The elastic used in printing applications. On dark fabric, not printed on white after applying white printing.

Foil; Accents are applied to achieve the effect. After the glue applied to the fabric surface is made foil blister process. Then the foil paper, put into the application space and to be pressed.

Embossing is applied to obtain a relief effect. Making colouring pigment or colouring without the need to hold the fabric surface. Relief effect is obtained after FIX.

Cracking; Apply effects to get cracking. Cracking cake, obtained using coloured paste or white cake is applied to the fabric and fixing operation is performed. Tugging or wiping cloth is needed after waiting 5 minutes to be visible cracking effect.

Erosion is the only kind of pressure on wet printing onto dark-coloured fabrics made wet. Etching paste is applied by adding a coloured pigment and abrasive dust.

High mould, only made with plastisol printing applications. The height that exists in mould,it allows to printing to the fabric
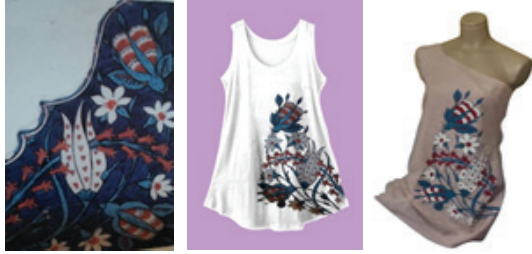
Öney, G., Anadolu'da Türk Devri Çini ve Seramik Sanatı, Kültür ve Turizm Bakanlığı Yayınları, 2007, s. 282

2. Patterns which belong to Kubadabad Palace Bird Figure and Tile Pavilion (Mid 16 th İznik)

Kubadabad Palace and bird figures from the Turkish tile work Tiled Kiosk 16th century transfer printing is done before printing on paper. Then the transfer fabric is pressed pattern made of paper. Transfer printing is particularly preferred in photographic printing.

Öney, G., Anadolu'da Türk Devri Çini ve Seramik Sanatı, Kültür ve Turizm Bakanlığı Yayınları, 2007, s. 107

3. Patterns of Topkapı Palace Cicumcision Feast Room

Digital printing on fabric or paper to transfer electrical signals with a special technique based on the colour ink drops; unlimited pattern length and the unlimited printing of colour combinations can be obtained in called the digital printing techniques.

Topkapi Palace is located in the 16th century, the circumcision room. Located in a tiled pattern is printed on the front with of cotton knitted fabrics and woven silk fabric with digital printing.

Öney, G., Anadolu'da Türk Devri Çini ve Seramik Sanatı, Kültür ve Turizm Bakanlığı Yayınları, 2007, s. 107

4. Kütahya Tile Patterns

The second half of the XVIII. century plate figure printed in with silk and cotton fabric with digital printing technology.

Öney, G., Anadolu'da Türk Devri Çini ve Seramik Sanatı, Kültür ve Turizm Bakanlığı Yayınları, 2007, s. 338

V.CONCLUSION

In this project, from past to present turkish ceramic glaze patterns' some samples met with cotton, silk, linen that are natural materials with modern printing techniques. So that, some patterns which were not named but they are seems familiar, were protected their characters and their characters were energised in new material.

This project is important because Turkish Ceramic Glaze Art that influenced by many civilisations must be survived and transferred to the next generations.

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TURKISH TEXTILES PRESEVED AT CORNELL UNIVERSITY

"CORNELL TEXTILE WAREHOUSE"

Zuhal Türktaş

ABSTRACT

Cultural assets are one of the valuable elements carrying the societies into future generations. Textiles consisting of clothing and daily use articles of a society have a great importance in cultural assets. These articles have the features of historical artifacts and therefore their collection and conservation with collection conscious is a cultural need.

Each society keeps the articles in its museum that represent its culture and shares them with interested people. Therefore there should be museums and institutions that keep and protect the works for these purposes. Also the works produced by traditional values of the country and taken abroad due to various reasons will be able to only survive with the presence of institutions that store and share them. Therefore, the institutions having such features are valuable for the societies.

In this context, Turkish textiles kept in a textile store established under the auspices of Cornell University Human Ecology College Fiber Science & Apparel Design Department located in New York, USA are discussed in this study. A classification is made about the involvement form in collection, storage type, type of works, technique, color and usage features of textile works kept in appropriate storage conditions and exhibited from time to time and information is given in relation to these issues. The purpose of this research is to give information about the correct form of protection of textile works and to enable relevant institutions to certify these textiles.

Key Words: Textile, Museology, Cornell Textile Store

ÖZET

Toplumları gelecek nesillere taşıyan değerli unsurlardan biri kültür varlıklarıdır. Bir toplumun giyim ve günlük kullanım eşyalarından oluşan tekstillerin, kültür varlıkları içerisindeki önemi büyüktür. Tarihi eser niteliği taşıyan bu eşyaların koleksiyon bilinci ile bir arada toplanması ve korunması ise kültürel bir ihtiyaçtır.

Her toplum müzesinde kendi kültürünü ifade eden eşyaları saklar ve ilgilileri ile paylaşır. Bu nedenle müzeler ve bu amaçla eser depolayan ve koruyan kurumlar var olmalıdır. Ayrıca ülkenin geleneksel değerleri ile üretilmiş ve çeşitli nedenler ile yurt dışına götürülmüş eserler, ancak onları koruyan saklayan ve paylaşan kurumların varlığı ile hayatta kalabilecektir. Bu nedenle bu özellikteki kurumlar toplumlar için değerlidir.

Bu çerçevede çalışmada, ABD Newyork ta bulunan ve Cornell University Human Ecology College Fiber Sicience&Apperal Design bölümü himayesinde kurulmuş bir tekstil deposunda korunan Türk tekstilleri konu edilmiştir. Uygun saklama koşullarında depolanan ve zaman, zaman sergilenen tekstil eserlerin koleksiyona geliş biçimi, depolama şekli, eserlerin tipi, teknik, renk ve kullanım özellikleri hakkında bir sınıflama yapılarak bilgi verilmiştir. Yapılan araştırmada amaç; tekstil eserlerin doğru korunma biçimleri hakkında bilgi vererek ilgili kurumda bulunan bu tekstillerin belgelenmelerinin sağlanmasıdır.

Anahtar Kelimeler: Tekstil, Müzecilik, Cornell Textile Store

1.INTRODUCTION

To dress up and get covered; - in addition to be an adaptation against climates and natural environments for the mankind - has been also an indicator of its position, post, social and political status in front of its same – sexes ever since occurrence of the mankind. The primitive form of clothing of the first human – beings obtained from of the fur, skin and wool of animals they have hunted has subsequently turned into a silk, cotton, and

various variety of industrial products (SALMAN, 2011). As for the process in which current textile products were achieved with this transformation, many textile goods representing the regions where the product is used has been woven and used. This is a known fact that these textile products represent the region where they are made and employed from many aspects.

Anatolia is a leading region in the textile industry and trade for 3,000 years. The traditional woven varieties of Anatolia are likely to be seen today in peasant clothes particularly wedding etc. ceremonial clothing and rare number of stores, antique shops which make trade of woven products and museums (INALCIK, 2008). This is also a wealth in Anatolia where there are a lot of private collections exhibiting folk garments. As for its post – scrutiny categorization of this richness and to function as a reference for the new textiles which might be developed in future can only be possible by means of a well – protection methods. When the requirement of carrying the signs of the society by whom the textiles are produces and also the people – specific properties thereof which are used within the territories are also taken into consideration, the necessity of protection reveals more clearly.

2.RESEARCH FINDINGS

2.1.Cornell University Human Ecology College Fibre Science & Apparel Design

Cornell Costume and Textile Collection Introduction

The department offering fibre science and textile design – content training within the scope of Human Ecology College of Cornell University has created a textile protection center as a support to the theoretical training program. The textiles collected by way of grants or gifts at this center have been categorized by considering the country, year and technical details. While the textiles of various world countries are encountered in process of this classification, Turkish textiles constituting the topic of the study are the outnumbered and the most crowded collection.

At Cornell Costume Depot, there are more than 10,000 apparels moved from the eighteenth century to the present day and textile products manufactured for different purposes with ethnographic feature. Besides its main protection objective, textile collection is being used for providing educational and instructional materials and also for various researches. During every term, the students evaluate the textile or apparel designing products in terms of industrial production methods or carry out project studies by utilizing the collection on the matters related the date of textile and apparel. Particularly, the collection serves as a source for preparation of seminars about the matters like anthropology in textile and apparel (ready to wear) and Middle East Middle researches and regional studies. Some pieces selected from the collection have been exhibited time to time at a gallery (Human Ecology Building Terrace) and been shared with everybody who want by appointment system on weekdays during working hours (Photo – 1 and 2).

Photo – 1 Textile warehouse study space Photo – 2 Textile warehouse study space

2.2. Cornell Textile Warehouse / (groups, storage, technical information)

The textile works pertaining to different countries and ethnic groups protected within the structure of this center have been donated to the center through grants. In the collection which contains 150 – year clothing and use goods, a box as per country has been archived separately and taken its place inside the warehouse. Especially the textiles which contain late 18th century European and ethnical American textiles are noteworthy. There is child, adult and special occasion designs in the collection consisting of clothing and accessory goods. Ethnic character – bearing local textile products of the countries have been collected either through travels

made to the countries or brought in the center by the persons visiting the university and scrutinizing the activities. There is team formed for selection and archiving these textiles. From establishment up to 2014, Prof. Dr. Charlotte Jirausek carried out the curatorship of center. Yet upon his decease, today Denise Green carries out its curatorship.

The works existing at the textile warehouse belong to countries such as Turkey, Egypt, Greece, Yugoslavia, Hungary, India, France, Netherlands, Norway and Poland (Photo – 3 and 4). Turkish textile being outnumbered has arisen from Prof. Jirausek in is long – term studies carried out by Prof. Dr. Jirausek in Turkey and his special interest felt against the Anatolian textiles. He has brought in most of the Turkish textiles by way of personal purchases and grants from Turkey to the center.
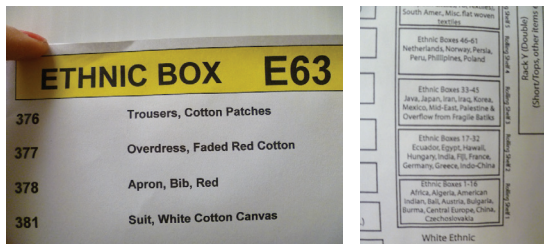
Photo – 3 and 4 Classification of the boxes at the textile warehouse

These examples textile history sustained at the Faculty are being utilized with the courses like Central Asian textiles and textile etymology and theoretical information being accompanied by images are being transferred to students. The textiles kept inside the shielded boxes at the warehouse are being taken out of the boxes under the supervision of responsible lecturer during course time and again it is stored properly at the end of such course (Photo – 5 and 6). In addition, the students of relevant department carrying out their post graduate education have examined a lot of textile works found at the warehouse and brought them in the literature.

Textile works have been classified and archived by being evaluated on the basis of country and ethnical groups. These classifications have been further lettered in the storage system and the boxes

have been named like A, B, C, D, and (Photo – 7, 8 and 9). Categorized textile boxes have been named in various codes and electronic archive has been created. Today whenever the pertinent details of the textile pieces desired to be studied were entered the electronic system where the textile piece desired to be studied, the data related to that box and its storage place can be obtained. Applicability of such studies also by the centres where the works are protected in the similar way is important.

Photo – 5 ve 6 Textile warehouse employees

Photo – 7, 8 and 9 Classification and labelling of the boxes at the textile warehouse

2.3. Protection methods

Textiles found at the center have been stored under appropriate conditions considering the protection methods of textiles. At the center where a separate storage box as per country and ethnic al group was formed, the sections of storage and study room have been kept separate. The data are being updated by conducting archive studies from time to time (Photo - 10-11).

Photo – 10 and 11   Archive study at the textile warehouse

Heat and light conditions at the warehouse section allow the protection of textiles without being degraded. At the depot, there is a functionary lecturer and her / his assistants   consisting of post-

graduate students at the depot. The researches have been carried out through appointment system with various projects and study groups. The textile works can be taken to the classrooms within the extent of course contents of the students attending to the department, later on, their rest is being ensured in a way to meet the storage conditions.

Some kind of protection – purpose annual medication and care services are being applied to the textiles. While these services can be accomplished by the functionary persons at the department, it may be performed by taking external professional service as well. The protection methods of center and sharing pattern of textiles with the researchers may constitute an example.

2.4. Protected Turkish Textiles and Some Features

The articles of apparel and clothing providing lifestyle and characteristics of every culture are in quality giving knowledge about the territories they belong to from the centres where they are stored, protected and studied. Turkish textiles are being stored from the depot where they are protected by being divided into several categories. When these categories were being created, the physical and usage properties of the clothing have been taken into consideration. For this purpose, textiles, clothing and traditional apparels (robe, gowns, ferace, baggy pants, shirts, pants, etc.) have been classified as various – purpose use weaving and embroidery pieces as covers and furnishings.

2.4.1. Clothing items

The traditional clothing contained in the collection where the nineteenth century Turkish traditional urban – character works form the majority have been categorized to be the female, male and children costumes. While some of the apparels are being stored at the depot, some are being exhibited in the showcase created. The examples documented in process of this exhibition are contained below.

The male costume on RH side has been bought by Charles Langdon and donated to the center. The mail apparel protected together with the

information that it was used in Alexandria – Egypt in 1869 carries Turkish Ottoman traces, not Arab in style. It is known that the upper garment in the form used to be government's apparel throughout Ottoman Empire.

As for the one seen on RH side, it is the typical woman apparel which shows rich combinations of tissue and material used during early nineteenth century. Again it has been brought in to the collection in the same way.

Upper garment of woman made of a purple – striped fabric shown below belongs to Gaziantep region. Today the production of the fabric called as Calico is being maintained in Gaziantep (Photo – 12). Calico is a type of cotton fabric which can be woven with a simple plain weaving technique using two colours (BAKIRCI, 211). In Gaziantep, at present, there are weavers and dyers who manufacture Calico for traditional clothing. The apparel has been manufactured as a single piece – upper garment.

As for the colourful striped textile parts seen in Photo – 13, it is the details of a Turkish traditional woman clothing example worn by almost everybody on special days. When looked at the technical characteristics of this weaving fabric pertaining to Gaziantep region, it stands out that the silk warp invisible on the surface was formed as a result of compression of silk warp with cotton weft (IMER, 2001). As for the name of this type of fabrics in the collection, locally called "kutnu", it is observed to be atlas. The most prominent eye-catching colours in the red and yellow on the fabric surface are red and yellow and also shades of blue and violet in less amount.

Photo – 12   Woman apparel   Sewed from calico fabric Photo - 13
Details of Kutnu fabric

As for the woman upper garment seen at the following example, it has been recorded as the 19th century daily woman garment. The apparel sewed from the local feature – bearing fabric with longitudinal stripes to be a one-piece dress is attention attractive with it "v"   "V" neckline details. When the skirt sections were examined, the partite skirt structure known as the three-piece skirt structure is available (INALCIK, 2008). The piece being a classical upper garment is being used by wearing a belt around the waist. Since it is in good position within the collection, it is protected by being generally exhibited in the showcase (Photo – 14).

Photo – 14   Three – piece woman garment

The common feature of the bride dress shown below is that they are in red colour. The example seen on LH side has been brought in the collection in 1989. The name of the work called as upper clothing of bride is "Bindalli" within Anatolia. There are two deep slashes on two edges of bindalli that has embroideries brocaded in floral pattern technique with purl on a cotton fabric. Diwali embroidery technique has been employed. The entirety of two front covers has been embroidered with a composition in which the floral patterns were arranged. The rear surface of the garment possessing embroidery on the sleeve is simple. It is securely protected (Photo - 15).

        As for the example found on RH side, form of bindalli has changed and designed to be a cloak. The work brought in the collection in 2006 has been sewed with a pattern away from Anatolian line. The Arabic manuscripts on two lids of front surface of the bride dress that has hoodie on its back part have been embroidered using Diwali technique.

The manuscripts and examples of good wishes or prayers found on the textiles can be considered as self-expression way of every society as well. These examples have been produced in compliance to every period and character of such period (ROGERS, 1983). Probably, the composition in which good wishes or a prayer were contained has been completed with herbal flower motifs. Cloak is protected in a secure manner (Photo - 16).

Photo – 15   Bindalli   Photo – 16 Cloak woman apparel

Arabic manuscript and tughras – bearing shawl has been used to be 19th century palace dress. The works brought in the collection from Istanbul in 1979 has been also used as a hoodie. The embroideries made with on a copper – coloured purl lace yarn by Diwali technique on a cream – coloured background on the work which is stated to be a multi – purpose upper woman garment attracts attention. Also the compositions composed of herbal motifs other than Arabic manuscripts and tughras stand out. Two long front parts have been joined by being sewed so as to form a hat on the work where winding technique was employed (Photo - 17-18). The ends of the triangle formed behind the head have been decorated with a tassel.

Photo – 17 Hoodie woman upper clothing   Photo – 18 Hoodie woman
                    upper clothing details
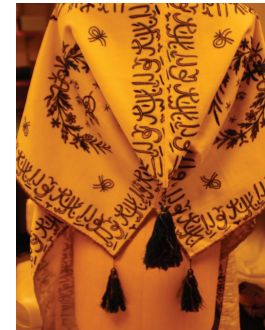
These dresses seen below and brought in the collection from South-eastern Anatolia of Turkey pertain to year 1914. These textiles giving up the poverty and adverse economic conditions a country was in prior to war provide income level – associated idea of that period too. The patches seen on the clothing is a mirror of the economic situation. These are some of the parts used daily by the villagers as the daily clothing. The upper wear products such as bolero and apron used most in daily life attract attention.

When the seam characteristics of these articles usually sewed at home are examined, it shall be seen that they are they are mainly hand-stitched. As for the fabrics, they are hand woven cotton and woollen cloths. Once looked at the colours of the garments, the vibrant colours stand out. The patches formed by distinct fabric pieces in red and its shades are noteworthy. When these patches were being produced, a certain aesthetics comprehension has been intended (Photo - 19-20). These parts used as the daily garments by common people within the ethnical regions of Turkey carry extremely and priceless feature rarely found for textile study groups.

Photo – 19 Patched male upper outfit   Photo – 20 Patched woman apron

As for the patched shalwar seen on bottom LH, again it is from 19th century man outdoor outfit examples. The shalwar consisting of combination of various fabrics in for of a patch is being used as a daily casual countryside outfit. It is very noteworthy for the dimensions of the hand – twisted wool waistband to be remarkably large (Photo – 21). Such measures are also suggestive nature

about some features of races inhabiting within the territories where the textile is used. Moreover, it is stated in the information notes in the collection that it is a shepherd's clothing.

As for the sandal seen at bottom RH, it belongs to 19th century and is made of tanned leather bearing embroidery on top. From its decorative details found at its edges, it is considered that it is a woman – used belongings. When looked at its size, again same judgement is reached. The sandal (charyc) considered that it was produced in Gaziantep and vicinity has been brought in the collection also from that zone. İt is being securely maintained (Photo – 22)

Foto 21 Yamalı erkek şalvarı   Foto 22 Deri çarık

Below, man upper outfit produced from hand-woven fabric belonging to 19th century is seen. The feature of this textile resembling to its typical examples of silk striped outfit is that it is a woollen fabric. It looks like above – mentioned silk striped fabrics however, this jacket is obtained as a result of locally obtained wool which was spinned and coloured with natural colouring agents and then woven. It is warm – keeping featured winter upper outfit. It has been brought in the collection from Eastern Anatolia Region. It is anticipated that the garment was produced by the Anatolian woman. The dress is being put on together with the shirt and shalwar used to be underwear. The fabrics in different colours used as the edge cleaning material at the inner edges of the garment are noteworthy.

As for the woman dress found on RH side, it is consisted of apron used as the example of daily woman outfit and also known as the workwear. Patches are being seen at some parts of the apron produced from cotton fabric coloured red and cream. The cream – coloured colourful decoration details seen in the front stand out. As seen, it is used by being tied around the neck like a daily

dress. Again, the head decoration details have been composed in consideration of the feature of region. The costumes seen in this photograph taken from the exhibition hall are being protected in good condition (Photo – 23).

Photo – 23   Daily male and woman garment

2.4.2. Weaving pieces

Number of woven pieces found in the collection is quite less. In the collection where in general personal small textiles are collected due to ease of handling, some fabric pieces that are lighter in terms of material and small-sized materials have also been encountered with.

Respectively purple, light green, burgundy, green, orange colours have been formed in the textile work woven to be runners by randomly placement of thick and thin lines. It has been produced using the plain weaving technique and narrow-dimensioned so as to fit the area of usage. The woven product in size 85 x 280 cm is being maintained as a single piece. The raw material of runners woven to be 19th century household goods is wool (Photo – 24).

Photo – 24   Woven runners

The woven curtain obtained by uniting three narrow – width woven fabrics has been brought in the collection from Eastern Anatolia Region in 1990. The work consisting of three pieces with different background colours has been used as the cargo screening. The geometrical triangle – format formed in light rug technique using wool is being repeated on entire surface and six – way arrows are seen inside thereof. The geometric zigzags on two sides of both pieces and herbal floral motifs inside thereof stand out (JIRAUSEK, 2012). Respectively, while the woven products on cream, blue and light brown – coloured background and these colours are used as the pattern tropes are being woven at a 80 – cm weaving loom, their real length dimensions has failed to be measured due to not being in operative condition (Photo – 25).

Photo – 25 Woven curtain Photo – 26 Woven napkin

2.4.3. Embroidered textiles

Textile piece seen below has come to the collection from Anatolia in 1980. The work in size 60x75cm has been used as a lace pillow. 16 each shawl patterns are seen in the middle and around where red-coloured geometrical formed formats are composed on its front face. On the back side of the lace pillow, the cotton fabrics in different colours have been planned with applique, chain stitch work and at pattern limits with cord fastening techniques without embroidery. The tassels formed by colourful cords at its four corners are outstanding (Photo – 27 and 28). The textile Interior lined format produced with back surface lining is being protected in good condition.

Photo – 27 and 28 embroidered lace pillow and details

The work seen on LH side has been designed in form of a rectangle as a tablecloth. Cover in 60x100 cm has been brought into the collection in 1987. Its background is cream – coloured cotton fabric. As for the cover where Turkish tricolette technique was employed, the colours of red, dark blue, light blue, yellow, burgundy have been used. The classical composition of nesting pomegranate motifs on the entire face of the work is outstanding. The collection is exhibited in solid form (Photo - 29).

As for the embroidered purse found at RH side has been brought into the collection in 1978. On its front face, the herbal composition placed into a pot using calculation work technique is seen. The endless geometric – shaped motifs constituting background to the composition under the flower pot have been repeatedly placed. In the textile, yarns in colours of yellow, red, blue, green, orange and cream have been used on the cream-colored linen. Back face of the purse has been planned without embroidery and a holding system has not been used at the mouth portion

Photo – 29 Embroidered tablecloths   Photo – 30 Embroidered purse

What are seen below are the corner details of an embroidered tablecloth. It has been stated to be a multi – purpose cover in 80x120 cm dimensions in the collection. Two short edges of the work brought in the collection from Central Anatolia in 2005 are planned b being embroidered. While natural – coloured linen weaving is seen at the background of the work produced as a part of Anatolian dowry tradition, as the embroidery technique, a repeated composition of herbal motifs made with "calculation embroidery" technique is being seen. The textile produced using red, green, blue and spun gold – coloured brocades is being protected as a single and in solid form (Photo - 31).

Photo – 31 Embroidered cover Photo – 32 Woman figure-embroidered handkerchief

3. REVIEW AND CONCLUSION

When the clothing and use items found in the collection are examined, the common characteristic observed in all is that they give information and carry ethnographic features in terms of the life properties of Anatolian people. There are mostly personal belongings bearing the characteristics of clothing in the collection. This feature is directly proportional with the interest areas of the persons who have collected the collection as well. Nevertheless, the number of weavings and textiles finding general usage area is quite little. When it is considered that these types of textiles are larger and hardly transportable, getting encountered with such outcome is quite natural. Being in majority for the easy – to – carry pieces in the collections formed through collection is a general observation. While even some accessorial feature carrying belongings are available in the collection, again being in less numbers thereof is outstanding.

The works is generally consisted of the items being the part of Anatolian daily life. While getting encountered with upper wear goods more, availability of some kitchen clothing is also noteworthy. While woman costumes are more in number, the dresses of male and child are in limited number. Furthermore, several pieces considered to be palace goods have been also come across. The fabrics of some textiles come across us being silk and braid embroidered, which are described as valuable. The most suitable for daily use in the linen and cotton textiles are outstanding. Yet in most of them, daily use – suitable linen and cotton weaving are noteworthy. As for the embroidered works, the embroideries are very simple and the patterns carry traditional feature.

It is very important for the goods carrying these characteristics are protected at kilometres away from the region where they were produced and being shared with the interested. The goods which have witnessed an era to serve a reference for the students receiving training in this field shall make the learned theoretical knowledge permanent. According to the information taken from several students studying the topics of seminar and researches here, some students have wondered the territories where these textiles were produced and used and have gone to Turkey and carried out their studies therein. According to the data obtained from them, the interest felt against the works of countries bearing ethnic feature has been always more. And Turkey and Anatolia also enjoy these features.

These data can be appreciated to be significant consequences in terms of our country and introduction of Turkish textiles. The centres of this nature can also make positive contribution to the comparison and categorization of the works produced across the world. Similarly, also the identification of similarities is also being ensured through protection actions of this nature. By appreciation of all these outcomes, it can be said that the collection mediates an important mission. Moreover, it should also be noted that this centre is a part of an educational institution which may lead to such activities as well.

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NATIONAL NEWSPAPER AND MAGAZINE LAYOUT DESIGN AND CONTENT MANAGEMENT

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ABSTRACT

Current experiences in the newspaper and broadcasting techniques and methods of communication tools such as magazine show despite the overall similarities with each other are different for the presentation and use. Each publication read to learn, visual layout, draws attention to the functional and aesthetic effects it creates. The effect of a publication; contextual nature of that broadcast, and communicative aspects of typography, photos, preferred printing technique, is directly linked to the reader in terms of paper selection and the presentation of visual communication. There fore, page designers, visual aesthetics and visual aesthetics due to the textual content depends on a suitable arrangement by using a good understanding and the correct page design / layout has to do. Because a good page design / layout the reader, as like the nature of the content there will only be possible with the relevant publication like the functional and aesthetic approach and may increase the impact on the readers of the publication duplex.

Keywords: Page design, graphic design, newspaper design, magazine design, makeup

ENTRY

People interacting with their environment in the process of communication on the basis of education is rooted in. Around close to where people live, and learn what's happening in the world, is the need to convey their ideas to others. In order to be able to transfer her knowledge to others benefited from various communication tools and methods. The man who tries to communicate with signs and symbols initially, in time they invented writing, creating shapes that correspond to the sounds. Together with the invention of the printing press, the printing house printed publications have reached a wider audience advanced in the publishing industry, and this system was used extensively by human beings until the present day.

Later in time, evolving technologies and the introduction of personal computers in desktop publishing in the 1980, has increased the importance of publication design. The production of the designs so visually impressive and fastest way has facilitated the transmission of the readers. Within no time, publishing, paper by being dependent on the electronic environment presented to the reader in a special format (Pektaş, 2009, s. 1).

The rapid development of technology the publishing industry all over the world today, depending on the format and content in terms of it is changing. The internet as a communication tool in almost every area of our lives, today, access to information and dissemination of the ease, this technology gave an important position in the publishing industry. However, in daily life, the publication of technical methods and communication tools such as newspapers and magazines generally show more similarities with each other, although, on the use and presentation shows some differences. In order to obtain information that is read every broadcast, visual layout, functional and the aesthetic effect that draws attention to create.

The effect of publication; and that publication of a contextual nature, from a communicative perspective and typography, photos preferred printing techniques, paper selection, and in terms of the provision of visual communication is directly linked to the reader. For this reason, page designers, textual content-based visual aesthetic by using a suitable arrangement on the right with a good grasp of visual aesthetics and page design/layout has to make. The quality of the content good layout much like the reader, publication will be possible with the functional and the aesthetic approach, the reader will be able to increase the impact on bidirectional and publication.

In our daily lives passing in front of the store or a bookstore when you are looking at the shelves for a few seconds with dozens of newspapers and magazines we come across. This initial greeting with newspapers and magazines, and it reveals that the first page of the publication. This is a very important time for a few seconds, the page designer and broadcaster. During this time the design and content of the reader to the publication to ignore the pull forces. In such an action, the reader is entered into a brief dialog of the publication to the publication closer, took his hand to examine it more closely and even have been put. Well, the visual design which are the product of newspapers and magazines; by the arrangement on the cover page, the format provides an integrity to the reader. Also of publications in the written and visual media logo, the size of the publication, corporate colors elements like the font used by the reader plays a very important role in the formation of an institution's identity.

PAGE DESIGN / MAKEUP / LAYOUT

Layout, French "mise-en-page" is entrenched in our language as the equivalent of the definition of "paging" carries the meaning of (TDK, 2015). Today the terminology in art and design, mostly the "page layout" or "page design". Known as printed mass media; newspapers, magazines, books, brochures, catalogs, etc. refers to the initial stage of the materials.

The design of the page at hand articles, photographs, visual material such as graphics; in order of importance, within the framework of a certain order and rules in a way that will attract the attention of the reader is placed on a two-dimensional surface (Seçim, 1996, s. 3).

Page layout, text and visual elements placed in a design deals with. The whole design scheme of these elements to each other and placed according to how, the content seen by the readers, and the readers will affect their emotional reactions would aldilandi design. A page layout design may be

presented in the perception of help or hindrance. A similarly understated layout, while allowing the content to stand out; can add value to a work of creative page layouts and decoration (Ambrose & Harris, 2013, s. 6).

For the purposes of communication and reading every publication draws attention to the visual effect is seen before and read my head. In other words; contained in the Supplemental materials created for publication pages (text, images, photos, graphics, etc.) and must be used. All this in order to provide the design of the page layout on the page is well done and provides even more interest in that publication. In short the design of the page (layout) that can describe thoughts without. Visual images of the requisite message cannot be forwarded (Ketenci, 2007, s. 4).

Any hand that you receive in your newspaper or magazine that interests you the most up to your attention for you to read interesting articles and pictures, or make a note of the factors which affect you at the first time when the ranking page design/ layout that provides visual elements you can see that there are.

When spooned over any magazine or newspaper, generally are followed a three-step path:

First Stage: Reads newspapers and magazines to keep an eye out for tell the main headings of the first things you noticed, visual elements on the page and the colors you used frames. At this stage, you can follow editorials that you were also in the habit of continuous reading.

Second Stage: Reads newspaper and magazine tend to place first the interest after browsing. Of articles, titles, sub-titles top, pay attention to the flow of the article. Most of this attention affect visual layout and efficient layout of these elements, the traction is fiction.

Third Stage: At this stage reads the text portion of the post will read. Readability and legibility is important here. Fiction are at the forefront of

visual and typographic. At this stage also reads by the length of the post is a disadvantage. Research and writing of 200 lines with up to 40% to 50%, read between the title and the last paragraph shows that. For this reason, the design of the pages of newspapers and magazines in terms of the readability of the information at hand and to grab the attention of the reader order of importance, Should be placed so as to provide ease of reading.

Nowadays, modern magazine and newspaper publishing in rich in content as well as publication endeavoured to gain recognition of, and successful in terms of circulation is the most important factor that make the designer has done a design created with a visual image of that page.

1. The Function of Page Design

The language of visual design, creates the problem of a particular message or information to be considered and resolved. Purpose, the message or information in an appropriate manner to the target audience in the most effective and is to give (Alpan, 2005, s. 27). The content of the page in the page designer when you edit the page as much as possible the information in understandable, readable and fluent readers in a manner that will lead to a layout implements. What is important is that the readers first hand, offering you because it must be in the forefront of the news in which, the reader should see that provides a visual hierarchy in which the photo first. And aesthetic rules that apply depending on the type of publication combined with general design principles by applying the difference uncovered with the publication of the design.

-In general, page designer;

-Organizes the information: Should know where the reads into the hands of a newspaper or a magazine. The reader must be of a guiding nature that is applied to the design of the page.

-The information ranks: Designer, text and visuals in accordance with the current publication of the publication of the criteria in order of importance, by determining whether it should be in the forefront of which should read.

-Makes the image aesthetic of the publication: Page design, broadcast with based on the relationship between the eye. For this reason, a holistic aesthetic in the Visual structure on the page is created.

-Sets forth the value of the writings: Designer, taking advantage of the features it offers uses of typography with the font that provides a separate awareness and dynamism to the text. In this way, reveals the importance of the text.

-The authenticity of the publication, provides: The reader is the most important feature that allows to distinguish from each other different publications the publication page design. Page design and original special in the eyes of the reader ensures that it is applied. Reads the page layout of the publication that followed is what you will know in advance where it will be accustomed to (Tiryakioğlu, 2012, s. 8).

2. Page Design Principles

Page design, although the maker's design and style creativity is directly related to a general aesthetic according to the draft, the elements of design in relation to the area they cover some principles. This, at the same time, form and Space Administration can be called. Page design The goal of visual and textual elements to be transmitted in a format that will allow you to detect the reader's is to provide the least amount of effort. Good page design reads, more comfortable in highly complex environments can be routed between print and electronic information. While doing this the designer, the design builds on some aesthetic principles.

These are:

Balance: On the page of available materials will not tire the eyes of the reader, the perception will make it difficult to be placed in a manner that relates. Balance, should be strictly construed as absolute

equality. Absolute equality, inactivity, stagnation and monotony brings. In order to achieve balance in page design, The optical center and Central of mathematical concepts must be well-known. Mathematical centre, from the middle of the page is obtained by dividing into two equal parts. Optical center is located on the centre line mathematical. In other words; right of the page and the upper-left corner, again right and lower left diagonally to the corner (X in the form of crossed) to the right of the intersection point of the line which is drawn on the page. From this point of the page left and right, a balance between the top and bottom sections can be ensured. The mathematical center of the material on the page according to the overall monotony of the distributions, while the distribution according to the optical center reflects the dynamism and improves readability.

Mathematical Center

Optical Center
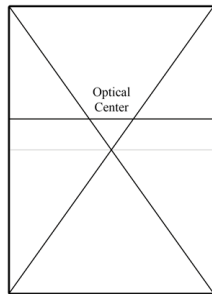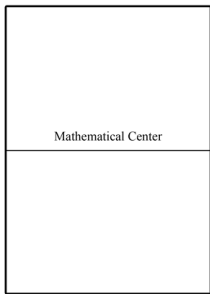
Contrast: Create a space in a visually effective page design as mentioned above is a prerequisite. One of the ways to create it within the page element to the opposite (different sizes and shapes, in light and dark colors, texts with different blocking, etc.) are achieved when used as. In contrast, take place on all materials that can be applied to the page. However, the necessary use more than create confusion and can reduce readability. Use less monotonous. For this reason, the contrast on the page in a balanced manner must be used.

Focus: Another point which should be considered in the design page of the page is the focal point. Focus on a page when viewed, the eye where to look, which determines the element is needed. Determines the starting point of the page. This is usually with a photo is created. Research indicates that people when reading any publication, the eye

on the page 'Z' - shaped moving has shown. So, first the eye the top of the page moving from left to right, then down diagonally to the bottom left and ends in the lower right corner of the movement of the eye. Designer while designing a page, you need to pay attention to this rule. The focus of each page should be single. More than one form on the page and the items that will surprise the reader to be the focal point of equal weight. For example, when placed on any photo to the page, the eye will detect these great spots first. He first spots the eye will detect where you place the photo page. If two images of the same size pages when you place the first photo the effect the competition will change and suddenly will be born. The focus on this page will create and destroy monotony. If it is desired to draw attention to more than one point on the page, so as to create a contrast between the materials to be used in the foreground may be provided.

Rate: The Golden ratio in the field of graphic arts, the principles can be used to obtain the page dimensions and the basis for balanced designs. The Golden ratio invariant by ancient civilizations the "good" rates is intended to show. Divide a line at a rate of approximately 8/13 of the line long section long section short section that is equal to the ratio between the growth rate of means. These proportions objects, objects that are not found in nature, frequently pleasing to the eye and are known as. This is the case, for example, the patterns in the petals of the flowers, and shells seen in the form of the beehive structures. This value has been proven in the art.

Known as the most talented mathematician of the Middle Ages, Leonardo fibonacci of Italian descent, has found a sequence of numbers that had given its name. Sequence of the number sequence known as Fibonacci numbers (bottom), each number consists of a number is equal to the sum of the two numbers before it. Following the series of starting from scratch. 8/13 ratio Fibonacci numbers, the Golden ratio is significant because they are linked to. Thanks to the harmonious proportions, these numbers also, font sizes, text block installations,

and the like Is Used as the measure of. In the grid you see below (bottom left), two successive pairs of Fibonacci numbers using a different page size was created. The Fibonacci sequence (bottom), take two consecutive numbers and divide the number of numbers preceding it, the Golden ratio ratio (1,61803) gives a result that is roughly equal to. To create the Golden ratio, a (bottom right); take a square, it (a) split into two at the point, (B) an isosceles triangle point according to create, the base of the triangle from the vertex (C) to the point of an arc, draw a vertical line from the point where it intersects the base of the bow to the top create a draw and the rectangle to complete the Golden ratio.

While designing the page, text, photo, title, and page margin settings or other materials should be placed with each other well when planning when determining how rates should be calculated. The provision of false information and incorrect account rate may cause you to a boring page design.

0 1 1 2 3 5 8 13 21 34 55 89 144 233 377 610 987 1597 2584 4181 6765 10,946…
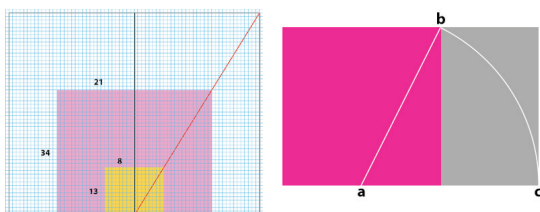
Compliance and Integrity: The font used on the page, style, and colors must be compatible with each other. This harmony won't attract attention or visually. The success of the design of a page in many different font, style, or color can be created through the use of. On the contrary, this only creates a visual disturbance. Formally interesting design, in other words, the rich used the font, style, and colors makes it difficult to convey the desired message.

The same design principles of the publication of the entire implementation of the "integrity" carries the meaning of. Between the pages of the "family" resemblance, commitment, and integrity. Each page is a different method should not follow. The

same characteristics must be maintained; a model or pattern of the same design should be continued in the next issue. (Tiryakioğlu, 2012, s. 22).

3. Some Research Made About The Influence of Design On The Page Reads

Content analysis of printed materials readability as images or type or that are used in the news although a lot of research has been done related to about page design as much research has not been done. The format of the pages how they should be or how it is the aspect of page design in little America we know that there is Research going on about the impact on reads.

One of the research in this area in the United States in 1974, just by click and stempel is the one with the paper.

Produced by Click and Stempel newspaper layout newspaper reads four different formats in different cities with his research have sought to measure the response. For this study, the first six pages of the newspapers were selected. Selected of the newspapers belonging to the three traditional dimensions, while the other three modern format is a newspaper.

Are the subject of research; the modern-column format to six news and newspapers located on a small number of horizontal or vertical positioning as arranged as equal weight, exemplary research in traditional Newspapers; two, eight, one, nine columns are arranged in the traditional format but the placement of all three papers is inserted in the vertical position even though the news is more news. Different age groups of subjects from different research papers related to the use of factors in the sample; interesting, boring, good, bad, exciting, Brave, cowardly, passive and active sifatlandirila the questions he was asked, and in this capacity given values between 1 and 10, The results were evaluated.

As a result of modern research and drawn more attention to the format of newspapers has been approved. Again, the results of this research, according to modern readers while waiting for the subject to be over the age of 40 indicated that they are very conservative pages. The ratio has remained

far behind that of those who prefer the traditional paper format.

In another study, reviewed by James Stanton. Stanton, in a survey among the students of Northwestern University; students are very contemporary or modern style, traditional or semi-traditional style that revealed the preferred.

Christine Urban research page of the paper designs are done better, especially for younger readers that is important emphasized. Urban, in his research on young readers, boring graphics, bad colors, bad color prints and news titles are boring, static and monotonous style of writing read the newspaper and they read the paper, which is an important factor in choosing concluded.

In a study at Syracuse University, North Dakota changed the design of the newspaper tested the reaction of the readers in respect of this change in the new regulations. In conclusion; the reader of the items that are important for the page layout, writing style, photos, and has determined that the use of colors.

-Gannett Campany in 1978, 5000 in four different cities as a result of face-to-face meeting summary on reads, this has determined;

-Production, packaging, graphics, page layout, newspaper and broadcast throughout is important.

-Graphics and Page Layout especially to young readers who have a habit of reading newspapers and magazines as well as for and Dec is important.

-A significant part of readers, especially younger readers, newspapers, magazines, on a color image will require.

-The size of the font and a font size that is used in texts and writings.

When we consider the outcomes, we see that usually a publication is indispensable for the design of the page. On this basis, the most efficient on reads, most of the elements that attracted the attention of the reader good layout and, consequently, news headlines, visual elements; especially with photos and pictures, graphics, colors and specially imported into the frame, the use of articles/news we can say that.

As a result, the influence of the visual image and the page design it is crucial for the email to arrive. Research publication related to page design attracting the attention of the reader that created most of the visuals shows that it is the element of the page layout (Ketenci, 2007, s. 9-12).

NEWSPAPER PAGE DESIGN

Most of the tools to communicate with readers every day with a daily period, which is one of the events the Newspapers, the designs in addition to being the bearer of news readers with affect. Reads a follower and expect structural changes in the paper in time. These changes are mainly made in Web page design, visual changes, caressing the pleasure of the reader. Broadcasters with a more contextual understanding of the impact of technological developments in the past years with the preparation of papers and they were in the marketing effort. Nowadays, however, many publications by the organization this understanding in place, good content and a strong, in addition to giving prominence to the left with a new understanding of visual aesthetics. Visually more importance with each passing day, journalists have been forced to be more sensitive about page design. So, it's no longer news that specializes in the design of the page some names which have become synonymous with the concept of Formula 5N 1K, 5N 1K+1D (1D-Design) are expressed as.

The various characteristics within the pages of a newspaper.

1.Horizontal page layout: the page layout is applied before the 1960s in our country, is a form of. The layout determines the width of the header.

2.Vertical page layout

3.The symmetric page layout

4.Page layout showcase

5.According to the News Page Layout

Offset printing with printing systems in residential developments in parallel with new technological opportunities, page design/layout, has brought to the understanding of different perspectives. Nowadays, modern Boulevard Type commonly used page layouts, modular and is divided into three sections as Infografik. The circulation of newspapers in

Europe with contemporary layout on the first difference between the Boulevard Newspapers illustrates the type of high common. Tabloid; lively, colorful, larger type topics, and is directed to the page layout based on a little photo post. Circulation of high-serious Newspapers; post, based on at small point sizes, (quoted serifli) mainly post, the story continued to support the Visual layout of the page where the image is located. Tipo starting at the end of the period, understanding the layout of the page horizontally, nowadays, the modular design of the rectangular pages has turned into a package. After switching to offset printing system, in our country, some Newspapers modular layout, the page layout infografik some Newspapers they tried. This page layout on the side of the pressure systems the possibility of bringing in New Technologies in line with, according to the page layout used without depending on the particular school under the name of pages have been produced every day have a different understanding. Turkish to Turkey as a result of this specific type (Showcase) was born from the understanding of the page layout. This understanding, Europe is located in the Boulevard show a great similarity with the type of the paper. As an example to the Turkish Newspapers Hürriyet, Milliyet, Güneş and Sabah national newspapers such as we can give.

Our country 'newspaper design' to be filled under a new concept that is introduced in this regard is very promising, although work is ongoing. In this sense, is one of the recent positive developments; contemporary design with the Society for News Design (snd) from the design contest of the 3 'Excellence' Award Winner, Today's Zaman has been. Recognizable of today's Zaman, the best use of the spaces of white space in page design, page placement peker, modular select the page layout, characters and writing, and on such subjects as the chemistry of the whole excels in Contemporary web page design. When looking at the headline in Today's Zaman newspaper Cumhuriyet type application pages, the use of white space, typographic diversity, continuity and legible page layout are distinguishable easily from other newspapers sitting on it also makes.

Posta, Takvim, and Haber Türk infografik understanding of page layout preferred. Infografik page layout in our country after the 1960's with the popularization of TV, the papers, the news, withdrew from the race quick export. This restructuring process longer and more detailed understanding of a new page layout that assumes that it is unnecessary to give the news has revealed. With this approach in front of the TV as it was short, simple and superficial is based on reporting. Infografik scheme adopted in the pages of newspapers designs; more than one focal point in the creation of any oranlaman the yapilmayis, texts, visuals along with are provided on an indented structure, too many applications to be made on the titles text style, color of spots to be scattered at random on the page without creating a contrast, etc. like for the reasons sikilganlik on reads, creates chaos and monotony. However, the page design it's not as easy as it looks, it's actually quite complex, difficult, and general principles should be shown the utmost care. Page design is not science, although it is not the objective to the rules. However, the above-mentioned five important factor should always be taken into consideration. The first page of the paper newspaper and the identity of the

showcase. The design reflects the diversity of the first page of the newspaper. The first page contains the entire contents of the newspaper at the same time and that can affect the reader brief information about the image is a reflection.

For this purpose we designed a newspaper page, it is useful to be aware of the following suggested issues:

-Newspaper page design, graphic and typographic rules must always be followed.

-According to the Daily News each day should be displayed in different applications without compromising the integrity of the layout (this recovers the monotony of the reader).

-Best newspaper layout the aim of the publication is to provide readers.

-Layout, it is not just to create something beautiful, but also the flow of information to the reader the best, most effective way to communicate.

-Layout and editorial content are compatible, inseparable.

-It should be noted, there is no invariant rule in the design of the newspaper. Usually, it is based on a harmony of general design principles, however, reflects the characteristics of all the pages of a newspaper page designer creativity. Important society that accepted in general will move away from the habit of newspaper formats created (Ketenci, 2007, s. 28).

MAGAZINE PAGE DESIGN

Magazine, book and newspaper, located between the field of a separate communication that tries to answer a need. A series of journals, the emergence of social, cultural and scientific developments of the result. Sectoral current, political, humor, literature, magazine, children, Health, History, fashion, art, culture, economy, religion, gender, education, travel, etc. many magazines are published in the interests of the people they are linked to various categories in the field of communication. When you take your hand and examine it from many different magazine, you will notice that each of them are many different applications for different use. The Journal of the size of these different applications,

page layout within Visual, color and font usage, page covers various areas such as type and weight. The most important reason for this, as mentioned above, arise as a result of a lot of magazines for various purposes and this is the variety of species is published. The most important factor here is the type and audience of the journal. Surely a child's journal, an academic journal, will affect the visual character of the difference in terms of the content of the magazine, and these will consist of a significant visual difference between the two magazines.

In the same paper, in spite of all this diversity, through the implementation of the basic principles of design magazines and there are similarities that arise. The pages of the magazine, page design basic principles of balance, proportion, focus, contrast/contrast, should not be problematic in terms of harmony and integrity. Especially ensuring the integrity of the design of a magazine is extremely important. So, first of all must have integrity and character in a visual magazine well and the magazine content should be organized, should be easily readable by the reader. Most experimental and adventurous, page layout, magazines and brochures is available. This media designers, the use of different materials and printing techniques, as well as the shape, size and form offers you the chance to do experiments however, mainstream publishing, standard rack sizes exhibited, magazines, other titles for a certain degree of compatibility is required.

The example given above, when we look at the design located on the bottom side of the magazine, Graphic Design Magazine, you will notice that a dynamic format. Page layout and variety in tempo, visually engaging, creates facing pages. There is no consistency; a single magazine pages, but at the

same time is close to the excitement and diversity as the pages turn. The relationship between the items and the layout of the environment, the use of visuals becomes a recurring motif and contrasting white space with margins.

For convenience to the reader magazines, unlike Newspapers, the 'Contents' Page, located on this page as other pages of the magazine must be prepared in accordance with the character visual. Certain rules are generally accepted practices that are not the design in question when we mentioned previously and more. One of the important issues that must not be missed when designing the magazine; page number and page size, the determination of the convenience of printing, and are treated according to certain standards to be able to increase costs. The number of pages of the magazine's printing system is determined according to multiples of 4 and 4 today. Page sizes also additionally there is a special reason (unless the company, person, or service-unless it is made to a specific design) must comply with the standards of the present paper. The most important criteria to assess the design magazine "identity" concept. A periodical publication of the philosophy of history, the Publisher or publishers of a publication that the world and culture of the community look to the personality, so "spirit" creates... Visible or to be displayed we call the visual identity of the personality of the publication. Visual identity and to be recognized by the publication of a periodical to identify and distinguish from other publications during the life of reads helps (Koz & Çelik, 2001).

Magazines typographic selection and application in the form of page design is the most fundamental problem. Competitors the most important tool of a magazine which proved to be the difference between the original typography. Namık Kemal Sarıkavak (2004): Typography "letters and literary-other elements of visual communication, both visual and functional and aesthetic arrangement of both these elements is created with a design language that," as she describes it. However, the showcase of which can be described as the magazine "cover" of the magazine and enables you

to be selected that it is easily identifiable among the competitors. The cover of the magazine's advertising was literally the task of the packaging is responsible for, and transmits information about the contents as it is to read in the newspapers. So, the cover of the magazine because they have an important responsibility regarding the content and identity is striking, as can be easily detected and can be distinguished should be designed.

A good preparation should be made before you design a magazine page. At this stage, of the magazine type paper type and weight, there are certain specifications which are determined according to the content. In this regard, undoubtedly, one of the most effective elements of page design/layout is understanding.

On the page of a magazine that is designed for this purpose, it is useful to be aware of the following suggested issues:

-What will be the size of the magazine,

-What type of paper is going to press how,

-The general structure of the page (margins, generations if you have the page number and number, number of columns, etc.) how this will happen,

-How to organize the content,

-Several species of pages, the title will be used,

-The top - title, main title, subtitle, and Dec the font for the titles of which, and in what format in which points will be used,

-The main text font, typeface and format will be used,

-How and to what extent of the spot will be used,

-Caption under Photo format, how to

-Text justification in what circumstances is what made,

-White space is the size of which will,

-How to benefit from what the grid size,

-Ground color to use colors which will be used,

-How to benefit from the visual materials will be used and to what extent etc. specific decisions on such matters must be made. When making these decisions, the most important factor to consider and your target audience it should be noted that the type of the journal.

RESULTS

Page design/layout; information is readable, engaging and effective regulation. A publication not only its content, edit the page and also with the format a little bit about yourself in the readers wanted to read. For this reason, writing, photography, illustration design elements to publish, such as the media (paper, screen) are designed and offered within specifications is of great importance. All of these items are related to each other, the Contents Page the page number from the section header from the back cover of a printed publication (newspaper, magazine) affects the formation of visual identity.

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GRAPHIC DESIGN AND LINGUISTICS

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SUMMARY

Russian art has affected on graphic design and typography of 20th century. Kazimir Malevich, who created Suprematism which is formed by geometrical shapes, firstly had futuristic and cubic works and continued with creating new simple style based upon geometrical abstract.

Changes in the economic policy caused infightings between higbrow people and that the status of an artist became an issue again resulted in ideological separation between artists.

Turkey is a country that has formed a new culture between East and West culture itself. . Turkey is the art movements enabling Modernism and it has developed itself more in the culture which graphic design is involved in rather than the economics. While East draws an image that does not include neither details nor time and place, West is defined as detail-oriented, sees its gender as man, in a person's conscious, and partially includes the people of East in studies in order to underestimate East. However in Iran culture, effect of East culture is observed. Modern graphic design process has began late in Iran and despite of delay, it seems the country has dramatically developed . Socio-cultural changes from 1980's to nowadays show their influences in the way that cultural items are places in cinema posters.

The start point where the design process has begun is the developments in technology. Advanced technology has increased the resource of cheap materials and affected the factor of communication between people. Thus, modern graphic design has begun to form. Besides, during this formation process, modern art movements has formed and become fundamental element of graphic design linguistics.

By the reason, it is so crucial to investigate the reflections of the civilizations, affecting today's and having a different culture characteristics, that are on graphic design. Also, it is significant to interpret today's design language and understand its originality. Hence, this research aims to examine the relation between linguistics and the variety of communities and civilizations' graphic design. The research is a qualitative analysis since it is based on the literature searching and document analysis. In this content, the studies performed through Russian Suprematism and Constructivism are limited by Turkish-Iran cinema posters and West Europe-based studies.

Key Words: Russian Suprematism and Constructivism, Graphic, Language, Cinema Posters, Europe West Style, Communication

INTRODUCTION

Graphic design presents the ideas, concepts, text, and visual expressions by filtering them through press, electronics, or other processes in the way that it can give loudest and the most clear message in manner of the strategy described in the project summary with the help of related media. (Polat: 2013, p. 25).

Language is a human being's destination. There is no society which does not have any language. Even only considering that fact, it can be claimed that language is an "instinct" belonging to human. Todays, it is observed that languages are in a strong relationship with religions, identities, education, brain, the types of communication, literature, and other cultural phenomena. Language is where the human is (Kerimoğlu:2014, 2). Linguistics demonstration can be called as the most important one in communication demonstration. So are logos.

I. RUSSIAN SUPREMATISM AND CONSTRUCTIVISM

The movement which has appeared in Russia in 1913 has a characteristic which is suitable for modern days' mechanical nature. It was used to prefer an expression whose base is geometrical forms instead of imitating the images of nature. It was trying to keep up with new facts by rejecting

traditional expression. These geometrical facts were applied with the images that does not a part of in natural facts as fundamental elements symbolizing the rise of human in nature's chaos (Gökçek, 2014, p. 13).

Suprematism is the first movement switching its scope to understanding of geometrical abstract from geometrical abstraction which has begun with Cézanne and Cubism. The structure based on the images of the objects formed with geometrical shapes is designed without making reference to any form. The abstract expression in Suprematism is given through excitement and intuitions by Kandinsky. The understanding of art of Kandinsky is not the way systematic and constructive like Malevich's (Şener, 2010, p. 51).

Suprematism appearing in Russian is the first expression form in the understanding of Geometrical-Abstract which has started with Malevich. Malevich has aimed creating absolute pure styles and basic harmony in suprematism that he formed by inspiring by futurism and cubism (Şener, 2010, p. 51).

The main geometrical element was square. An individualist attitude has been adopted even though they claim the pragmatism of art like Constructivists. They aimed to form a liberal artist character by getting against the idea that an artist is an engineer and a scientist. They had the principle of that the artwork is desired to express the unexplained obscurity of main universe not to express the core of human structure, by claiming that an artwork is a reflection of subconscious (Gökçek, 2014, p. 13-14).

Geometry has begun to involved in art with Cezanne officially and got closer to art as objects lose their value in Cubism. However, geometry in Suprematism reflects to the frame with an understanding of supra-objects and contextlessness. The best example to this contextlessness is "Black Square" on white that painted by Malevich in 1913 (Şener, 2010, p. 51-52).
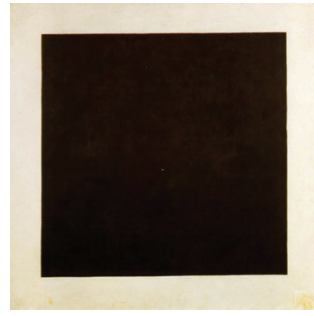
Figure 1: Kazimir Malevich, Black Square, Oil Paint, 106.2 x 106.5 cm, 1913

"This picture express a geometrical-abstract object. This intangible-tangible object, is an absolutely providing balance in universe against nature. Surely, one square on white plane is not a picture with respect to the understanding of usual, traditional drawing, however ontologically it is a humanistic-spiritual response of nature. So far, the art as an interpretation of natural shapes through the nature surface now creates a new suprematistic fact by heading for an object which is against nature. This is also zero point for drawing." " (Akt; Şener, 2010, p. 52).

1910-20 in Russia is called heyday for a short period under the title of Suprematism and Constructivism in creative art field. Innovations that appeared in that term has dramatically affected graphic design and the shaping of typography. Great artist Kazimir Maleviç's follower El Lissitzky Maleviç , who is architect, painter, and designer, used Suprematist design elements in the graphic design in manner of a communication concept and that is big responsibility taken by him about bringing this movement to graphic design (Gökçek, 2014, p. 14).
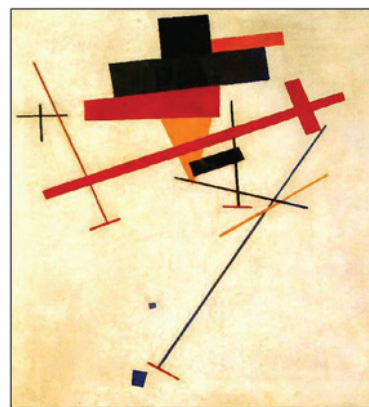
Figure 2: Kazimir Maleviç 690x840 mm

Figure 3: Constructivistic graphic works, Laszlo Moholy – Nagy Graphic
4: Dadaism Poster, 1924, Max Ernst

Figure 5: Laszlo Moholy – nagy, Theo van Doesburg, de stijl, Book Cover

Malevich who is the leader of Suprematism movement thinks about "it is required to start from the bottom from none by separating new art from the past".(Akt; Şener, 2010, p. 53).

While he was explaining his art, he says "I took refuge in shape of square during my hopeless effort on the way of saving art from objective world" (Akt; Şener, 2010, p. 53).

Vladimir Tatlin and Alexander Rodchenko aim to use art for the sake of society in the work that they performed with an attitude against the idea of "art for art". They have been affected by cubism aiming formation of structures which are geometrical and compatible with abstract forms as far from any figurative form and saw the art as a way of communal development (Şener, 2010, p. 54).

Constructivism is a crucial art movement which is active with its dynamic form during the second ten-years-term of 20th century. This movement, which has appeared firstly in Russia in pursuit of 1917 revolution, is confidential on that existent order needs new expressions by believing in that artist is required to be a scientist and engineer in the new world. In Figure

4, a design sample which has formed through constructive understanding can be seen (Yasa, 2012, p. 272).

The constructivists who are absolutely against bias of bourgeois disagree with the idea of "art for art" and the interpretation and description of fact. They accept that communal beneficial and useful things are the source of new forms by trying to define materialist attitude in new scientific and material forms (Gökçek, 2014, p. 12).

Although it is structured theoretically and get common around the art network, Constructivism having an important effect in Europe could not get involved in the identity of movement literally. It is only accepted as an understanding which provides permanent, new, and modern methods (Şener, 2010, p. 57).

"*Constructive principle has a harmony and also this principle was responsible of building a relation between space and surface. Among all of the particles, there are linear and proportional correlations, each of them completes and in the end their duties are to provide the most favorable order. Order, beauty, and function are main three category of constructive design."* (Akt: Yasa, 2012, p. 272).

Machine and human conscious has the power to reflect their times on the way of unifying the society and art and it was desired to create an esthetics which is suitable for the changing conditions of 20th century. The most important artists were Vladimir Tatlin, who is interested in industrial pattern, wooden, metal, and ceramics and film and theatre, Alexander Rodehenko, who work on typography, poster, photograph, and film, El Lisstizky who has works on architecture and interior decoration, and Naum Gabo, who shapes the feelings of human and turns towards psychological phenomenon and interior phenomena (Gökçek, 2014, p. 12-13).
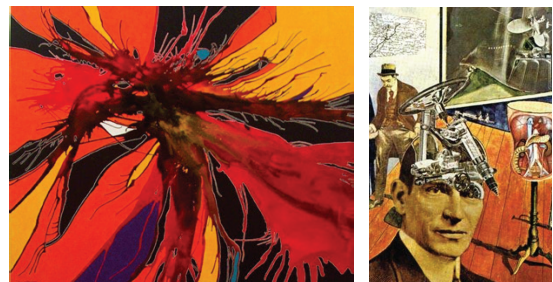
Figure 6: Vladimir Tatlin 799x650 mm Figure 7: Roul Hausmann, Tatlin at Home, 1920 ESKİLSON, Stephen J.; Graphic Design a New History, Laurence King Publishing, London 2007 A design prepared with the Constructive understanding

They became the voice of society with poster works, visual slogans, and pictorial political allegories in the first year of the revolution. After Bolshevik Revolution, the most of those avant-garde artists converted their experiences into product and functional graphic designs for wares and they called it "Productivist art". Lissitzky's compositions is the Suprematist mixture of geometrical shapes symbolizing the glory of Bolsheviks over opposition. El Lissitzky is a photomontage master refreshing the stable photographs by treating them like different elements, by cutting, and by using strong contrasts and different aspects in order to form a different point of views (Yasa, 2012, p. 273).

"...a strong diagonal understanding, with words, forms and colorful background has been valued. Locating different letter and fonts side by side shows the effect of Dada. Moreover, in those rearrangements, overlapping of items and addition to each other; compositions formed of black, red, and white creates a revolutionist influence and an impressive visuality." (Akt: Yasa, 2012, p. 273).

The years following First World War were hard years from economic, cultural, and social aspects. And this difficulty was bringing up the necessity of new perspectives. Besides, while in Germany, World War I was being followed by unemployment, inflation, and political chaos, graphic design has become a part of modern industrial society in the central cities of North Europe, not only on the street posters, but also on letterheads, advertising brochures, catalogs, and commercial fairs. Germany is between two strong Avand-Garde movements whose effects are very acceptable for it: on East, Communism and Constructivism and on West, Danish De Stijl artists. The most remarkable artistic movements at the end of the war were Dadaism and Expressionism (Akt: Yasa, 2012, p. 273).

II. CULTURAL APPROACHES ON TURKISH-IRAN CINEMA POSTERS

Turkey is the country forming itself a new culture between East and West cultures. The differences between East and West cultures are defined as; "East reveals texts which are separated from time and place, and does not go into details. West finds its source in the conscious of a person who thinks tangible, values details, criticizes objects/creatures one by one, and introspection method." However, Iran demonstrates the persistence of Eastern culture in its art (Akt: Candemir vd.,t.y., p. 163).

While a cinema poster, which is one of cultural posters, was getting designed, the visual items that are used in design must be in the way that the topic of the movie can be expressed and its definition can be done. The aim of the poster must be strengthen the attitudes and behaviours of the audience in a desired way, bringing them to the saloon, and make them watch the movie by informing the targeted group about the movie advertised on the poster. The visual items in the poster and the typographic elements must be chosen in accordance with the main theme of the movie and impressive and attractive adjustments must be done. Thus, desired message on the poster can reach the targeted group way faster and directly (Candemir vd.,t.y., p. 163).

Melodramas having a big place in Turkish cinema has been demonstrated to Turkish audience as a variance of rick-poor, good-bad contradictions in very short time. In Turkish melodrama cinema, while stories remind naturalist novels' contents, technical side of the expression can be described as cinematographic story montage or an advanced for of collage (Adanır, 2003, p. 140).

Woman subjected to many limitations on Iran cinemas; "That she is together with strange men and her theme, voice, that she sings, smile, dance, look at the camera, her make-up, that she plays a wife role with an unrelated man, women no being covered are not allowed to be in cinema." (Aktaş, 2005, p. 196). In the first years of revolution, it was hard to find actress. 20 years after the revolution, women were accepted by the society as director, assistant director, and actress. Woman needs to be reflected as the identities having the feeling of responsibility about the education of her children, being modest and taqva. After 1993, women with make-up, women running and laughing were shooted close-up." (Aktaş, 2005: p. 223).

In Iran movies about children, mostly "…parents or their poverty; that children and youth gets alienated, unemployment, violence, separated families, poor, orphan, alone, loser characters. Those children have an interpretation on social values covered mostly by being lack of a family." (Tapper, 2007: p.25).

Figure 8: Persian Type and Typography | 2003, Reza Abedini lecture , 100 X 70 cm Offset Figure 9: Persian Type and Typography | 2003 Reza Abedini lecture 100 X 70 cm Offset

Figure 10: Victim | 2005 Installation group exhibition 100 X 70 cm Offset Figure 11: Look Book | 2005 Reza Abedini book design exhibition 100 X 70 cm Offset

III. EUROPE WEST LINE

Twentieth century is the industrial age which is a stage to be reached with development of techniques at western culture. But this concept carries more broad meaning. Industrial age is not only new stage of west culture but also new stage of humanity history. Until yesterday human who feel connected to soil itself, is pushed into mechanized artificial world and is forced to live in such a world. Brainworkers and especially artists have large share of formation of industry world which coke between human and nature like world at one stage. They were the artists who design and shape industrial age's human's world and its lifestyle (Sürmeli, 2013, p.102).

The industrial revolution has caused the greatest change and shocks at western world. It began to control the lives of millions of human, mechanization and factory system developed rapidly, and this development enabled the middle class and has destroyed the aristocracy domination. Idea of human is drifting into materialistic world and lose touch with the individual nature and aesthetics begin to spread at complex environment created by industrial age (Düz:2001, p.70).

People who designed and formed the life style and world of the people of industrial age were the artists. Just like how, at the start of the new era, Renassaince masters like Leonardo and Bramante became the builders of a world that would cultivate the truth of nature for five hundred years; 20th century artists like Picasso, Le Corbusier, Mondrian and Gropius, too, pioneered the builders of a new world that would use the opportunities which were brought about by the technique under the command of people. The time period in which the art of our era formed falls within a period between 1910s and 1930s. The life of art saw an intense change in this period that had been never seen before in Western art. After 1930s, this activity came to an end with the war. New trends have grown in accordance with the great reform in the first quarter of the century (Akt: Sürmeli, 2013, p. 102).

World War II has brought the world leadership of Europe to an end. War also caused Paris's leadership in art. That the creative art is under pressure in the European countries which are governed by dictatorship, that the concept of Continental Europe has lost its validity after the German military power dominates almost everywhere, and that the ones who studied with many artists in that continent escaped to West were a good opportunity to get benefit from for America. Lots of important artists of Europe preferred to stay in America and provided more realization to developments in Europe by their existence. Those European artists proved that those developments were achieved by the professionals who are not different than other people and are brave and brash, and can interpret the samples done

before them in positive or negative way. Besides, they claimed that those professional mentioned are not superhuman. (Akt: Sürmeli, 2013, p. 102).

Modern art movements such as Cubism, Futurism, Dada, Surrealism, De Stijl, Supremantism, Constructism has affected the graphic design in the term closely (Becer, 2002:101).

Innovations which occurred in field of graphic design in Europe of beginning of the 20th century are the extensions of modern art movements. Conservative atmosphere in the United States of America at that times, is not open to contemporary developments in art. Along with the developments after 1930s, a new and perpetual change and improvement in American graphic design began. This research has a significance in terms of recognization of factors that creates the process of change and improvement in America which has a global effect on graphic design currently, artists who led it and their works (Sürmeli, 2013, p. 102-103).

That the design process has begun and that technology has developed so fast and produced cheap material caused the massive communication age and paved the way for the progress of modern graphic design. Modern art movements gets start in that period. Hence, graphic design has become the fundamental element of massive communication (Düz:2001, 71).

Figure 12: Mehemed Fehmy Agha, Vogue Figure 13: Page Design for Alexey Brodovitch, Harper's Bazaar

Resim 14: william bradley, Poster for The Chap Book, 1894

CONCLUSION

Graphic design is the art which develops in consequence of creative and constructive thinking processes. Thereby, reaching the success in these branchs of art is related to a powerful talent of discovery, a special delicacy of color and form, a systematic research and praxis of observation. Purpose of graphic design products which are the work of the graphic arts, is not being a means to improve and satisfy only aesthetic pleasure of human, but helping for the entire problems and requirements which are encountered in the daily life, by the role of suggesting solution, stimulative and informative. It is reflected on production of art that different societies have different social and cultural structures. Poster which is one of the graphic design products, is influenced by this difference in art production too and it expresses this effect via color, composition and text while it is building a universal language anew (Gümüştekin, ty., p. 73)

The modern art movements such as Cubism, Futurism, Dada, Surrealism, De Stij, Suprematism, Constructism has affected graphic design by appearing in the beginning of 20th century in Europe. Many creative artist coming from Europe in early 1930's have become a great gain for America which is far away from the creation level in Europe. After the migrated artists who made America accept Modernism, the artists and graphic designers who performed original works for America has formed American Modernism by separating them from Europe effect (Sürmeli, 2013, p.109).

On the focus of today's communication network that always develops, digitalizing becomes more prior day by day. Cinema is a process in which film poster, any feeling, thought, and impression covering the topics of the movie are transposed with an esthetic, creative, and innovative approach. As the science and technology advance, the progress in poster design has formal innovations (Marşap, 2013, p.99-100).

Consequently, the usage of advanced technologic products and union of talented artists' creative powers enables rich poster designs whose visuality is strong (Marşap, 2013, p. 102).

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MONOTYPE IN THE HISTORICAL PROCESS AND ITS USE IN ART EDUCATION

Altay Aldoğan

Printmaking has technical and expressional characteristics in its own right. While the monotype, which we will handle among these techniques, has a different mode of expression, it differs from other printing techniques with its closeness to painting. Although the concept of monotype is used as the mode of expression in the general sense, it is seen in various applications and literature that it is used as the synonym for monoprint from time to time, which leads to a contradiction in terms. With the purpose of providing a better understanding for the issue, it will be proper to explain these concepts. According to Wisneski, the author of the book named Monotype/Monoprint, which is a reference book among the literature in this subject, these concepts are explained as follows.

Monotype and Monoprint

The words 'monotype' and 'monoprint' express things different from each other. Monotype means the result obtained by the transfer of a design created on an empty plate without any need for a matrix or an intervention later onto another material. Monoprint however, means the prints created through interventions on a previously-printed work and works, again uniquely created through interventions on the ink on the matrix.

"... the word monotype refers to the results of a printing process that starts with an empty plate. An image is initially painted onto a blank plate, and this blank plate only acts as an intermediary in the process. " (Wisneski, 1995, p.13)

"In contrast to the term monotype, the word monoprint describes a somewhat different process. The use of the word print more directly allies this process to the field of printmaking. Monoprints can be generally divided into two categories: (1) monoprints that alter a previously printed image;

and (2) monoprints that use a matrix or key plate to explorer variations." (Wisneski, 1995, p.14)

The most prominent feature of works in the printmaking is that they are reproducible, which is the most basic differentiation between printmaking and painting. At this point, while monotype is differentiated from other printing techniques, it also resembles the art of painting. Although an intermediary material (a flat plate) is used to create the image, it is not possible to obtain the same image again, since no matrix that allows reproducing the same image is used. Therefore, the product is unique. Considering the monotype print in this aspect, we can see its connection with the painting art. Together with this, the artist will not print the image s/he wishes to create directly on paper, s/he will need a blank surface, and uses a flat plate to transfer the design s/he has created on the plate to the material s/he wishes. It differs from the painting art in terms of its aspect that the image is not created directly on the paper, but on a plate in the first place, and then is transferred to paper, and in this sense, it is considered in the scope of printmaking.

Based on the mode of application, monotype printing is classified as additive approach, subtractive approach, and trace monotype. In the additive approach, the design is created directly on a flat surface with ink, and then it is printed; in the subtractive approach however, the entire surface is covered with ink in the first place. The design is created by removing the ink to create tonal transitions and then the printing process starts. In these techniques, a second and paler print can be printed from the same image by using the ink that has remained after the first print taken; this is called the ghost print. The trace monotype however, is a technique performed by placing a clean paper on a surface covered with ink and ensuring that the ink passes to the paper by applying pressure.

Monotype/Monoprint in the Historical Process

The first known implementer of monotype printing was the artist from Genoa, Giovanni Benedetto Castiglione, who lived between 1616 and 1670. The artist, who discovered the additive and

subtractive techniques, has 22 monotype works known. After covering a flat surface with ink, he scrapes and removes the ink from the surface with the handle of a brush or another material such as a piece of pointed wood to create the design. The perfection of light and shade and form in his works he created by applying pressure shows the mastery of Castiglione in his applications.

Fig.1. Castiglione, Portrait, Monotype 31.7cm × 23.6 cm, 1655 Fig.2. Castiglione, The Creation of Adam Monotype, 30.3cm × 20.3 cm, 1642

It is known that the artist who applied the monoprint techniques first was Hercules Seghers (1589-1638). Although he applied this for the first time, he had not worked on a flat surface, which means that we have no data indicating that he had applied monotype. The intention of Seghers when making prints was not to repeat the same image with the help of a matrix, but it was to make these images with additions and subtractions on the surface despite the use of matrix, to create unique prints.

Rembrandt Van Rijn (1606-1669), who lived in the same century with Castiglione, is one of the most successful artists using the intaglio print technique. He started to make monoprints in 1640s, and obtained many different results in his prints by intervening on the ink he applied on the matrixes he used. Distribution of the ink on the surface with the same design on the matrix is a deliberate application of the artist. The artist focused on the dramatic effects of light and shade and built his monoprints on this basis. Each application of the artist, who mastered on the technique, was influential and successful. The subject matter he created by scraping the plate resulted in different effects and expressions through the use of the ink. This meant that each image was

unique and original. The work titled "The Three Crosses" shown in Fig.4 and Fig.5 and 6 were generated from the same plate with different blot values. Considering the light changing radically, and figures melted within shades or added as a whole, these are works uniquely created from the same plate with each having effects different from one another and atmosphere.

Fig.3. First State Rembrandt, The Three Crosses, Monoprint, 38 x 43 cm
Fig.4. Second State Rembrandt, The Three Crosses, Monoprint, 38 x 43 cm
Fig.5. Third State Rembrandt, The Three Crosses, Monoprint, 38 x 43 cm

Artists of the seventeenth and eighteenth centuries turned to printing techniques that would allow prints and larger numbers, instead of monotype and monoprint. The monotype technique was being forgotten towards the end of the eighteenth century and was not a technique that was applied frequently until William Blake. Applications of Blake, who worked with these printing techniques between 1795 and 1805, for his book are the monoprints he colored manually on reproduced prints.

"*William Blake frequently makes free applications of the reproduction concept. The visual data on his matrixes has been evaluated as a starting point to create differences because of the painture and manual coloring.* "Grabowski and Fick, 2009, p. 188)

Edgar Degas (1834-1917), who performed monotype applications after William Blake, learned the technique from his friend, Viscount Ludovic Lepic. Having his own experimentations with monotype, he is included in the monotype history by teaching the technique to Degas. Degas signed his first monotype work, "the Ballet Master" together with Lepic, who acted as his consultant in the technical sense.

Although monotype was not in the first row in the period of 150 years from Castiglione to Degas, Degas started his monotype prints with a technical understanding that overlapped with that of Castiglione in the sense of approach.

"Degas is among the artists who worked on the most. We can find the nuances of the monotype technique in his reknown works that exceed 400 in number. Vicomte Ludovic Lepic is an amateur printmaking artist who had assisted Degas in his works and undertaken an important task in his reputation. Degas used mostly white-and-black in his monotypes, intervened on the prints with pastel and transferred some of his monotypes to stone to be the basis for his lithographs." (Temel, 1997, p. 200)

Degas printed on a flat surface that ink was applied to, and intervened on some of his prints with white chalk and pastel. Most of the pastel woks known to belong to Degas are made on monotype applications. Particularly, he continued with pastel on the second print (ghost print) obtained with the residual ink on the plate following the first print made.

Fig.6. Degas, Three Ballet Dancers Monotype, 20 x 41.7 cm , 1878-1880

Subjects that Degas selected for his monotype works are diverse. He continued this adventure he started by painting the ballerinas by his nude works. He painted the prostitutes under the topic of views from brothels. He drew illustrations with this technique for books, and lastly, he painted as series of landscapes. In these works, he used all the methods included in the monotype techniques, and made use of all the possibilities of this printing technique. He used colored oil paint in these landscapes instead of ink, and made these works in his studio based on the sketches he made in his travel to Burgundy. Use of color in the prints of Degas increased after he used oil paint in the monotype technique, and he worked

on impressionist landscapes, which were rather unaccustomed in his works.

Fig.7. Degas, Esterel Village, Monotype, 29.9x39.9 cm, 1890

"He made 450, or 500 monotype prints according to some other estimation in the period till 1893. As a matter of fact, Degas, who initiated the modern use of the monotype print, is still guiding the American and European painters who followed his works." (Hayter, 2008, p. 88)

In his monotype prints he had started using the traditional methods, his applications changed in the technical sense within the process, he went beyond the conventional forms, and displayed modern approaches in material use. He brought the areas of painting and printmaking closer, since he performed these two art forms in parallel with each other. Awareness that limits and the power of expression were larger than it was thought was raised with Degas, and he played an important role in the revival of the monotype printing and making it known better. Many painters created works with monotype and monoprint techniques after he accentuated this technique.

Paul Gauguin, who lived between 1848 and 1903, is creative and innovative on printmaking. Primitivism he preferred to modern life when he settled down in Tahiti had direct effects on his rich power of expression in the areas of creativeness. This artist was not satisfied with the traditional in printmaking applications, and applied monotype print in a completely different way, outside the methods used in the period before his time. His innovative attitude in the technical sense, which is

known now as the "trace monotype", is a process that is performed by applying ink on the entire surface and then directly drawing on the paper placed on the plate.

"*Paul Gauguin takes the monotype techniques even further. The technique that is called the trace monotype today was developed by him by drawing on a piece of paper placed on an inked surface (sometimes another piece of paper inked with the help of a roller on the surface).*" (Grabowski and Fick, 2009, p. 188)

Fig 8. Degas, Tahitian Women with Evil Spirit, Monotype, 56.1 x 45.3 cm, 1900

Among the artists to made monotypes and monoprints in the nineteenth century include names such as Mary Cassatt, Henri de Toulouse-Lautrec, Camille Pissarro, Maurice Prendergast, Frank Duveneck, Otto Bacher, James Abbott Mcneill Whistler, and Robert Henri.

In the book named 'Degas' Monotypes' by Eugenia Parry Janis that was published in 1968, Degas' monotype prints are examined and their inventory has been created, and his monotypes classified as pastel were also included in this classification as a result of the investigation. In 1980, the first comprehensive monotype exhibition was organized in the Metropolitan Arty Museum under the topic 'Painterly Print'. In this exhibition, the process starting with Castiglione and reaching 1980 was displayed; no monoprint were included except for a few examples. These two events are very important as a regard of the historical process of

the monotype technique and technical data and they had increased the interest taken in monotype print to a peak. In this period, we can list Mary Frank, Micheal Mazur, Josepy Goldlyn, Nathan Oliveira and Matt Philips among the names that will pioneer in the area of monotype under the influence of and in parallel with these events and will act as fulcrum for the following generation.

Monotype was not able to preserve its currency always within the process from Castiglione till today. Although it was almost forgotten from time to time, it re-emerged and continued its presence till our times.
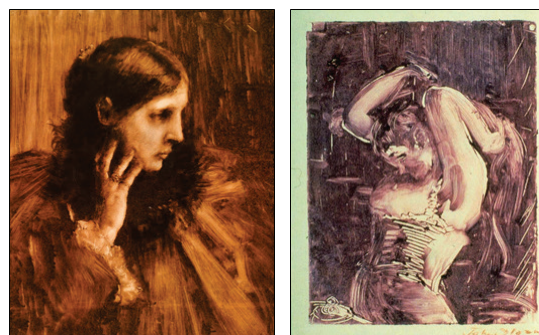
Fig.9. W.M. Chase, A Portrait of a Women Monotype, 52.1 x 42.6 cm, 1890-1895 Fig.10. J.Sloan, Women Brushing Her Hair Monotype , 14.9 x 10.8 cm, 1907

Use of Monotype Print in Art Education

Art education is not only for those who wish to be artists, but for everyone, and it must be present in the education of the individual right from the start. This understanding of education must be given within the educational processes through the acquisition of awareness, esthetic conscious and societal sensitivity, whatever the practice and study areas of the individuals constituting the society. Its purpose is to raise artists as well as to form the individual through art, to educate him/her in the esthetic sense, and in short, to endure the organization of the esthetic conscious of the individual. It targets raising individuals who are aware of the environment they are living in, capable of knowing their environment and culture starting from themselves, with a formed visual taste and well-developed learning, interpretation and creative skills. Art education is indispensable for more livable societies and a cultural climate.

Methods and techniques within the art education differ. Art education comprising the applications of various disciplines and ways of expression is the training of seeing in the first place. Within this understanding of education comprising complex and simple applications, monotype, which is a simple application form, is frequently preferred given the materials and directness of the technique. A studio environment is not mandatory for application; the working environment can be created easily. Therefore, it is seen that it is included in educational programs from younger ages to older ages because of the easiness of application.

Monotype, which allows quick trials and applications, quickens the thinking process because it disciplines the individual in a different way. It ensures focusing on application. It is suitable for the attention and concentration capability of children in primary and secondary education periods. It allows the comprehension of the basic forms of art by disciplining the students and proving him/her with a play-like atmosphere.

Use of monotype print in higher education brings forth many interactions. Its fast experimentalism and modes of application keeps the enthusiasm of the individual alive and it is also has didactic features because it is an application that brings the basic elements of drawing. It is the type that is closest to the art of painting among the printing arts, and its application requires a high level of technical expertise.

The student has the possibility of developing him/herself faster by practicing a lot within a short time. Therefore, persisting on this technique will ensure that the student will gain experience in illustrational problems and to express him/herself better.

Monotype prints can particularly be used as the preliminary works for oil paintings. Many drills can be produced rapidly for any study in issues such as the design of the composition or the balance of lighter and darker areas. The student will reduce the risk of making errors before starting the main work, will clear the image in his/her mind, and will be able to produce more original works.

Students producing monotype works in Balıkesir University, Faculty of Fine Arts, Painting Department and Printmaking Department in the 2014-2015 academic year have adapted themselves to the technique rapidly and numerous works were produced. As a result of these applications, they became capable of expressing themselves better in the basic principles of painting including composition, seeing the entirety, contrast relations, becoming aware of blot values, line, form, tone, or mass; and their imp0rovement in the painting sense have become clearly visible.

Fig.11. Student Work   Fig.12. Student Work

In conclusion;

Monotype, included in the artistic ways of expression since the seventeenth century, is a printing technique that is also used for art education.

Since this technique is not complex, it allows reaching the result in a short time and since it is open to surprises, it allows easiness of application to individuals. Thinking fast, making right calls and applying them fastly and easily are important to produce an original work as an artist using the monotype technique. Application of this technique in the professional sense requires being experienced and well-equipped.

Monotype disciplines the individual and it is included in the art education programs thanks to its features differentiating it from other printing techniques. Since it provides the children with a play-like experimentalism and provides the opportunity of seeing the results in a short time, this technique allows acquiring the esthetic awareness, comprehending the basic values of drawing and

formation of an understanding of discipline in early ages. Reaching the result rapidly, making numerous trials, and to observe the development through these trials require the coordination of hand, eye and thinking. It contributes to the development of "capability, succeeding and self-confidence" feelings.

With this reason, monotype is included in the subjects of art education at each level of education since it provides for the acquisition of the behaviors and thoughts stated above. Different application forms of the monotype technique and observing the acquisitions will be possible with competent and well-equipped teachers.

Thanks to the applicability at every level of education, art education that contributes to the formation of a society comprising sensitive individuals who had acquired critical thinking with well-developed powers of expression, whatever their areas are, if correctly structured and implemented, will have positive reflections in the society. Monotype print is a modality of expression that contributes to this structuring.

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THE POSITION AND IMPORTANCE OF CORAM (HIERARCHY) IN LOGOS AS A GRAPHIC DESIGN PRODUCT

Arzu GÖK

Uğur ATAN

Summary

While fulfilling its functions such as conveying a message or introducing a product or a service ; the graphic design uses the design elements according to some principles and rules. In Graphical Arts, the designs of some skillful graphic artists with an artistic level can't prove to be succesful because of not fulfilling its purpose or lacking the expected effect. One of the most important conditions to become a successful designer is to know the desgn principles and to use them properly in appropriate ways and places. There are 5 main principles for designing; 1- Balance 2- Proportion and visual hierarchy, 3- Visual Permanence 4- Unity 5- Emphasis. The graphic products are produced basing on these 5 main principles in a graphic design. Being productive in the general process and in the final step in which this product becomes,meeting the goals and aims are strictly related with these rules' being theoretically recognised and being applied properly.

As for the mentioned principles, Coram (visual hierarchy) and the importance and application method of the types of Coram are analysed. Therefore, considering the restraints in presented papers, only the analysation of samples of logos as the products of graphic designs and thier contribution to the related literature is taken into consideration. In this qualitative research, among many samples reached among written and visual literature logos which express the research best are determined and the findings are interpreted.

KEY WORDS: Graphic, design, Graphic Design, Coram, Hierarchy

INTRODUCTION

Tepecik (2002:17) explains the concept of graphic design, which has many different explanations gathered among a determined "designing reason" as:" The designs, which are a result of an original and a genuine work of art, made by an artist and are prepared to be printed, to deliver information, to be used by means of mass media and the animations, scripts, texts, pictures and the arrangements of these materials."

As a visual communication method in art, graphic design uses the design elements according to some principles and rules , while functioning as delivering a message and introducing a product or a service.

There are 5 main principles of a design : 1- Balance 2- Proportion and Visual Hierarchy 3- Visual Permanence 4- Unity 5- Emphasis . In graphic designs, the products are formed by basing on these five main principles. Being productive in the general design process and at the last step where the product comes out and as for it to reach its goal, it is important for these principles to be practical and theoretically recognised.

The aim of graphic design is to carry both the communication and the aesthetic quality to their uppermost levels. The awareness for design principles and their application in proper place and time is necessary for the message to be right and efficient. Among these principles, proportipn and visual hierarchy is related with the solution of the problem of using visual elements together, which the designers frequently come across with in the process of designing. Because, when two or more visual elements are out together in the surface f the design, there is the issue of proportin. As for the designer, the proportion is the relation between the dimensions. The designer tries to construct variant structures in the proportional relations of visual elements. This is because for the designs in which wideness to length, colourful to colorless , a measure to another are equal to each other, being monotous and dull is inavoidable (Becer, 1997:68)

Coram, which has the same meaning with hierarchy can be explained (Pic-1,2) as a bridge, which connects the two opposite ends in appropriate and suitable stages. By means of this regulation which enables a smooth and ordered transition between two sides, a meanigful and beautiful line is formed. If there is a difference in the measurement between the two sides, the figures must belined from larger to smaller; from one side to another (MEGEP; 2007:12)

<center>Pic-1: Coram   Pic-2: Coram</center>

It can be said in the Coram formation that there is an enlargement, enrichment and a development from the part to the whole wih the help of the recognition of pieces in the whole according to a particular priority system. In a Coram organised structure, the single elements form the sub-groups, these sub-groups lead to main groups and the main gropus form the whole with the same combination scheme (Erzen,2008: 692)

The main and standard approach of Coram in application can be stated as; if there's a textural differnce between the to sides, the texture of each stage among these must be arranged so as to form inter- stages. If there is a difference of value between the sides, the transition must be provided by gradually expanding or thickening the values in each stage. The same is valid if there's a difference in clour or shape between the two sides. The standard conditions in Coram can be stated as the opposition between two sides and a systematical staging between the sides. (Güngör, 1972:90)

There are 3 types of Coram and these can be used either seperately or together in a design arrangement:

1- Central Coram : If there exists a central point when many shapes come together to form a Coram, this is called Central Coram. In the arrangement of a central coram, an enlargement takes place either

from the centre to the periphery or vice versa (MEGEP, 2007:13)

Central Coram is largely seen in main design works (Pic-3) and in nature (Pic-4,5). We can observe this type of Coram in plants and in most of the flowers .

Pic-3: An example for Central Coram from main designs Pic 4: An example of Central Coram from the Nature

<center>Pic 5: An example for Central Coram from the Nature</center>

2- Pivotal Coram: It is formed by the ranging of shapes either in a straight or a curved axis. This axis can consist of crooks or curves, there's no need of it to be straight.

When we look at Pivotal Coram, many samples of which can be seen in main design works (Pic-7) , in nature (Pic- 8) and in Architecture (Pic-9) there are formal characteristics ranging in the same axis in different shapes.

Pic 6 - An example for pivotal coram from Main Design Pic 7- An example for pivotal Coram from the Nature

<center>Pic 8- An Architectural sample for pivotal Coram</center>

3- Peripheral Coram: It is the type of Coram which is related to a centre and is structured as forming an orbit around this centre. The centre, which the Coram or the Corams are related with can either be inside or outside the area. (Güngör, 1972:93)

Pic 9- An environmental sample for peripheral Coram Pic 10- An Architectural sample for Peripheral Coram

In the Peripheral Coram, the shapes and figures are placed in a relation with the centre and for raising a perception as if forming a loop around this centre.

THE PLACE AND IMPORTANCE OF CORAM (HIERARCHY) IN GRAPHIC DESIGNS

In Graphic Arts, many products which have an artistic level can sometimes be unsuccessful because of not fulfilling the purpose or lacking the desired effect. One of the most important conditions to become a succesful designer is to know the design principles and to use them properly in appropriate ways and places. These principles are so important for a designer as ofr the grammatical rules are for a writer.

One of the main problems which the graphic artists face in the process of designing, is the issue of Coram (hierarchy). This is because, many oral or visual elements, which will be used inthe design surface have to have an aesthetic and rational consturction. When many logos and posters used formerly in the advertorial market are analysed, the succesful and permanent ones can be said to be perfect in terms of hierarchy.

"Logo" , which is expressed in different wyas in many different sources, is described by Atan (2007:42-43) as follows: A word which combines the words "emblem" and "logotype" , meaning "symbol" and "genuine script" in Turkish. This is because many commercial trademarks show a great variety in terms of products and fields of activity. Therefore, the animations, lines and symbols, which represent the name and the field of activity of an institution can be called as "emblems" where the symbols, formed by scripts or script, animation and pictures are defined as "logotypes".

As logo designs are visual works of art, they have to be considered as values of colour, style and composition and to be designed accordingly. Here, when many logo samples are analysed, many Corams are seen to be applied in most of the successful logo designs.

Logos of STAR (Pic-11) and bp (Pic-12) are successful examples of Central Coram in terms of design and application.

Pic 11- Star Tv Logo   Pic 12- BP Logo

Logo of BP (Pic -13) is a beautiful example of Central Coram in terms of shape and colour . The company is constituted as Anglo- Persian Oil Company in 1909. It took the name British Petroleum in 1954. The logo was different before and the new logo became to be used since June 2000 , with the name of Helios, aiming to reflect the whole dynamics; the whole tyoes of energy, from the petroleum, the natural gas to the solar energy which the company presents to the world. The former BP logos are replaced by a brand new symbol, representing the energetic sunlight with green, white and yellow. The new logo termed with the Ancient Greek God of Sun; "Helios" , is formed with the aim of reflecting the whole dynamics of enegy; petroleum, natural gases and solar energy and is succesful in reflecting these dynamics to its design (Sanal-12014).

Logo of Star TV in Pic-11 , Logo of İstanbul 2020 Event in Pic-13 and Logo of Necmettin Erbakan University in Pic-14 are successful examples for Central Coram.

Pic 13: İstanbul Event Logo   Pic14: Necmettin Erbakan University Logo

Shell (Pic-15) and NBC TV (Pic-16) logos are among the best samples for pivotal Corams

Pic 15: Shell Logo

Pic 16: NBC Tv Logo

Pic 17- Adidas Logo with Leaves
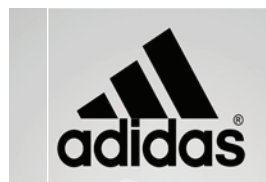
Pic 18- 3 Striped Adidas Logo

The shape of the Shell emblem (Pic-16) changes gradually due to the movements and developments in graphic designs. The current emblem is created by the designer Raymond Loewy in 1971. In 1915, Californian Shell Company built its first service stations and decided these stations to step forward among their rivals. Brigth colours suitable for Californians were used and red and yellow were chosen because of the strong relationship with the Spaniards. The current colours have changed over the years, brigt and user friendly Shell Red and Shell Yellow have come over the stage and became successful because of their aesthetic impacts (Sanal-2, 2014).

Among the different logo samples for Pivotal Coram, two different logos of Adidas Company , which has a steady level of success in terms of prouction, marketing and advertisement can be given (Pic-17, 18).

The famous 3 leaved logo of Adidas (Pic- 17) is determinde in August 1971. The visual, known as treofil (3 leaved clover) is chosen among hundreds of works and is used since 1972 in Adidas products. The said logo represents the original Adidas collection today. But the three stiped logo is currently used (Pic-18). This ogo, designed by the creative director Peter Moore in 190, is known as representing Adidas' whole product scale. Here, there's an emphasis on Adidas' classical three stripes, as well as a raising mountain, focusing on the obsturctions to overcome and goals to succeed. The main inspiration for the logo is the silhouette of the Adidas shoes (Sanal-3, 2014).

Gradual raising of the three stripes and the arrangement of figures to form the leave image, is one of the samples of Pivotal Coram.

Finally, the logos of the two famous fashion trademarks Chanel (Pic-19) and Vakko (Pic-20) can be given as the best samples for Peripheral Coram.

Pic 19: Chanel Logo

Pic 20: Vakko Logo

The logo for Chanel (Pic -19) represents the initials of its owner (Coco Chanel) and is a good example for Peripheral Coram. The logo of Vakko on the rght (Pic- 20) is an appropriate example fr Peripheral Coram in terms of its figural qualities used in designing. It symbolizes the initials of two brothers Vitali and Alber and takes 3 letters ; "kko" from their surname.(Sanal-4, 2014).

RESULT AND EVALUATION

The aim of graphical design is to carry both the communication and the aesthetical quality to their upmost levels. The message to be proper and efficient in a design is related with the application of principles.

In the research process, when the graphical product samples in the advertising market and the emblems (logos) used in the sector are analysed, the successful and permanent ones are seen to be hierarchically perfect.

Currently, the companies and institutions convey tehir products and services to their target audience

successfully by means of logos, which is a visual side for their identities. Therefore, as having such an important function, the designing process of the logos becomes gradually important.

As for the success in the designs of the logos analysed in the research process, it can be said that giving importance to Coram contributes much to its effect, because the unity of the product in terms of ratio, balance, symmetry and colour is designed with hierarchical values and this leads to appropriateness and high- quality in the result of the impact it gives.

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NEW TECHNOLOGIES IN MUSEUM INFORMATION DESIGN AND AUGMENTED REALITY APPLICATIONS

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Abstract

Technology has indispensable place in the lives of individuals and communities with its rapidly evolving nature. The development of technology and the new communication mediums which are created by technology, has begun to produce new forms of new ideas which can be applied in any area. According to these features, augmented reality technology is suitable for many areas. For museology, the augmented reality technology has begun to use with different presentation styles in many museums in the world. With the development of augmented reality technologies, the usage in the museology areas will spread more and will be an important requirement for museums.

While art in its renewal process, produce artifacts in Digital Art and New Art subtitles; museums have obligations about following the date about exhibiting and presenting of artworks, applying technological components and infrastructures and augmenting the competence of presenting of artworks in this process. Therefore, technological exhibition and presentation systems have become important areas of museum exhibitions. Museum technologies with their developing structures, have led to emergence of new generations as museological context.

In this study, effective promotion, presentation and information design of the artifacts in museums will be analyzed as visually, auditory and interactively based. It will be referred the usage of augmented reality components with the project samples of museum practice. Further, it will be exemplified with micro-location based iBeacon applications for museums and museum designs integrated by social-media.

As a conclusion, the process from classical museology to new museology concept and technological museum systems will be analyzed through samples; a project which is aimed to design information designs inside museums with augmented reality will be presented.

Keywords: Augmented Reality, Museum and Technology, Museology, Information Design

Museums are the structures making a positive contribution to the information, skill, experience, admiration and development levels of society and where historical richness of societies are presented and kept, visual culture is supported by involving artistic and sociological factors. They are also socio-cultural channels depicting the past, present and the future of societies and using permanent works as a proof. In other words, museums are the memory of societies.

A museum is not only involved in what it features but also what it renders possible. Museum renders future speeches, thoughts and actions of users possible. It develops stories to help our memories, passions and promises to be established. Museum designs irresistible new

ideas and encourage old ideas to be revised. Museum, in a sense, invites us to revise the way we behave and our skills in the world of life experiences. Gift of a museum for each user is appreciation of complexity, a hospitable open door to the unknown and the one which is probable, possible to know and impossible to know (Carr, 2006:16).

According to the International Council of Museum (ICOM) adapted in 2007: "A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment." (ICOM, 2007).

This definition expanding collection concept of museum for concrete objects and continuing for centuries and treating it as an institute in the service

of society and its development is reflecting the museology concept today. Adapting such a concept by museums has taken centuries and museum and museology concepts have continually developed and changed from past to present.

Museums have evolved from Ancient Rome to the present era and witnessed to new disintegrations and different configurations. Evolution of classical museology to modern one has become inevitable within modernization cycle of daily life. Such a concept of modern museology, versatile and innovative approaches are likely to be observed in the structures such as museum architecture in terms of both presentation and concept.

Today, modern museum produces new messages, general approaches and keeps pace with changes (Atasoy, 1999:39). Museology has begun to develop new messages thanks to new approaches and communicated its messages by different media channels. Museology developed in line with the technological and social advantages of its period has acquired a new structure with technically and technologically sound basis and which is capable of harmonizing with new developments in modern times. Actually, this has been grounded on New Museology theory. In this context, museology advancing based on the theory in which lack of museum walls and building a special bond between sensory contact and human-reality are taken as a basis has guided mutual experience of human-museum relationship.

In today's museology, museums failing to demonstrate its collections satisfactorily lose their bond with the society. (Atasoy, 1999:17). In this sense, it has become inevitable to employ technological devices as well as traditional methods for a more effective demonstration of collections in museology (Erbay, 1998:18).

Virtual Museology in the Context of Modern Museology

The idea of Virtual Museology was first introduced by André Malraux in 1947. Malraux has presented imaginary museum concept(le musée imaginaire) and expressed that content and knowledge of the

objects covered by such virtual museum with no walls, location and spatial boundaries are accessible by the universe.

A virtual museum; " is a collection in which digitally recorded pictures, audio files, text documents and concerned dates, scientific and cultural-based data are accessed in electronic environment" (Encyclopaedia Brittanica, 2015).

There isn't any definition corresponding to the term of "virtual museum" but one definition of virtual museum in an article in this context is provided as follows:

"(. . .) virtual museum is described as a digital object collection linked to a logic formed in various types and environments and holding a high capacity and a variety of access points for connectedness and it, in a way, makes a contribution to itself with the purpose of going beyond traditional communication methods and being involved in a flexible interaction related to the interests and necessities of visitors; lacks any location or field, its objects and concerned knowledge may be spread to the whole world" (Schweibenz, 1998).

As it is the case in important points of interests, technological developments have enabled advanced devices to be used for interfaces specialized for virtual museums generations; to design museum exhibitions in a variety of forms (Milgram ve Kishino, 1994:282-292)and thus, the museums to get used to being knowledge bearer in construction, acquisition and integration of knowledge. Interfaces, interaction techniques and follow-up devices are developing rapidly in new types and able to be integrated into Virtual Reality and Augmented Reality with multi-mode interaction. Earlier studies in this field have focused on static text and picture presentations related to museum. Later on, they have headed for being more dynamic and interactive than static and authoritarian in its nature. In this way, a new approach being closer to the reality and improving the experiences of visitors has been created. In general, the structure of numerous virtual exhibitions is determined by the nature of exhibition fields involving two different types of elements.

These exhibitions are Virtual Galleries and Cultural Objects. Exhibitions may be static or interactive based on communication according to the missions of museums.

Basic characteristics of an online interacted exhibition according to the studies should include:

(a) Content richness and diversity for uninterrupted connection of user to the exhibition;

(b) a good educational design;

(c) pro-active learning contents;

(d) a sound balance between learning and independence ;

(e) but not include difficult texts interfering learning experience (Hin vd., 2003:156-165).

According to ICOM, virtual museums on the internet have been divided into three categories developed as the extension of physical museums: brochure museum, contextual museum and educational museum. Brochure museums involve basic information such as location, visiting hours, activity calendar and usually used as a marketing instrument and are designed for creating a motivation targeted to attract visitors to visit the physical museum. Contextual museums are websites designed so as to give information regarding accessible collections of museums. This structure may be defined as a database where detailed information of museum collections is kept as well as the content presented based on object. Educational museum is a website introducing different access points depending on the age, knowledge level and background of visitors. Knowledge is content-oriented rather than an object-based fact. Additionally, it introduces links enriched with extra information aiming to encourage visitors to visit the museum again by taking the interests of visitors on a single topic into consideration. Primary goal in educational museum is to ensure that visitor establishes a personal bond with online collection by urging such virtual guest to visit the site again (Styliani vd: 2009:520-528).

Museum Technologies and Augmented Reality Being one of unavoidable communication instruments at the present time, Internet, as it is in every field, also becomes effective in making museums widely known and educational events related to museum. Internet creates an opportunity for those individual who are unable to visit museums but desire to see the works. Academicians and teachers may utilize the internet as a means of access to knowledge for an easy access to the museums which are difficult to visit and in order that students are encouraged to do researches. Furthermore, internet may also be utilized so as to bring the levels of the students with different level of learning and understanding level to a certain point. On the other hand, students may handle the problems related to their lessons or repeat what they have failed to understand thanks to the Internet (Buyurgan and Mercin, 2010:61).

Museum and man have inseparable bonds with each other. Museum's importance in an individual's life may only be scaled through the marginal benefit of the advantages acquired by such individual through museum. In this context, activities carried out for holding an importance in an individual's life will be able to combine the concepts of individual-society- future. Individual may establish a bond with museum by creating a direct or indirect interaction with museum. Considering the present time developments, this is likely to occur by implementation of new technologies in museums. Museums send messages to their target audience through different channels such as internet, new media channels, social media channels, TV and media organs.

Information technologies such as World Wide Web developed with 2 and 3 dimensional visualization instruments, virtual reality, augmented reality, mixed reality (also referred to as hybrid reality) and haptic studies may make important contributions in achieving these goals mentioned above. However, usage of such technologies by cultural institutions such as museums, growing development of interactive technologies in company with decrease in the cost of software and hardware have made usage of new information technologies easier.

Information technologies produce solutions related to space limitation, high exhibition cost, protection of museum works made by museum curators. Technologies such as Virtual Reality (VR), Augmented Reality (AR) and web technologies producing benefit and potential advantage for museums play an important role in developing solutions and innovative perspective.

In addition to VR exhibitions, museum visitors enjoy enriched experiences such as going around visualized interactive collections and even, museum galleries created in AR environment.

Despite difficulty of reaching AR Exhibitions, they offer more advantages to museum visitors than Web3d and VR exhibitions. Specifically, in an AR museum, virtual information (including multimedia types generally involving 3B objects, textual or fictitious knowledge) video frames recorded by a camera create an effect on the user that virtual-cultural objects are existent in real environment. (Styliani vd., 2009:523).

AR may be described as real-time transfer of audio, video and graphics created by computer or GPS information in a direct or indirect manner to the physical world (Azuma, 1997; Zhou, Duh,&Billinghurst, 2008).

AR denotes vivid, direct or indirect physical view of the environment in the real world and inside created by audio, video and graphics produced by computer and GPS data. This concept shortly means modification and augmentation of reality via computer. Technology enables individual to enrich reality. On the other hand, in a virtual reality, an imaginary world designed instead of the real world is observed (http://tr.wikipedia.org/wiki/Artırılmış_gerçeklik (Augmented reality), 2015). A great deal of different methods is available for addition, modification or arrangement (augmentation) in transfer of knowledge to the physical world. In 1997, Ronald T. Azuma mentioned about 3 basic characteristics defining augmented reality (Azuma, 1997:355-385), AR:

1. combines reality with what is virtual,

2. interacts with real time,

3. is restricted in 3rd Dimension.

AR is part of the process expressed as Virtuality-Reality Process by Sutherland and in which he has started an age by his theory (Sutherland, 1965). AR represents special experiences between the real (physical) world and virtual world where such experiences are tested in physical environment but augmentation is realized over the virtual world.

Individual is able to experience sensory, contextual, physical variations experienced over the physical world in a virtual environment. Regardless of the present physical conditions, such individual steps in the new world and is introduced to new experiences in the new world designed. From this perspective, such an environment is likely to be described as neither a virtual world nor a real world. This new world, in fact, is an Augmented Reality. Key aspects of Augmented Reality may be classified as follows:

o Physical world is augmented through digital information superimposed on the digital world.

o Information is displayed as they are recorded on the physical world.

o Information displayed depends on the location in the real world and physical perspective of individual in the physical world.

o AG experience is interactive. Individual feels the information and may make alterations on the information if necessary. Level of interaction is able to be manipulated by simple alterations in physical perspective or create new information.

One of the first AR presentations was handled as a special title in ACM's communication issue on July 1993(Feiner, 1993:53-63). This special issue has enabled one or a few of 3 basis strategies of AR researches to be developed by different perspectives:

1. Augmenting the number of Users:

User usually wears or bears a device on his/her head or hand in order to gather information about physical objects.

2. Augmenting the physical object:

Physical object is changed by embedding inputs and outputs or computerized devices inserted in it.

3. Augmenting the Environment Surrounding the User and Object:

It is a kind of augmentation in which user and object are not directly affected. Information is gathered or provided from the environment of the user and object by means of independent devices. Information gathered is combined by interaction of the user and then, final information is displayed.

AR museum exhibition systems are the most favorite systems today through different application methods and presentation techniques. One of the applications number of which is increasingly growing in our country is the one employed by Çorum Archeology Museum. For the museum, tour in Ancient City of Hattusa by 'Chariot Simulator' application, examination of bronze age objects and settlement by 'Burial Ceremony' and '3D Vase Examination' applications are interactive examples in the museum (http://www.reo- tek.com/tr/projeler/corum-arkeoloji-muzesi, 2015).

Augmentation	Approach	Technology	Applications
Users	Devices Worn	VR Headsets Glasses Data Gloves	Medicine Field service Presentations
Physical Objects	Devices Embedded into the	Smart Bricks Sensors and Receptors GPS, Electronic Paper	Education Office Applications Positioning
Environment Surrounding User and Object	Image Reflection and Remote Recording	Video Cameras, Scanners Graphic Tablets Barcode Scanners Video Projectors	Office Studies Film-Making Architecture Construction

Table 1: AR Approach Samples based on Today's Technology and Applications

An AR experience consists of the contents stated in subheadings. These are AR application, content, interaction, technology, physical world and participant(s) (Craig, 2013:65).

Thanks to man-computer interaction techniques, users are completely able to examine virtual objects by touchable manipulation components (e.g. pointers) or sensors. Such "augmented" real-world environment will not only guide intuitive access to museum information but also increase the effect of museum exhibitions on virtual visitors.

Early example of interactive virtual exhibitions is the system of automatic tour guide which employs AR techniques (Benderson, 2003). System adds a meaningful audio depending on the position of the user in the real world and enriches the experiences of users. Additionally, Meta-Museum guide system is based on AR and artificial intelligence technology and creates a communication between the real world and cyber world so as to maximize the archive and database utilization of a museum.

Mobile Augmented Reality

AR has acquired specific fields of application in mobile devices thanks to the advantages of modern technologies and is capable of appealing to all users of AR applications through a variety of utilization and its mobile nature.

Despite different ways of having AR experiences (headset or spatial screens), one of the important points to be focused is that important results have been acquired in outdoor AR applications of mobile technology (as it is in smart phones) (Portales vd., 2010:134-142). Mobile devices with their growing graphical processing power are becoming an effective and unavoidable environment thanks to the functions such as modern technologies in different types, high-speed wireless data access (WIFI, 3G, 4G), high level of integrated camera sensors, low cost GPS receivers, accelerometers. Mobile devices may rapidly track and record the location and orientation of an individual through tracking devices with inside-out, outside-in combination. Image technology and real-time processing are

able to be used in mobile devices more effectively. Also, once the camera is turned on, what user sees around or the surrounding area is displayed and images are recorded live and these images can be used as graphical arguments (ıt has been named as video see-through by Bimper and Raskar in 2005).

Mobile information technologies (such as smart phones) introduce the possibility of moving together with the user when compared to the other station devices (desktop PCs). If an

AR application has been developed so that user can interact with the physical environment in any context, it will be logical for the device to move together with the user at any time desired (Diez-Diaz vd., 2007:353-362).

Mobile applications also introduce different application alternatives as to usage in mobile devices. Accordingly, mobile applications cover the fields such as

• Virtual Character-Based Applications

• Cultural Heritage

• Entertainment-Education (Edutainment) and Games

• Navigation and Path-Finding

• Cooperative Application and Design

• Industrial Maintenance and inspection (Azuma and others., 2004).

Augmented Reality and Museum Applications

Digital technologies are usually regarded as useful add-ins for museum presentations. These technologies are described as an external "attachment" or "augmentation" to the museum experiences contrary to traditional museum experiences. As an example study in this respect, Human-Computer Interaction technology research community (HCI) mentions about this subject in its studies titled as "Designing Interactive Museum Exhibitions: developing visitor curiosity

by augmented works. (Ciolfi ve Bannon, 2002). In this context, it is likely to put forward the idea that such multi-directional applications have offered enriched experiences. However, such projects should be revised by the researchers, designers, curators and directors (inside and outside museum) with critical approaches in the context of relevant general reflections and success criteria.

Museums, when designing application experiences, should thoroughly estimate the sources, technical support, management, potential reactions and evaluations of museum communities. Additionally, since such projects are implemented in a technology-based manner, AR system-complex interactive systems or human interaction, databases and software, hold such great importance as formation of AR museum content and idea.

Museums use AR applications in different forms. The British Museum has classified AR applications according to different interactions and areas of usage and divided into the following four groups:

1) Outdoor Guides and Explorations

2) Interpretive Mediation

3) New Media Art and Sculpture

4) Virtual Exhibitions (www.museum-id.com/idea-detail.asp?id=336, 2011)

Skins & Bones, Smithsonian Natural History, Washington DC, 2010

Smithsonian National Museum of Natural History in Washington DC visited by 5,5 million people every year has developed Skins & Bones application for the section where skeletons are exhibited. In an application developed for the section where 300 skeletons and fossils are exhibited as the most interesting part of the museum, when the users point their phones or tablets at the skeleton selected, they see the animals as they are in real life and reach necessary information.

Picture 1: View of Skins & Bones Application

The Collection Wall, The Cleveland Museum of Art

The Collection Wall hosted by Cleveland Art Museum in America is a special AR project having the widest (40 ft) multi-touchscreens and in which art works over 4100 are presented. Images are changed in every 40 seconds and the works are grouped in terms of theme, type, time period, material and technique.

Project is presenting a special experience by offering users to download present collections or the collections they have created on their iPads and iPhones. (www.clevelandart.org/gallery-one/collection-wall, 2015).
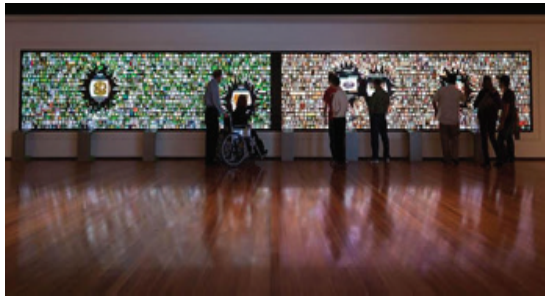
Picture 2: Views from The Collection Wall AG Application

AR Application in Sakıp Sabancı Museum, 2012

Historical works have been combined with mobile technology with this project in which Sakıp Sabancı Museum as being one of the most respected and special museums in Turkey has been digitalized. In line with this project, all works in the museum have been transferred to electronic environment; works have been enriched with animations through AR technology and furnished with detailed information. Pages of the historical books which are unlikely

to touch have been digitalized and offered to the access of visitors. Besides, an interactive game which can be played on a giant touchscreen has been designed; miniatures have been animated in this game where historical places of Istanbul are reflected and made game characters with whom visitors are able to build a communication (http://arox.com.tr/sakip-sabanci-muzesi.html,2015).

Picture 9.1.9 : AR Application Views from Sakıp Sabancı Museum

Peter Paul Rubens Museum, Antwerp, 2014

Company called Prophet has designed iBeacon application prototype as part of AR experience in Peter Paul Rubens Museum in Antwerp, Belgium. Visitors may download information of the works and old images of the works belonging to pre-restoration period on their mobile devices when walking in the museum thanks to a mini-application loaded on their smart devices (www.prote.in/en/feed/2014/02/ibeacon, 2015).
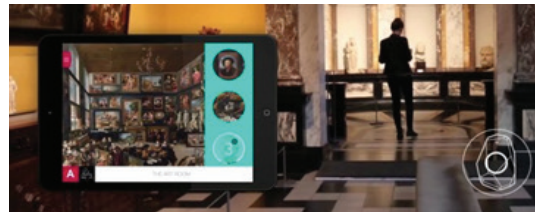
Picture 9.2.1.1.: iBeacon Application Example in Peter Paul Rubens Museum

CONCLUSION

Museums act as a bridge between the past and future of societies. While technology and science are advancing, it is likely to observe the development of innovations introduced by technology and science in social, economic, cultural fields of societies. Despite the fact that modernity first

introduces its primary examples in consumption titles, developments are also observed in the fields which will make a contribution to the development and achievements of societies.

Accordingly, successful studies with usage of technological innovations are carried out in museology. Virtual museology and museum technologies have begun to be used in the new process through the advantages of modern museology and new technologies have begun to be applied.

Virtual reality, augmented reality, mixed reality, haptic applications and 3D internet applications can be given as an example to the technologies used in museology with respect to the present time. Usage of these technologies has become easier by the popularity of mobile technologies and wireless access and applications appealing to all audience have begun to be designed. Additionally, such applications produce attractive and supporting outputs thanks to their interactive characteristics.

Considering these topics, use of Augmented Reality technology in museum applications and their characteristics with enriched content presented in different application methods have been studied. Pioneering applications of AR in Turkish and global museology have been examined. A great deal of advantages of AR technologies such as being capable of developing interactive contents which can adapt to technological innovations and be changed easily, individual and mass presentations have been applied in museology and exhibition fields. Also, efficiency of the applications can be measured and used as a source in presentation of new applications.

In conclusion, Augmented Reality will develop in the near future as well as today by increasing its effectiveness. Following these developments, and especially, capacity of such developments to provide potential advantage for the country in museum field should be taken into consideration. Bonds supporting societies is a long way extending from the past to the future. Museums guiding societies in such a long way are expected to lead the future societies and expand the horizon. Combining the background of the past with the future technology and keeping society in interaction with its own bonds may only be realized by bringing Augmented Reality, similar structures and museum together. New technologies and Augmented Reality should be used as a source in building new museum societies and transfer the same to an advantage for the future generations.

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IN CAMERA OBSCURA PHOTOGRAPHY A STUDY ON ABELARDO MORELL

Benan Çokokumuş

Summary

Camera Obscura is an ancient photography technique. The camera obscura was the predecessor of the photographic camera, but without the light-sensitive film or plate. From an optical standpoint, the camera obscura is a simple device which requires only a converging lens and a viewing screen at opposite ends of a darkened chamber or box.

Abelardo Morell is one of the most respected American photographers in the field of Contemporary photography, known for his innovative working methods that often include the use of a Camera Obscura.Renowned for his camera obscura Works, Owing to his passion for art history, he drew inspiration from art history, painting when setting up his landscape photographs. he's creating new landscapes by inserting mirrors into the landscapes.Artist Morell has over the years perfected the technique and continues to use what is fundamentally one of the oldest, most pirimitive ways to make an image . Camera Obscura technique is particularly ideal photography process for some of the little Pictorialism seeking artists.

Key Words: Camera Obscura, Abelardo Morell, Tent -Type camera obscura, Johannes Kepler, Photography,

The camera obscura, literally "dark room", is a device that makes use of an optical phenomenon in which light rays reverse themselves when they pass through a small aperture. At its most basic, light rays pass through a tiny hole and recreate themselves upside down on a screen that is placed parallel to the hole. Meaning literally "darkened room," it was originally a room completely sealed from light except for a very small hole in one wall. An image of the outside world - houses, trees, and even people - could be projected, upside down and reversed right-to-left, onto a wall or white screen placed opposite the opening. Latin means room from the "camera" and that means dark "obscure"

the combination of the words camer obscura, pinhole in the English language (pinhole) photo In the dictionary "dark room" or "dark box" is also called.

Aristotle (384-322 BC) understood the optical principle of the camera obscura. He viewed the crescent shape of a partially eclipsed sun projected on the ground through the holes in a sieve, and the gaps between leaves of a plane tree.

Aristotle wrote about pinhole images in the 4th century BC In his famous boks "problem" are references to pinhole observations. Aristotle, in the study, called the dark box or a small hole formed in the environment by "pinhole image" was mentioned the so-called image. Aristotle reduced image onto a surface. This surface is a dark room wall. Located opposite the light entering through the wall, the reverse image of the external landscape reflects on the wall. This event is the harbinger of an invention upcoming (Çizgen, 1992, p.8).

In the 5th century BC, Chinese scholars had discovered that light travels in straight lines. The philosopher Mo Ti recorded the formation of an inverted image with a pinhole.

Light rays fall upon a surface held parallel to the hole when the object reflector is obtained an inverted image. Chinese philosopher Mo Ti, recognizing that the objects reflect light in all directions, a very small hole created by the inverse image of the light post to BC 5. The first person to record a century.

Chinese Yu Chao-Lung in the 10th century, a kind of temple pagoda architecture model, is used to create images on a screen. However, this observation and experiment not enough to form a geometrical theory of the formation of the image.
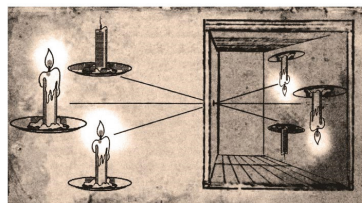
İbnü'l Heysem'in üç mum deneyi.

Picture1.   Picture 2.

The Islamic scholar and scientist Alhazen (Abu Ali al-Hasan Ibn al-Haitham) (c.965 - 1039) gave a full account of the principle including experiments with three different candles outside a room with a small hole.

Camera obscura is the first to use the 10th-century, Alhazen, also known as Arabian physicist and mathematician Ibn Al-Haitam apart from three different candles held a particular model, on the place of a curtain wall between the candles with a small hole. At the end of the experiment that examines the interaction between light-assembly Alhazen, the image is only formed by light passing through a small hole on the right wax, it creates an image on the left side of the wall will save between notes, on the other hand detects the light of linearity. Using a needle, which explains how to view the eclipse. He is the man to make the first science observation using the pinhole (Çizgen, 1992, p. 9).

In the 10th century AD, Arabian physicist and mathematician Alhazen, described a pinhole's usefulness for viewing a solar eclipses without the risk to the eyes. These are just some of the fascinating accounts describing the early experiments and observations by scholars.These are just some of the fascinating accounts describing the early experiments and observations by scholars.

Approxmately nearly 1000 years after Aristotle, the 2nd half of the 13th century British philosopher Roger Bacon was reformist and training, he learned the Arabic writing of "dark box" makes a detailed description of the (Cetin, 2006, p.9).

In 1038 AD, an Arab scholar named Alhazen described a working model of the camera obscura. Although Alhazan did not actually construct the device, his work would influence Roger Bacon who, in 1267 AD, created convincing optical illusions by using mirrors and the basic principles of the camera obscura. Later, he used a camera obscura to project an image of the sun directly upon an opposite wall. Throughout the middle ages, Bacon's ideas were adapted for astronomical observations of the sun. The camera obscura became a popular tool for safely viewing eclipses.

Leon Battista Alberti and Leonardo da Vinci in the years 1460-1472 "dark box" have managed to reflect the images of the body from taking advantage.

In 1490 Leonardo Da Vinci gave two clear descriptions of the camera obscura in his notebooks. Many of the first camera obscuras were large rooms like that illustrated by the Dutch scientist Reinerus Gemma-Frisius in 1544 for use in observing a solar eclipse.The image quality was improved with the addition of a convex lens into the aperture in the 16th century and the later addition of a mirror to reflect the image down onto a viewing surface. Giovanni Battista Della Porta in his 1558 book Magiae Naturalis recommended the use of this device as an aid for drawing for artists.

Ever since the Renaissance artists turned to optics for assistance in solving perspective problems, and they found the camera obscura "dark chamber" a mechanical aid of great value.
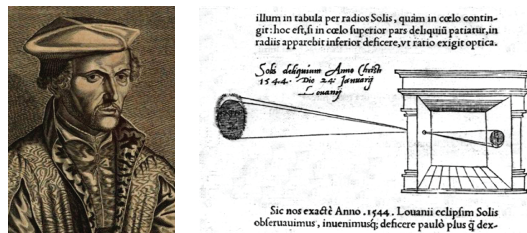
Picture 3. Gemma Frisus (1508-1555) Frisius camera obscura Pıcture3-4. Gemma Frisius De Radio Astronomica (1546), 1545 camera obscura first published illustration

Camera obscura has experienced a rapid development in the 16th century. Astronomer Gemma Frisius used the pinhole in his darkened room to study the solar eclipse of 1544.The first picture of a pinhole camera obscura is a drawing by Gemma Frisus' "De Radio Astronomica et Geometrica" an astronomer in 1545.

Picture 5. G. Cardano 1501-1576 g. Picture 6. Battista Della Porta (1538-1615)

Camera Obscura 's been a long time need to be brought into a practical tool case. XV. In the first century, Gentile de Fabriano, taking advantage of reflected light of the darkroom, He has used the camera obscura as a tool in the colorful drawings.

The first written reference to the lenses was made by the mathematician Girolamo Cardano, in 1550, It was in De subtilitate libri that Cardano made his primary contribution to optics.Within the work, he described the use of a bi-convex lens in conjunction with a camera obscura, the earliest known mention of such a design.He also included detailed descriptions of the improved images he was able to achieve with the configuration, which increased both sharpness and intensity(Çizgen, 1992, p .10).

The image quality was improved with the addition of a convex lens into the aperture in the 16th century and the later addition of a mirror to reflect the image down onto a viewing surface. Giovanni Battista Della Porta in his 1558 book Magiae Naturalis recommended the use of this device as an aid for drawing for artists.(This is why Dark Box is considered the first inventor).

Daniello Barbaro in 1568 "dark room", adding a lens to see the light hole, the opening of the lens in a primitive lens quality has improved significantly the quality of the image. "Johannes Kepler designed a portable camera in 1611, this system is designed as a 'camera obscura' was called.Kepler based on drawings made with the help of this tool has finished rigor will succeed no painter "(Szarkowski , 1989, p.12).

The term "camera obscura" was first used by the German astronomer Johannes Kepler in the early 17th century. He used it for astronomical applications and had a portable tent camera for surveying in Upper Austria. The development of the camera obscura took two tracks. One of these led to the portable box device that was a drawing tool. In the 17th and 18th century many artists were aided by the use of the camera obscura
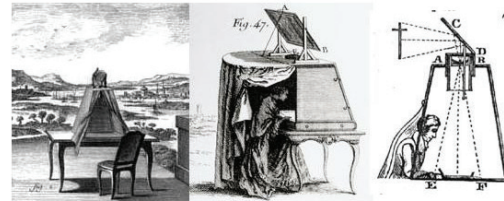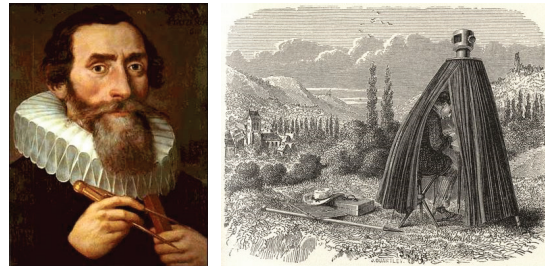
J. Kepler   J. Kepler Tent Camera Obscura Tent Camera Obscura examples

Of the problems caused by being upside down image from the lens, the German astronomer Johannes Kepler (1571-1630) solutions by using a mirror positioned at a 45 degree angle, Kepler by Camera Obscura, called and this device is designed in a similar portable camera view tents, artists with the production of portable size by began to be used widely. Problems with the quality of the image provided by the camera obscura, namely optics related conundrum monk Johann Zahn (1631-1707) was solved in 1685 "(Turan, 2011, p.30).

Johannes Kepler, a black tent set up on the field in 1620, applying the Camera Obscura system, made drawings on a table by lowering the mirror to reflect the image. After XVII. century painters, nature perspective through the Camera Obscura in tents set up large areas of the paintings have begun to make accurate drawings (Weaver, 1989, p. 28).

Barbaro 16th century camera obscura Daniello a diaphragm assembly Giralomo Cardano's camera was also completed by adding a thin lens edge, albeit primitive in terms of mechanics. Camera Obscura, 17-18. Size with the ongoing work in centuries has become portable.
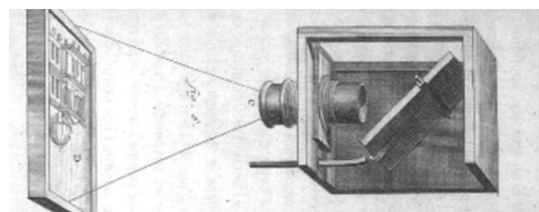
Picture 11. Camera Obscura

Camera Obscura (a dark box) principle is very simple. In the first application; vehicle into a dark room, the image reproduced on a plane out there with the help of light is reduced based on the logic of a hole. However, the image is reduced in the box opposite the rear inner surface.

THE HISTORY OF THE CAMERA OBSCURA

5. Johann Zahn. Reflex box camera obscura, 1685

Johann Zahn
the first reflex Camera Obscura

Johann Zahn

Johann Zahn
the first reflex Camera Obscura
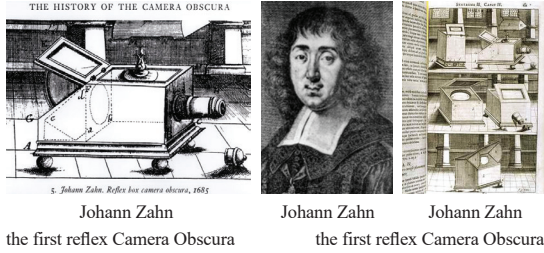
In time, Camera obscura is made from compact portable. Now drawing can be made by looking through these means. German Johann Zahn, prepares first reflex camera obscura in 1685. In front of the lens, inside the box with a mirror placed at an angle of 45 degrees, the image projected on a frosted glass on the box has monitored the situation from the outside. The image is no longer inverted, flat (Çizgen, 1992, p. 10).

Time and life cycle of different perspectives is the point of creating original production environments. Camera obscura in areas not impose single point of view. In this context, to create a reality and is a result of these developments seize it. "Niepce, lead and tin in 1822 melted swallow bitumen in the oil of lavender on a metal (Judas bitumen) destined yard persistent camera obscura by placing the window after an exposure period of eight hours when flush with the metal plate turpentine, where the influence of sunlight, bitumen melted and black metal çıkmıştır.sonuç a positive image of gold and the history of the first photo "This photo achieved shooting in 1824." Chanon Pencers which appears the landscape "in the name" (Bayhan, 1996, p.603, : Çakmakçı, 2007).

Camera Obscura, basically two different formats are used by painters. First is the inside of the painter a large dark box and the hole in front insured with translucent surfaces against karşıyadır.ikinciduru I shrank the size of dark box, and corrected with a

mirror help setbacks of 45 degrees in the painter dışarıdadır.görüntü (left and right wrong is still available), frosted glass in the horizontal position on reduced and on the glass, a copy of the image (trace) take to this new technology, based on the possible olmuştur.ışıg linear propagation principle, ordinary (agentless) has released a new visual format in front of the sight of a lens placed in front of the hole (optics) has been looking at the back of the world.

Cuban-born American photographer of landscapes and objects by the American people are renowned for their photo together as a majestic being used. One of the most famous photographer Abelardo Morell produce today using the camera obscura.
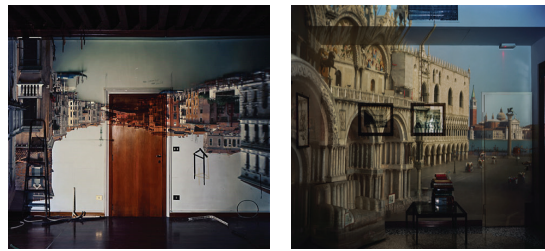
Resim15.
Abelardo Morell,2007

Resim 16.
Abelardo Morell,2007

Picture15. Looking West Toward the Accademia Bridge in Grand Canal Palazzo Room Under Construction 2007

Picture 16. Abelardo Morell Camera Obscura Upright: Looking Southeast Office Piazzetta San Marco in memory of the artist David Feingold, 2007

Abelardo Morell is undoubtedly one of the most compelling visual artists of our time. Rather than relying heavily on Photoshop and the latest camera gear, his images come from a unique way of looking at the world. One of his most notable works is his Camera Obscura series, which he initially photographed with a large-format film camera, and more recently with a Mamiya 645 equipped with a digital back. In these images Morell portrays noted landmarks projected upside-down inside buildings and hotel rooms.Morell began to view photography

as a way to express himself and to say something about the world.

As he puts it, "Photography gave me courage and made me think in pictures." As time went on and he acknowledged his visual talent, he found that self-expression through photography came easily. "I still like to solve visual problems through images rather than through words, (Eodice:2013).

Resim 17.
Abelardo Morell,2008

Resim 18.
Abelardo Morell,2008

Resim17.Camera Obscura: The Pantheon in Hotel Albergo Del Sole al Pantheon, Room # 111, Rome, Italy2008

Resim18.Camera Obscura: View of Volta Del Canal in Palazzo Room Painted With Jungle Motif, Venice, Italy. 2008

Gemma Frisius in 1545 "De Radio Astronomica et Geometrica" Located in the book and camera obscura drawing Frisus was found shot in the dark room by performing exactly Morell.

Picture 19
Abelardo Morell, 2009
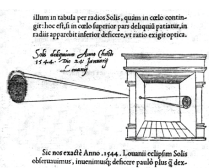
Picture 20.
R. Gemma-Frisius,1544

Picture 21.
Abelardo Morell, 2009

Picture 19. Camera Obscura: the View of a Landscape Looking East Toward Outside Florence Where Galileo Died in Exile, 2009

Picture 20. Reinerus Gemma-Frisius, Diagram of the Pinhole Effect of a Camera Obscura, 1544.Left is right, up is down in images produced this way.

Picture21.Camera Obscura:theView ofaLandscape Outside Florence in Room WithBookcase , 2009
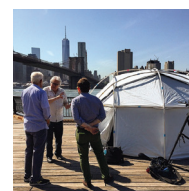
Picture 22, Picture 23, Picture 24, Picture25, Picture 26
Abelardo Morell "Tent Camera obscura" obviously at the stage of preparations for shooting

Camera obscura pictures are created when light passes through a tiny hole in a specially designed camera, recording an image directly onto light-sensitive material. The image is then photographed. Morell uses this process to cast images of the outside world, such as rolling hills or Old Faithful, onto the walls of rooms or tents. Morell feels that his photos are earned because he is able to achieve something surreal with old-fashioned techniques and effort. Morell has captured his own form of magic in his camera obscura photographs. Abelardo Morell uses an age-old photography technique that allows him to cast images of the outside world on the walls of rooms or tents—or on the ground. This specially designed ..camera obscura helps him showcase iconic landscapes from a unique perspective. he began experimenting with a portable tent camera with a periscope lens on top which projected the outside landscape onto the ground under the tent. As with the 'Camera Obscura' series, Morell employed a second camera to photograph the resulting image. The ground trodden on and so often ignored becomes the backdrop to the grand landscapes.Almost an optical

illusion, this technique forces the viewer to switch to and fro the two superimposed images, one of a three-dimensional scene, the other of a flat layer of rock, grass or cracked earth. The rough ground often appears as a textured layer, onto which the landscape is projected as if painted in impressionist or pointillist fashion."I want to refresh how people see the world," says Morell Outer space to inner Morell shooting going on around the world, which gets its own unique combinations. In199, Morell returned to the street, shooting scenes on a grander scale with a self- constructed camera obscura. In recent year, he transformed his camera obscura into a mobile tent, moving it..portable tent, tent camera obscura to turned Picture 24-26. The white sheets and placed on the ground in the fall image with the object as a result of the intervention is seen shooting carried out.

Each artwork may be noted that many choices made by a decision in accordance been encountered during the manufacturing process. The photographers are one such product that no one has the freedom of choice in other art media. Photographer also trace the machine format to be used when removing revealed, the film type, take the picture space, the type of lens, viewing angle, distance and subject by subject, moment to press the shutter button, the size of the photo image to be created is a person who has to decide verrnek in presentation format and location. Photographic image alone is an art form where it can be said in this way. Otherwise, only a photo record of the truth, could not go beyond a replication tool only sees the camera as a recording function. Photographer, so the role of the artist starts right here (Moholy-Nagy, 1973, p. 32).

Result

The impact on the image and reality photo without breaking eye contact reflects the balance. Building relationships with the people is the fact that real-world connections. Camera obscura to take advantage of this questioning of the terms of any period in which the objective is to provide a dimension to the ways of the real world (Çelebi, N.

The main tradition in the photo, if you take a photo of something, it is thought that it will be interesting. The basis of this idea lies in the discovery of the issue of the beauty that can exist anywhere but especially ordinary and beauty in the banal believed existed. Photo "beautiful" and "interesting" concepts will meet at some point. World aestheticized these factors is a way(Sontag and Movius:1975).

Artist Morell camera obscura in Photo technique with the use of the extraordinary tradition of reality is performed. The most spectacular result photographer initiative of the artist, the viewer displays the entire world to us-a feeling that we can fit into our shape the head of the world is accessible and can be imagined by man, makes it viewable.

In other words, the camera with the picture, not just what he's there, but also the people who he is there what you see, and so the world is possible to do an evaluation not see a simple, "a photographic vision" is (Sontag, 1993, p. 103).

Abelardo Morell outdoor displays an extraordinary use of space inside while moving, re-interpretation and creative direction of this development, but also identifies with the reality of the illusion of appearing image. The artist's photographs and photo to be a clear indication of the presentation is as versatile.

Photography is the art of a people: the identity, social status, a word of what we might call the formalism of art in every sense of the body (Barthes, 1995, p.21).

Stressing that he loved the idea of being able to carry the exterior and interior images of a space into artist

Morelli, images, while offering the audience, explaining the desired images themselves to him"I want to refresh how people see the world," says Morell. Abelardo Morell is one of the most respected American photographers in the field of Contemporary photography, known for feeling innovative working methods that of really include

the use of a Camera Obscura. Stressing that he loved the idea of being able to carry the exterior and interior images of a space into artist.

Resource

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Picture taken from the Internet Resources

Picture1:Access:(http://www.thedarkroom.it/ inthedarkroom/wp-content/uploads/2014/09/ibn-al-haytham.jpg)

Picture2.Access:(https:// tomscctwebblog. files. wordpress. com/ 2014/05/03- ahazen.jpg)

Picture3.Access:(https://tomscctwebblog.files. wordpress.com/2014/05/05-frisius.jpg)

Picture4.Access:(http://wikiislam. net/w/index.php?title=File:De_ Radio_Astronomica_et_Geometrica. jpg&filetimestamp=20091017082749&)

Picture5.Access:(http:// scienceworld.wolfram. com/ biography/ Cardano.Html)

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Picture8.Access:(http://3.bp.blogspot.com/_ fhVpDW9sV30/Sl7q- NYeZZI/AAAAAAAAJTQ/ UUSqzADDbvM/s1600-h/kepler.jpg)

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Picture10.Access:(http:// 1.bp.blogspot. com/_ BsfCJQrY1n8/TDnMHDQ1NFI/ AAAAAAAAN Q/FiBVQ9tDG0Y /s1600/ kepler.JPG

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Picture20.Access:(http://wikiislam. net/w/index.php?title=File:De_ Radio_Astronomica_et_Geometrica. jpg&filetimestamp=20091017082749&)

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TYPOGRAPHY IN THE MEDIA INTERACTIVE MOBILE APPLICATION USING TOOLS

Chagatay BILSEL

Summary

Interactive media (interactive media), which is an important element of sound and sample tools on the matter by considering the application tools that use typography together how to make interaction with the user and is formed from which the subject of this application tools, application tools and what kind of work is done, very fully in educational sciences to investigate whether considered in terms of visual communication design. In this context, the application of creative tools mentioned in functional and visual production proposal; techniques, definitions, examined samples and analyzes were performed abroad. In this context, the aim in this study; using audio and interactive media design, typography covered with mobile application tools, texts and demonstrate how they are produced in the context of interactive media through applications and to question its contribution to the daily life of users located in mobile applications.

Keywords: Media - Music - Typography - Text - Mobile - Tools -Volume.

INTRODUCTION

Interactive media (interactive media) sound with dimensions visual is an important element on the basis of typography is communication element, which is comprised of the subject application of relevant and what kind of work is done in this area to investigate the creative examples. The preliminary survey for the purpose mentioned, creative and functional, visual, auditory suggestions were observed to be produced.

Multimedia (not the visual media) design alone, text and image is based on sound appropriately be brought together. I've done the research results in the design of interactive media applications to be creative when looking at some of the reasons they are produced in the area,

-Communication elements of 'typographic' aesthetic and technical level,

-visual creative dynamics in solution,

The image and sound relationship can be a writer.

The research described in this application, text, sound and image was discussed how the relationship of the applications used in the methods and styles are questioning is done in what way.

SCOPE

The scope of the study, along with the text-sound made in the field of interactive media and applications in which we have identified the individual user. In this context, the available data is sufficient to conduct research for the purpose stated above. It said the research papers of available voice samples were examined.

METHOD

In line with the research objectives and research coverage, in the form of interactive media production applications, determining the style.

01_ Determination of Operating Modes

02 _Interaction methods

03_ Rating

Interactive media applications produced in the post-sound applications where the combination and interaction of individual use, educational, focused on entertaining features.

Creator of the application, as well as the subjective approach to production has been noted and detailed overview of the different angles.

The use of text and voice applications for users to produce creative solutions and sound-image combining text and movement are intended to be effective.

Text and voice applications can be implemented in stages consisting of auditory and communicative and creative image and aims to reach to reviewers.

RESULTS

As a result of the interactive media application for audio-text, interactivity mainly projects and search for users in the face of typography and design are thought to develop sound practices to improve their ability to use effectively. A specific purpose of all this research has been described. For this purpose, the creative typography on sound and interactive media design, to guide them to produce educational and entertaining solutions

Science of interactive media design. a comprehensive analysis, synthesis and planning + design job. Audio and interactive media applications used in the field of typography is important for each stage and the final product. Needed application tools for analysis and management of voice. Typography, calligraphy and digital media, the printed media is one of the indispensable elements. Sound and typography in print and digital media allows function alone while the production of interactive media applications that can work together.

Interactive media design should result in products of clarity of the application and implementation of environment where the product / product design process in terms of regulation faced thick. Transfer of innovative ideas and sound practices in typography, understood and interpreted by users, the design for the future and is expected to be presented to the business itself tells of products. The resulting product with abstract narrative technique is pointing to concrete implementation stages, namely the rules of human artificial environments, interactive environment conditions, is indicative of the importance of the work done to cover the suitability of society.

Resim 1: http://theinspirationroom.com/daily/2013 /apple-ipad-alive-together/

Interactive media design, sound, typography, interaction; is a multimedia design. For this; sound (music, notes, melody, rhythm) and text (alphabet, font, letter) to transfer the design principles of graphic design, design elements, etc. Knowing the universal impression technique. such rules, learning and adaptation of the provision of voice and typography, as well as the biological capacity of human perception and the physical environment, the constraints imposed by technology ... is the subject said. (used in every branch of art) is required to benefit from the principles of sound design and typography and graphic expression techniques.

Resim 2: https://play.google.com/store/apps/details?id=com.bulkypix.typerider

Type:Rider

Rider is an adventure puzzle game produced by AGATA. It is the first TV channel, video games reflect the European culture. History and Fonts & to reveal the character of the secrets played with two point movement gives this charming and unique experience and typographic styles and techniques using the move travelers through the ages Type: Rider prehistoric rock starting from the image game using very charming musical audio visual media of the most popular article Using types and karakterini (Garamond, Helvetica, Times New Roman, Pixel, Comic Sans ...) into a fun puzzle game is to the user ..

Resim 3: http://www.creativeapplications.net/processing/typeface-processing/,2010
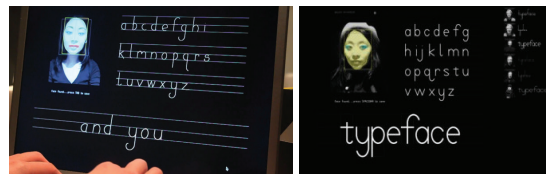
Applications created by Mary Huang, typeface, such as a typographic portrait, creating a post for each individual, it is an interesting design study which is remarkable with face recognition.

Sound, typography, as the output of interaction 'users gain the skills' to teach the express written-tone technique for the execution of the application / development that includes. Versatile communication design profession to consider, as well as labor-intensive and knowledge resulting product can present / skills is important to make clear.

Resim 4: http://www.coroflot.com/ptressler/sound-n-typography

Project contemporary aesthetic, works to strengthen the interdisciplinary discourse of simultaneous audio devices through the use of a moving spoken and written language.

Develops applications for users thinking skills developed in sound and typography of the area through the conceptualization of the creative experience, the designers are thinking in katarak-the -yaratıcılıg the applications of the future using different expression techniques, play and watch and listen, write each other and how they interact or image elements of these actions you make with electronic devices , visual size, contact elements, present in an interactive product of the basic elements of movement is very natural.

Resim 5: http://www.creativeapplications.net/processing/laika-processing/
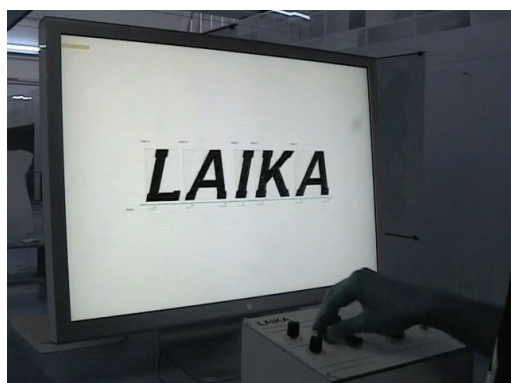
Laika creator Michael Flückiger and Nicolas Kunz. As they say. "The change responds to transform and conditions" dynamic text tool, Laika's creators:

"The questions arise in your atmazs problem does not arise, and a completely new design and digital typography and sound design so you can not produce a writing tool has the potential to revolutionize the understanding." He says.

Resim 6: http://www.algoriddim.com/

I Algorid produced by the company running the award-winning integrated with iTunes DJ application.

In summary it can be said that all of the applications created alongside their toys, performance tool, art, education is used as a means of integrated voice and sampling of typography is a design application.

Resim 7: https://itunes.apple.com/us/app/font-candy-typography-photo/id661971496?mt=8
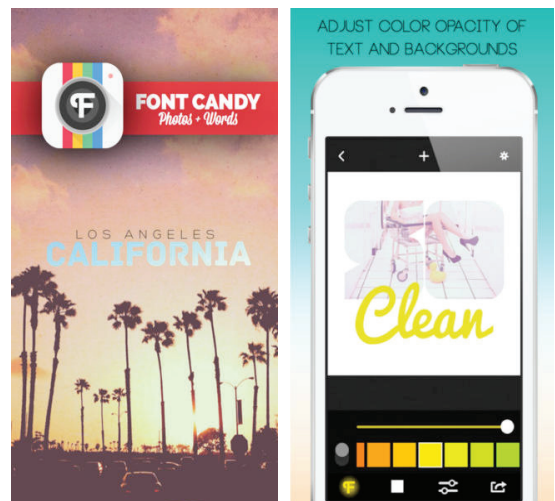
Font candy uygulamadır.ses typography for us to make a visual and typographical arrangements aimed at providing different experiences with the interaction.

Typewar

Resim 8: http://designinstruct.com/roundups/typography-games/

This online game will test your typeface identification skills. It will show you a letter and your job is to determine what font the letter is.

I Shot the Serif!

Resim 9: http://designinstruct.com/roundups/typography-games/

This online game is addictively simple, and it will hone your type classification abilities. The game will present a group of letters to you and your task is to "shoot" the ones that have serifs.

Type Connection

Resim 10: http://designinstruct.com/roundups/typography-games/

Type Connection is a game where you are challenged to make harmonious typeface pairings. The "correct" pairings are based on four typography principles.

Cheese or Font

Resim 12: http://designinstruct.com/roundups/typography-games/
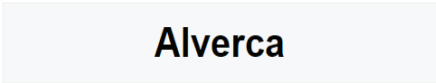
This is a rather strange game: You will be shown a name and you're then asked to determine whether it is a cheese or a font. This can improve your font identification skills, as well as your cheese identification abilities. Two birds, one stone.

Ragtime

Resim 13: http://designinstruct.com/roundups/typography-games/
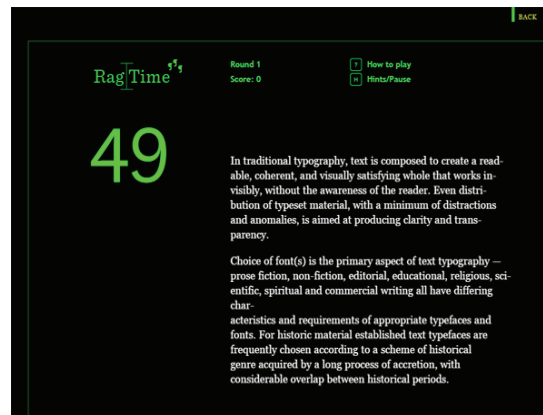
According to the creator of Ragtime, "Rags are commonly the most overlooked detail in typography." In typography, rag refers to the vertical margins of a text block. Typically, in right-to-left text since paragraphs are often left-aligned, the rag refers to the right margin. How uneven the rag is can affect the text's readability. This typography game helps you fine-tune your rag-setting skills: You're given a block of text and then asked to adjust its right rag.

RESULT

Examined samples abroad; place in the application of sound and typography are evaluated. Sample applications were investigated and analyzed.

Research results were examined in two different media and with different usage model is thought to improve the user experience of working with different media produced from a combination of methods.

Today, interactive media applications that are built on the creative side are not discussed. Typography and voice applications work fun actual content of the users' learning experience is intended to bring innovation to design applications with visual and phonetic. Designer develops mobile applications today are unable to ignore the audience. Today's flow of life, have increased exponentially in the past, in a shorter period to the end user communication applications, it has made effective and compulsory transmitted as a different application. Typography and sound practices in the area has given very positive results and create a new field in which they are extremely interested users. It is certain that whatever the purpose, no matter with what, having fun is worth the letter, hear and touch everything. Information age of the new media is expanding the boundaries of mobile apps and more areas of expression, it is believed that exceed limits.

RESOURCES

Book

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http://www.algoriddim.com/

https://itunes.apple.com/us/app/font-candy-typography-photo/id661971496?mt=8

Transforming Art image into Design in the Example of Salvador Dali's Works

Doğan Arslan

Summary:

In the First Quarter of the 20th Century, some of the leading artists of Avant-Garde Art movements played an important role for the strong connections between art and design. Salvador Dali, an important and well-known Surrealist artist, whose works will be analyzed in this research. While Dali contributed art world with his works, his strange and curious works also became an inspiration for the graphic designers. I will compare Salvador Dali's artworks and Francis Starowski's poster design, a Polish graphic designer, through the parelel similarities and diffrencies in their works. Found solid results in this comparasion will help us to understand how an image of an artwork was inteprated and used for certain porpuses in the name of artwork and poster design.

This research will show that how Dali's works were inteprated from its artistic approaches into graphic design by Francis Starowski, a Polish graphic designer, whose works will be compared with the works of Dali through parallel and similarity of their works.

The findings from this comparative methodology of the research will show some important results in which academic researchers, artists, designers and art lovers will get benefit from.

Key Words: Salvador Dali, Francis Storowski, Art and Design, Sürrealism.

Francis Storowski, who was born in 1930, in Krakow had his educated in "painting and graphic design" department of the academy (Alan and Isabella Livingston, 2003, s. 203). After completing his education, Storowski had become a prominent figure especially with his theatre and film posters both in his country and abroad. Alexandre

Alexandre describes Storowski's importance in the world graphic art and especially in his country as the "uncrowned king" (Alexandre, 1976, s. 23). What are the features that distinguish Storowski from other modern poster designer? What kind of a method and language did he use in his works, so that he earned also admirers in other countries? The importance of Storowski's posters emerges from the absurdness, irrationality, and bizarre in his illustrations.

Steven Heller says the language used in Storowski's posters is "surrealistic vocabulary", (Heller and Chwast, 1983, s. 203). While Alan Weill describes the details the artist uses as follows: "In his output, surrealism fallowed upon fantasy, the barogue upon the bizarre, dreams justled with nighmares and chimeras with fantastic animals." (Weill, 1985, s. 324). Francis Storowski and other prominent names of his generation, namely, Jan Lenica, and Roman Cieslewicz employed "irrationality" "dream" and "absurdness", the traits of surrealist art in their poster illustrations. Alan Weill and Szymon Bojko, the art historians known for their works on Polish poster art, define this important three poster artist's period that also include Storowski as "Polish Poster School. Mariusz Knorowski describes "Polish Poster School" period after 1950's as follows: "There was now a provoking game with the wiever's imagination, a grotesque, a psycjological study of the characters accompanying the naïve perceptions characteristic of child's sensitivity." (Knorowski, 1996, s. 324). To the definitions above which I assume to exist also in Storowski's works, Zdzislaw Schubert makes the following additions: "They suggested it trough allusions, sometimes by remote associations, often using irony, paradox and even graphic provocation." (Schubert, 1995, s. 20). Alexandre also explains the close relation of these important members of Polish Poster School art with Surrealism saying; "(they) were baptized with the waters of surrealism." (Alexandre, 1996, s. 324).

Approaches such as "subjective vision, irrationalism, freedom of association and creative intuition", (Aulich and Stvestrova, 1999, s. 39)

that reflect to Storoswki and other "Polish Poster School" members' posters are linked to the era's social and political events. Alexandre explains the negative conditions that persisted during the era of these poster artists as follows:

They became witness of the war, the humiliation and the terror of Hitler's regime at a young age in which experiences and sensations make an indelible impression, and that after the yearned-for "liberation" all hopes for a better and more reasonanle world vanished in the face of an age dominated by death and devil, by suicidal materialistic hybris, by moral degeneration and contempt of human dignity, an age which might easily have an apolyptic end (Alexandre, 1975, s. 40).

The symbolic images and objects in the works of this generation including Storowski became visible through exaggerated body deformations. Meanwhile, dreamlike images with nonsense appearances have become dominant. The human figures in Storowski's poster illusions, and especially images of women, give the impression that they are subjected to fear and violence. Before proceeding with such posters of Storowski and examples, I would first like to focus on Dali's artworks reflecting violence and fear. Later on, I will compare Dali's works with Storowski's graphic illustrations.

Sidra Stich mentions Dali's works as "devestation and displacement", while he describes the deformations in these works as "a decaying or embryonic body, melting watches…vultrous insects, or isolated individual." (Stich, 1990, s. 90. Especially in some of his works Dali, just like Storowski, used symbolic images representing death. Some of these works are: "The Visage of War, 1940", "Atmospheric Skull Sodomizing a Grand Piano, 1934", "Daddy longlegs of Evening…Hope, 1940", "The Temptation of Saint Anthony, 1946" and "Average Atmospherocephalic Bureaucrat in the Act of milking a cranial Harp, 1933." Stich says that the reason of death, fear,

and pessimistic feelings in Dali's works is the First World War and the Spanish civil war. (Stich, 1990, s. 91). Dali's "The Face of War, 1940-41" (attached image) is a works that shows death's close relation to fear. In this work having dominant colours of yellow and orange, a decaying human face is equated to a skull, and the same image is repeated twice in eyes and month. This death that represents the war's face, become more scary and propulsive with the little snakes on the right and left parts of the skull. Robert Descharnes, an art historian on Dali, defined the work in question as "the horrible face of war, its eyes filled with infinite death" and implied that this work is a reflection of Dali's fears during the Second World War and the Spanish civil war. (Descharnes, 1985, s. 96). The same work is defined by another art historian Gilles Neret as follows: "Dali is deplaying optical tricks, employing double and triple images, sometimes multiplying them to infinity." (Neret, 2002, s. 47). Some of Dali's figurative and object works are heavily deformed. We can name such works as fallows: "Invisible Sleeping Woman, Horse, Lion, 1930". "The Endless Enigma, 1938." "Portrait of Picasso, 1947" and "The Temptation of Saint Anthony, 1946." We may well think that fear, individual loneliness, absence, absurdity and pessimism reflected by Dali's, The Face of War and many of his other works is a reflection of war and violence of his time. Indeed, the artist explains the scary effect the Spanish war had on him with the words; "The foreboding of civil war haunted me", (Neret, 2002, s. 45) and confessed that these feelings reflected to his latter artistic life: "A period of asctic rigor and of a quintessential violence of style was going to dominate my thinking and my tormented life." (Neret, 2002, s. 50).

Neret, explains another important subject dominant in Dali's works as follows: "The two motors which drive the supersine artistic mind of Salvadir Dali are first, the libido or sexual instict, and second, the fear of death." (Neret, 2002, s. 47). Dali explains his feelings on sex and death as follows, "for me eroticim must always be ugly, the aestetic always

divine, and death beautiful." (Neret, 2002, s. 17). Dali has also applied deformations on women figures to a different extent. In this respect, in some of his works, certain women figures are transformed into men figures or other forms, in others these figures are presented in meaningful relationships with objects in a symbolical way. For instance, artist's work named, "The anthromorphic Cabinet, 1936" (attached image) is based on the relationship of a humane figure with the drawers of a cabinet. In this work, Dali has multiplied the drawers of a cabinet from the breast of a woman to her abdominal region in various partitions and sizes. The women figure is illustrated sitting laterally on her right hand while her hair covers her face because of her inclination. The left hand of the figure is turned towards the light from the upper right corner of the picture and points at the human crowd there. It is possible to list similar styles of work of the artist such as, "The Burning Giraffe, 1936-37", "Venus de Milo with Drawers, 1936", and "Women with Drawers, 1936". The common feature of Dali's pieces of art above is the ambiguous and interesting affinity of the figure and the objects like the drawers of a cabinet. Due to the "collage" method of the artist, it is possible that the human figures and the non-human symbolic objects institute different meanings. For instance how is it possible to figure out a meaningful outcome from the work of the artist such as The Antromophic Cabinet?

The symbolic drawers of Dali's cabinet are associated with Freud as follows, "…the drawers suggest the obscure recesss of the human mind, in the sense of Freud's conception of the unconscious" (Ades and Michael, 2004, s. 258). Neret also gives support to the above assertions and claims that Dali "borrowed" these symbolic objects from Freud and quotes the comments of Dali on this matter, "… drawers which only psychoanalysis is capable of opening", (Neret, 2002, s. 44). Neret also explains some of the drawers observed in Dali's works could be associated with war and says, "But drawers could also realease a different, nauseating type of smell from a strange kitchen-war." (Neret, 2002, s. 44). It would be appropriate to relate the woman figure and the drawers of the cabinet in Dali's The Antromophic Cabinet work with war and violence. It would be meaningful for the woman figure in this work to blend together with the drawers of the cabinet right in the middle of the streets and to direct her hand towards the people as if begging for help. The women figure with drawers of the cabinet could give the message that she has nothing to give in total destitute.

In majority of his artwork, Dali has usually associated women figures with different objects or animals with the purpose of establishing conceptual images that would raise symbolic meanings. "Rainy Taxi, 1938" (attached images), is another works of Dali which a woman model is placed in a taxi. In this three dimensional work which was exhibited at the first international Surrealist Exposition, Galerie des Beaux-Arts, in Paris in 1938, snails are located on the breast and face of the woman figure. Dali made the surface of this model wet, thus enabling the snails to journey on the woman's body. In this work, a "strange" relationship is established between the woman and the snail that could be interpreted in various ways. While some people can look at this work through sense of humor perspective, some women would consider this to be an unacceptable and insulting behaviour.

The strange and problematic images especially seen in some of Dali's artworks. Supversive connections of women and objects are also observed in the work of other surrealist artists such as Max Ernst and Magritte. Rudolf E. Kvenzli explains the illustration of women just like an object in different forms and images as "male fantasies" (Kvenzli, 1991, s. 18). while Marry Ann Caws mentions the place of the woman concept in Surrealism by saying, "Surrealist woman, problematic and imprisoned, for the other eyes." (Caws 1991, s. 11). Gwen Rauberg claims that the position of the women in Surrealist movement is "dominant" but also "muted" (Rauberg, 1991 s.2) and David Hopkins

holds up the same idea for women and says, "They [Woman] complicated, rather than foreclosed, questions of sexual identy." We know that people and especially women in Dali's and works of other surrealists as well as object figures are presented in a certain "systematized confusion". (Moorhouse, 2001, s. 25). The reason of the unethical and destructive approaches in the artwork of Dali and other artists are due to the fact that war and violence are at extreme points during that period. Therefore we may assume that in the endeavour of reflecting their own psychology, these artists have exploited "irrational", "subvertive" "humorous" and "absurd" images.

The attitudes similar to shocking and unexpected association of women and objects in Dali's and particularly other artists' works are also seen in other works of different artists after 1950's. Neret summarizes this state of affairs by saying, "Dali opened the way for many artists, from Bellmer to Allen Jones, allowing them to play with dolls and transform women into chairs or tables." (Neret, 2004, s. 44).

The "absurd" and "irrational" relationships among figures of people, animals and objects are also seen in some of the works of the modern Polish poster designer Franciszek Starowieyski.

Starowieyski's illustrations in his posters incorporate elements of death, violence, sexuality and fear just like the artwork of Dali. It is possible to make a list of similar works of the artist such as, "Posthumous Customs Gone Amok, 1983", "Sick Man's Prayer for the Night, 1989", "Teresa Desqueyroux, 1964", "Sanatorium Pod Klepsydra, 1973" and " Penderecki, Polish Requiem Homage Victims of Katyn Genocide". The association of sex, violence, death and fear in Dali's works like The Face of War and The Antropomorphic cabinet that we have examined above could be compared with the theatre poster of Starowieyski in "Don Giovanni, 1997" (attached image) and analogous parallel associations could be revealed in this one, too.

In this work, Starowieyski has pictured the lower part of a woman's body while walking and combined the upper part of her body with the skull and the breasts to create a strange and extraordinary figure. In this image also the eyes of the skull are also located in the place of the breasts. Besides, the left foot of the strange and this bizarre image has an animal like quality. This strong illustrative and symbolic work may associate different meanings. It is possible to elucidate the topic in a way that could put a light on the meaning of this work as follows:

Don Juan has a lively character, courage and a sense of humour. Don Juan was a legendry lover who seduced a young girl from a noble family then killed her father in a duel when he sought revenge. Later, Don Juan passed the statue on the fathers' tomb and jokingly invited it to dinner. The haunted statue comes to life and arrives for dinner at the appointed time. The statue shakes Don Juan's hand at which time he is seized in a freezing cold grip and dragged off to Hell, (www.nzopera.com).

Starowieyski has illustrated the life of Don Juan (on whom Giovanni is based) who was a character in the theatretical play interwoven with sex, violence and death in an "absurd" and "irrational" style. Even though the poster illustration of Starowieyski is evaluated in terms of general symbolic meanings, it makes a particular contribution to the meaning of the above theatretical play. We may imagine the reason of death of Don Juan to be based on women, sex, violenece, death and animal insticsts. Starowieyski has dramatized these indications with his own visual interpretation to attach an interesting and shocking quality to the theatre poster. Raymond Vezina claims that the illustrations in most of Starowieyski's posters give impressions of "shocks, evokes laughter, sympathy, disquest and testelessness" and explains the most significant aspect of Starowieyski's works with his words, "he [Starowieyski] created a rich world of wonderful ugliness and frightening beauty, where eroticism thrives in the permutations of different worlds." (Vezina, 2000, s. 51). Starowieyski has presented the opposite and repulsive association of the skul

that represents death and woman, which represents life in a mastering talent. The artist has united both elements in a world of fantasy and surrealist atmosphere in order to bring about a powerful poster. In this reconstructed image beauty, ugliness, violence, love and sex may live together and may exhibit a "visual shock" (Torri, 1992, s. 28). in this way. Dali's works we have analyzed above like The Face of War and The Antropomorphic cabinet may be considered to be in parallel with Starowieyski's poster of Don Gionanni. Dali had illustrated the power of death and violence by recapping the skull in The Face of War. Again, in his work named The Antropomorphic cabinet Dali formed symbolic meanings by fusing the woman with the drawers of a cabinet. The strange appearance of the womand and the drawers in Dali's piece of art as well as the conceptual meanings arising from this image have turned out to be more specific and clear in Starowieyski's Don Gionanni. Even though Starowieyski has illustrated the relationship of death and sex in an "irrational" and "absurd" image through systematic deformation, this work could also indicate various interpretations that could make it "rational" at the same time.

Other than most of his work including deformations, some of Dali's artworks are presented in simple combinations that divulge shocking and suprising images. The artist's work named Rainy Taxi was shown as an example of this. In this work, Dali had placed the snails on the breasts and other body parts of a three dimensional model in order to establish "absurd" meanings in between the woman and the insect. In fact Dali has created an unexpected "magic" in this artistic act. (Wescher, 1968, s. 198-199).

Dali's artwork Rainy Taxi which we assume to be absurd and ambiguous has parallel connotations with Starowieyski'nin "Hedda Gabler, 1997" (attached image). In this work, Starowieyski has illustrated an insect over the breasts of a young woman. In this piece of art where pattern design is outstanding, the scripts about the theatre are placed on the upper left and lower parts of the

poster. The face of the woman in the poster is designed in a dull manner without any element of excitement. The detail that makes the poster interesting and appealing is the positioning of the insect on the breasts of the woman. The spectator will either combine this strange relationship in the poster with a conceptual image or attain definitive information on the theatretical play. In this respect the relationship between the woman in the portrait and the insect is highly ambiguous and could be directed towards many specific meanings. In order for us to get some more hints on the association of the woman-insect, it is possible to summarize the play as follows:

When a selfish, cynical women with a fascination for pistols tires of her marriage to a scholar, she wreaks havoc in the lives of others by attracting the attention of a ne'er-do'well judge and forcing the suicide of a former suitor who had taken up with her friend. When the judge tries to blackmail her into a relationship, she commits suicide instead, (www.littlebluelight).

It is possible to assume that the dull looking woman figure in Starowieyski's poster is Hedda Gabler. In this case, why has Starowieyski drawn an insect on the chest of the play's character? Has he employed this method because he thinks that Hedda Gabler in this play is as worthless and desperate as an insect? This could be interpreted in a different ways by saying that Gabler's inhumane behaviour in the play is much close to the point of animalization. Even though our assessments include close association between the play's main character and the insect, these will not acquire any certainty since we already know the personal interpretation of Starowieyski. In spite of this, we may still consider that Starowieyski froms an ironical and parallel relationship between the woman and the insect. This connection will at least give us a hint for relating the poster and the theatretical play. The woman-insect association in Starowieyski's poster and the relationship of the model and the snail in Dali's work are parallel in terms of the correlation, appearance, implementation and tactic. Both of the

artists have intervened in the woman figures with an external insect. This relationship is realized without any physical deformation in the women's figures in a method of montage and "juxtaposition". In both of these works, the woman figure has attached attractive and appealing quality to the posters.

I, now, would like to discuss Starowski's another poster, Baron Munchausen, 1972, which has direct connection with the works of Salvador Dali.

Starowieyski illustrated a human portrait with various objects and animal figures. The head and forehead of this human figure drawn on the profile is formed by a horse figure, while the eye and the cheeks are formed of a human figure that is looking forward. The mouthpart of this portrait is made of two cut hands (one of the hands holds a gun, and the other holds a sword). The round beard of this figure forms the hair of a woman while the chin is formed by the woman's body (this woman holds on one of her hands the cannon used in war). Besides, the collar of the shirt in this portrait is forming a curtain that could be used in a theatre while the hair at the back of this figure forms a huge money purse. Starowieyski has created a "magical" image by combining such various and different objects and figures. In order to better apprehend this complex poster image, it is possible to summarize the topic of this movie play as follows:

The fantastic tale of a 17th century aristocrat, his talented henchmen and a little girl in their efforts to save a town from defeat by the Turks. Being swallowed by a giant sea-monster, a trip to the moon, a dance with Venus and an escape from the Grim Reaper are only some of the improbable adventures. (www.imdb.com)

In respect to the above-mentioned summary of the movie, we may assume that the portrait's main character in Starowieyski's poster is Baron Munchausen. Starowieyski has illustrated the Baron Munchausen portrait in the poster image with some refences such as the horse, woman, war cannons, arms, and moon, which were presented in the movie. We may argue that Starowieyski's this creative

and justaposed portrait is another version of the artworks of Surrealist Dali. The parallel relationship among the works of Dali and Starowieyski reflect a style where the fundamental figures in a portrait such as the face, eyes, ears, nose, mouth and hair are replaced with different objects and figures. Despite this association, the artists have illustrated these portraits with various intentions in terms of their positions. For instance, the symbolic elements like the woman; gun carriage, arms, curtain and the horse in Starowieyski's Baron Munchausen poster have been presented in the poster for bringing out a visual meaning. This situation is also valid for the drawers of the cabinet and the woman figure in Dali's The Antropomorphic cabinet artwork. The objects and figures used in the works of Starowieyski and Dali present symbolic meanings with their "irrational" and "dream-like" images. Jerzy Karo implies that by presenting symbolic images in a method of "fantasy or facts" (Karo, 1976, s. 60). establishes expressions in the posters while Dawn Ades entails that symbolic images are required for a "utopian society". (Ades, 1984, s. 10). Also, Paul Rond expresses that symbols are transformed into different meanings by the designers with the following words; "the designer is able to manipulate it, alter its meaning, and exploit its visual possibilities." (Rand, 1970, s. 17). This designation of Rand is in particular justifiable for Starowieyski's poster work, Hedda Gabler. The artist has symbolized the relationship of the insect and the woman in this work and thus asked the spectator to establish this association. Finally, Marta Stlvestrova and James Aulich mention that Starowieyski's posters are based on "metaphors and sembols" in their research on East European poster art. (Stlvestrova and Aulich, 1999, s. 57).

The women and men figures in Starowieyski's works are described to be "tormented and eviscenated bodies…recurrent visions of ruin, deat and deliquescence". Starowieyski makes the following defense against tendencies of "horror, cruelty, some demonic expressions, magic, kabbalah and masochism" (Starowieyski, 1999, s. 48). that

are claimed to be present in his art and says, "My figures have wonderful dreams, noble gestures. I dream of a perfect and ideal art." (Alexendre, 1980, s. 26). Alain Weill, describes Starowieyski as "the fantasy surrealist" due to the unexpected and surprising deformations in the poster images of the artist while Zdzislaw Schubert argues that there are "surrealist connotations" in Starowieyski's images. (Schubert, 1996, s. 40). As a matter of fact, we may consider the elements of "connotations" in Starowieyski's work with the "weird compositions of human body parts and animal skull, completed with wing like structures," in Dali's work. There is no doubt that the poster illustrations in Starowieyski are not the figures and objects we are used to in daily life. The artist presents "magic" images to the spectator just like in Hedda Gabler and Baron Munchausen by presenting the characters in the film or theatre with extraordinary qualities and additional imaginative elements. Actually, Starowieyski presents these imaginative figures in a certain "rational intepration" (Knorowski, 1996, s. 53). by enabling us to establish a certain association between the poster image and the film or theatretical play. Another parallel relation between the artwork of Starowieyski and Dali is the absurd figures of the images, which have imaginative and extraordinary appearances. Marianne Ouesterreicher-Mollow mentions that Freud has contributed to the placement of the language of dreams at the centre of the artwork of Dali and other surrealists. (Ouesterreicher-Mollow, 1979, s. 14). The interest of Dali and other surrealists with dream and the subconscious is in relation with this fundamental assumption of Freud; "The interpretation of dreams is the royal road to a knowledge of the uncouncious activities of the mind." (Freud, 1967, s. 608). As I had already stated that Freud had stated that the surrealist work of Dali and other surrealists are distant from his scientific enterprise. Finally Freud had expressed the following on this matter, "in classic paintings, I look for the sub-concious-in surrealist paintings, for the conscious." (Maddox, 1979, s. 72). Despite

Freud's negative approach towards the Surrealists, the interest of the artists in this movement on especially dreams and the subconscious has created an effect of "the creative power of imagination" in this movement. (Fontana, 1994, s. 13). We may particularly see this effect as an outcome in dream's "absurd encounters and transformations" and "its paradoxical combinations". (Schmeller, 1980, s. 9).

Moreover, Moddox considers his approach towards Dali's works in a way of "translating hallucinations and dreams into a concrete reality", (Schmeller, 1989, s. 44). and John Barnicat implies Dali's attitude that could be described as "to allow the uncounscious mind to produce images illogically" as a conscious activity. (Barnicoat, 1985, s. 161). In this respect, we may advocate that the images that Dali has formed with a "paranoiac-critical" method and which reflect the subconscious are in fact "illogical" images. It is possible to see "the shock, mystery and surprise" (Dali, 1974, s. 145) effects that the images and objects generate in Dali's works in the posters such as Starowieyski's Don Gionanni, which we have analyzed it earlier. On the other hand, it is also possible to come across the expressions of ideas in Starowieyski's poster images in Dali's "paranoiac-critical" type of work. The significance of the ideas and expressions that are presented in Dali's works could be described as follows: "The idea has always been the most significant thing than not the technique." (Dali, 1974, s. 163). The concepts and ideas in the posters of Starowieyski are naturally required for establishing communication. In this case, the obscure "idea" observed in Dali's works are presented in "irrational" and "absurd" expressions consciously.

Dali's implication on today's modern poster and commercial arts has not only instituted merely an indirect but sometimes direct interaction. David Sylvester claims that the "fantasy" images that Dali has attained in his work are influential in today's "commercial art". (Sylvester, 1992, s. 20). For instance the artist has designed the book cover of

Carles Fages de Climent's book named 'Les Bruixes de LIers' during the commencement of his artistry and also prepared commercial illustrations for Spanish magazines such as "Espana" and "Alter". (Dali, 2004, s. 471). Against the criticizations that Dali's artwork was used in business world, he responds with the following explanation and says, "it is not true...commerce has come to Dali, the dealers have been Dalified". (Gomez de la Serna, 1978, s. 34). The founder of Surrealist movement, Breton makes the subsequent assessment on Dali's work related with the business life; "…from 1936 onwords has had no interest whatsoever for surrealism." (Breton, 1965, s. 76).

The most important reason why Dali's artwork is used in illustrations in various posters, commercials and magazines in the business world is due to the "various inteprations" of the images in such work. The imaginative images of the artist were used in Shirley Temple's election campaign in California. (Novum, 2004, s. 6). His other works like "Café de Chiritas, 1943, "Mad Tristan, 1973", and "Sentimental Colloguy, 1944" ornamented the walls of a theatretical play. (Neret, 2004, s. 44). In addition to these, for the advertising agency named Cecil & Presbey, Dali prepared several commercial illustrations for the famous Bryan Nylon Hosiery brand. (Graphis, 1947, Vol, 3. s. 88). In the commercial illustrative artwork named Chen Yu (attached image) for promoting lipsick and nail polish, Dali has illustrated the hand of a woman right in the middle of scenery. The red polish on the woman's nails in the image is associated with the color of the product located at the bottom of the commercial. Dali has placed the normal sized scenery and the people at the lower part of the illustration, which is in conflict with the greater sized hand of the woman in this "irrational" world. The poster illustration named "The Antivenereal disease Campaign" (attached image) and dated 1942, is an artwork suitable to the "paranoiac-critical" sample, which he developed within the surrealism movement. In this work, the artist has placed a man soldier figure right at the forefront

and two women at the background. However, the head parts of the two women are represented with the eyes of the skull that indicates death while some part of the legs of these figures are located at the teeth of this skull.

I may conclude that Dali used his surrealist artworks both for the sake of art and also for images in advertisings, magazine illustrations and posters. At the same time contemporaray poster designers like Starowieyski also used surrealist illustrations in his poster in order to shock and get attention of the public. To sum up, Dali's "irrational", "obcure", "absurd" and "dream" type of surrealist works are in parallel with Starowieyski illustrations, which were done for the design communicat.

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New Media Art: Traditional Art Branches, a Holistic Approach To Addressing, New Fusion

Engin GUNEY

Abstract

In the research, art, remarkable with dynamic structure and continuous change, orientation with the developing new media technologies being examined. Artists exhibited searches with this new existence and expression field, on the relationship between new media and art research reveals the necessity of doing. In this context, review of the literature such as new media art, contemporary art, digital art, multimedia art subjects concentrating on. Literature review starting research, has ended with analysis and detections.

Today, computers, internet and mobile technologies are located between the sine qua non of our lives. The development and spread of these technologies on a world scale has lead to quite significant and dramatic change.The younger population, integrated with technology, is indicated now consepts such as "born digital", "digital native", "digital generation", "touch", "network society". Today's technology that creates the own ecology, causes humans to develop a new relationship forms with the environment.

New media technologies effects that is the cause on cultural transformation,also is observerd in art. Art is being changed with interactive communication model, gives the answer, new expression, the use of new materials and new form guest. Thus, broadening the field with a multi-disciplinary understanding. Multi-disciplinary understanding, thriving with new media, sub-disciplines art and scienc, collects together, the provides realization of hybrid formation.

Research, science, art and technology is a combination of education, concluded that the widespread adoption of reached the necessary environment;claimed that In universities the new media departments the dissemination of the required.

Introduction

New media, emerging with the development of computer technology; brings a programmable location at media as a result of converted common values to be digitalization old media formats through the use of computers; makes it possible interactive communication; easy access to data, making changes; such as executing a combination many operations facilities providing users; is a concept that represents the communication media and tools. New media technologies lead to many changes in our perception, our state of mind, see format.

Computer, internet and mobile technologies with the popularization has differentiated the concepts of space and time, the new virtual platform has enables interactive communication on a world scale. 20 years ago, many not being able to, today easily process very well such as communicate instantly with any point of the world, teleconferences, before you go anywhere in more than one place must be as the representation. Technological advances that people offering new horizons, has influenced art at the same parallel. It can be said that, art, people at the highest level of expression and self-implementation field, is affected by the new media technology, a natural consequence of the relationship between the technology and art.

New media Technologies, today's art environment, creates differences in the production, distribution and publishing the image. New images produced in the virtual environment cause the formation of the art experience that is infinitely replicable-interchangeable-treateable. Works that viewer adds in to the project and require joint action, creates with new technological equipment and software. Computer technology provides feedback of work by observe and save the audience what reaction in

a tangible way, with software. Using a combination of different art branches, these are bundled with new technologies. Today, frequently encounteres artists-designers, computer programmer, the engineers that is foundation equipment makes it necessary to work together to provide examples. Most of the projects that intersection new media technologies and art, processes that teamwork requires, experience. Complex investigations that is being evaluated within the scope of new media art, studies are underway by a team that is generated from the experts in the field of different disciplines. Artistic process becomes regulations that step away from that random, account, predesigned, don't give room for error. "The art of today, return from works arepresents a complete aesthetic, to producing information and communication field creator action. Artists, focuses on the process rather than result and evaluates art working creation as an experimental and evolutionary process" (Yücel, 2012: 83). Studies, constantly changing character with stimulants from the outside breaks all the balances with time dimension and interactive communication model. Interface, meeting point between the audience and work, is effective change in the relations, roles and identities between the artist and the audience. Completely simülatif world can be generated by new types of forms. Virtual exhibitions are carried out with a non-object art idea via smulating. "According to Manovich, traditional aesthetic has separated branches such as painting, sculpture. Digital technology has eliminated difference between photos, pictures, movies, animation and "multimedia document" has been adopted as a new holistic standards" (Alioğlu, 2011: 115).

New Media Art

Within the framework of new media art; there are many application format different title expressed in such as digital art, digital performance, digital installations, digital video and animation, digital art, software art, sculpture, algorithmic data art, network art, activist art, multimedia art, robotic art. Most of the time, studies are described with more

than one of stated classifications. Namely, digital installation at the same time is identified as the robotic art or multimedia art.

"None of the art form not only can not be independent flourished in the sealed environment both also cannot be evaluated totally disconnected in predecessor formats. Although digitalized age seems as represent a break, prior to the artistic expression that interested in digital technology, applications that prvides its development is met" (Çuhacı, 2007: 29). Installations is a method of artistic expression that actually better than before the digital art had been used today's literally. It means, particularly is located in contemporary art or conceptual art. Especially today, installation art is in tight relationship with technology. Viewer's active participation, fiction is permanent and fixed rather than temporary, were seen special features in artistic work, prior to the development of new media technologies. In addition to these cases, new media opportunities offers different areas of daily life to discover hitherto unknown worlds with created virtual environment. Digitalisation provides new environments to postmodern period resulting in new insights such as performance, installation, happening. In this context, it can be said that conceptual art was taken one step further with digitalisation. "Performing artists usually includes digital technologies in the works of their own in the same way installation artists. The technological advances expanded their artist palettes andthe possibility of a more precise control over their performance" (Wans, 2006: 17).
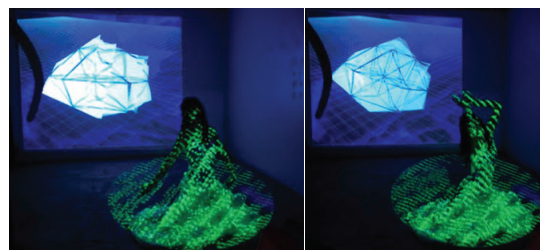
Edvard Ruiz, Mina Davidovich, Dijital Performance, (Ruiz,2011,web)

Edward Ruiz and Mina Davidovich's work, computer software is being used; display a multi-disciplinary approachas digital image that is

associated with the video demo on-screen and music (sound vibrations) rebound on the Mina Davidovich's dance performance.

Variation of the relationship between audience- art work, artist-art work and artist-audience becomes apparent with the use of new media opportunities. Due to the fact that increasingly complex systems that provide interaction, in addition to aesthetic experience, aspects raised encourage artistic production, new lead foundationsof trace form a new way in new media art.
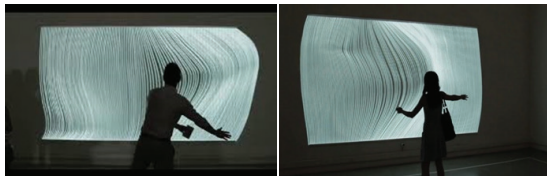
A, Cuppetelli, C. Mendoza, "Nervous Structure", Digital Installation (Mendoza - Cuppetelli, 2012: web).

Owing to the fact that digital installation and digital performance studies used together sound, image and text, namely exhibit a multi-disciplinary structure, studies demonstrates us, they can be evaluated as "multimedia art". In this context, can be said, new media technologies combining disciplines comes into a catalys as both a tool and an environment.

Three-dimensional kinetic studies, reacts the viewer's movements thanks to the new hardware and software, becomes an interactive structure. Sculpture-stick method and presentation many change takes place thanks to new technologies. With old materials and methods production is not possible, complex art works can be made. robotic studies that are used participant feedback hardware such as sensor, computer, camera, and software, digital studies that in a virtual environment can be made to the desired changes and exhibited, Mechatronics" studies that change format with audience ontological evaluation is not possible with the understanding of classical art (Erden, vd., 2011: 50). New projects that clad in a multi-disciplinary structure not need any category placement. Because technology, science and art meet poin, the notion of research comes to the fore.

Marcelli Antunez Roca that works with Robot and body's technological extension, evaluates robotik art as a unique qualified; advocates need to change art and cultural perspectives (Wilson, 2002: 554).
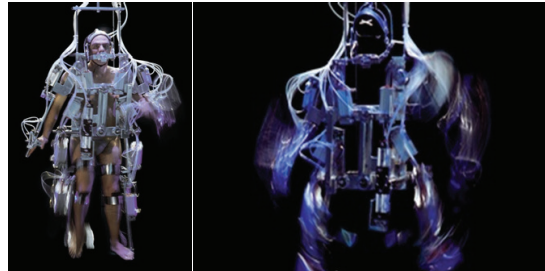
Marcelli Antunez Roca, "Requiem", Pnömatik Robot, (1999) (Roca,1999,web)

People surrounding the robot, as an external skeleton controlling the movements of the body. Robot with the metal supports on top does't make connection to the ground, hangs in the air. Study area thanks to eight sensor the robot is activated by the audience. Each of these sensors ushers robot movements and the transactions the influence of participants is became increasingly more complex.

Artists who product as using new media technologies, support according to the workspace such as robotics and genetics scientist, engineers who experts in the different areas, software experts etc. Roca, "Requiem" at the interactive robotic work, undertook technical design Roland Olbeter, technical director Ramon Rey, software has created the Joan Carles Bonet. Helmet and hands made by Christian Kohn, James Saully technical assistant, Patricia Bofill, Sandra Port served as assistant producer.The producers are Marcelli Antunez Roca and Begona Egurbide (Roca, 1999: web).

In new media art can be observed, combination of different branches of the arts and sciences is used and this is combined with new technologies. Engineers, designers, computer programmer are becoming necessary work together in new art activities. Systems that provides Interaction, increasingly complex in new media art, in addition to the aesthetic experience, promote artistic production aspects raises, foundations of trace opens a new path. "Logo", designed according

to the two-dimensional coordinates system as opposed to, in today's world, three dimensional design of the timeare involved. Four dimensional logo work that continuously moving, shape- shifter, isn't classified according to the prior to the new media art conception.

Anton Stankowski, "Deutsche Bankasının Kinetik Logosu" Dijital Heykel (Vsinjic, 2011: web)

Programmable kinetic sculpture are also produced, thanks to new technology. Deutsche Bank's logo reveals multi-disciplinary structure of new media art. This logo is three dimensional. İt moves and changes the format with software. Parts consisting of triangle acts up-down, changes angles and different impressions platform creates with reflected light games. Go to show the changing role of contemporary art and when it gets the point.

When art leaves branches such as painting, sculpture, music, theater, dance, digital technologies provides studies that is done with combining art branches multidisciplinary approach. Digital Technologies has adapt that will create a new fusion of disciplines, images, text, and audio information covering with all aspects. Nowadays different disciplines together and used a large number of combination art productions, the effects of new technology can be seen intensively.

The Result

Today's changes, understanding differences on between generation analysis of the method is related to grasp new technologies impact human, community, culture. New media technologies, are evaluated not only a tool but also impact on culture, communication environment. Computers and mobile technologies for new generation that born and growing in the digital age, have been become indispensable in life. Today's technology, creates the own ecology, develops new relationship forms with the natural environment. This situation impacts on art becomes apparent every day.

In digital art works is seen that, aesthetic sensitivity originality and creativity isn't enough, artist performs projects with teams of scientists most of the time, in new media art. In this way it is concluded that the new quest is based on synergy that requires a collective workspace advances through new contexts drive away With new media art that different disciplines are used together and a large number of combination, disappears determinism, art discusses a holistic approach.unlike traditional branches of art such as painting and sculpture. In this context, it can be said that structures that melt same pot science, art and technology associate with the formation of new cultural forms, must widespread educational environments. It can be seen that in universities our country is built new media departments.

It is thought that it is necessary, If we want to take advantage maximum level facilities of new media and we want to sign projects that exhibitions progressive attitude, We have to think together science and art,and we need to stick together all the necessarry disciplines.

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A SEMANTIC ANALYSIS OF THE ILLUSTRATIONS USED IN THE STORY BOOKS PREPARED FOR PRE-SCHOOL CHILDREN

Gökçe ARİFOĞLU

Tarık YAZAR

Abstract

Story books have an important role in the lives of pre-school children. Stories draw the attention of children to a great extent especially during pre-school and primary school years. Mysteriousness, fantastic events, adventures of the stories with a plot of victory for good people most of the time make the stories interesting for children. In other words, stories offer a world which is close to the world of children. Illustrations within story books are influential for visual accumulation of the child in pre-school years.

Pre-school period is of importance for the development of the child as it serves as starting point for education process. Education of the child starts within the family. It goes on with closer milieu, school and business life. The behaviors and skills acquired by the child shape his/her life. Main objective of education is to educate individuals who are capable of listening, thinking straight, interpreting, producing knowledge, solving problems and expressing oneself. This depends on a proper, nice and effective way of using language. In this sense, semantic science (Semiotics) is a field covering the process of systematical examination of all factors having an effect on sign interpretation, production or comprehension. Semantic analysis of illustrations in story books is covered within the scope of the study.

Main purpose of the study is to determine the effect of illustrations within story books prepared for pre-school children on the level of their creativity. By semantic analysis, the aim was to make recommendation for better products. To this end, an evaluation form with 17 items was used.

9 story books for children with illustrations were examined (SB1-SB9). Based on pre-school period story books evaluation scale, the findings were interpreted by 10 academicians who were Faculty Members, Pre-school Teachers, Pedagogues and an Illustrator. Universe of the study covers pre-school period story books with copyrights published between the years 2011-2014 designed for 4,5-5 years old children. 3 books were selected from bestsellers. 3 books were selected from those which were written in another language but translated into Turkish. 3 were selected from the domestic books. 9 story books in total comprised the sample of the study.

It was seen after the semantic analysis of the illustrations that while some of the books had sufficient principles and elements of design, the others had certain lacks. This caused illustrations to have weakness in terms of visuality and expression. Story books prepared for pre-school children should be designed in such way that they will improve their creativity and perceptions Illustrators and publishers should pay attention to these aspects.

Findings of the study indicated that some story books prepared for pre-school children are sufficient while some are partially sufficient. The results showed that in the preparation of aforementioned story books, developmental stages of pre-school children, who are the target audience, are mostly ignored.

Based on semantic analysis, in order for story books prepared for pre-school children to be beneficial and to meet the objectives, age groups of children should be taken into account, their perception levels should be considered, illustrations in the books should carry the right messages, the books should not cover elements without any purpose of information, illustrations should be coherent with each other based on content integrity, illustrations should improve and train the creativity of children, there should be a relationship between text and writing and there should be aesthetic concern as well.

Keywords: Pre-school Story Books, Story Book Visuals, Story Book Analysis, Semantic Analysis, Semiotics, Story Book.

Introduction

Stories and novels enrich limited experiences of children. They enable children to think over various types of people. Stories clarify children's standards of judgements which they develop in time. Thus, stories make it easier for children to adapt to social and cultural environment where they live to a great extent. Moreover, stories and novels facilitates the way children know the people in their country with their histories. Furthermore, they provide information and point of view towards people living on other continents and in other countries. The importance of stories and novels in developing a habit and taste of reading should be indicated because they make the most of the leisure time as well (Oğuzkan,1997: 35).

In recent times, scientists and educators conducted studies revealing the qualifications of children's literature. It is possible to say that there is an effort to draw attention to this area. To Taşdemir (2005), "there are only a limited number of studies conducted in Turkey. Such studies often concentrate on course books and limited dimensions of books such as content, graphical design, visual elements and design".

No study regarding the analysis of communication in story books prepared for pre- school education was detected. Therefore, this study was conducted in order to eliminate a deficiency for all people who are interested in child development and education as well as evaluation of books based on relevant criteria. To this end, re-analysis of visuals, which are prepared under the discipline of Semiotics, was deemed necessary. A literature review was conducted regarding semiotics. New recommendations are given in the light of the basic principles of semiotics and semantics.

Problem

It is believed that if illustrations in story books which address pre-school children are prepared by non-expert people, this would result in negativities for children during their education. The main problem of this study is the question, "what types of visuals should there be in aforementioned story books in order for illustrations to contribute better to children's education and to improve their creativity in terms of semantics?".

Sub-problems

1. What is the highest level of delivering a message semantically by the illustrations prepared for children in story books designed for pre-school children and given in the range of SB1-SB9?

2. What is the highest level of understanding the illustrations in the same way by children from different countries in story books designed for pre-school children and given in the range of SB1-SB9?

3. What are the levels of understanding these illustrations, which are designed for pre- school children and given in the range SB1-SB9, by children of different ages?

4. What are the levels of understanding the illustrations, which are designed for pre-school children and given in the range SB1-SB9, without written explanations?

5. What are the levels of elements, which are non-relevant in conveying information, in illustrations which are designed for pre-school children and given in the range SB1-SB9?

6. What is the level of logic in the use of structural elements which are common in all the illustrations of the story books and designed for pre-school children in the range of SB1- SB9?

7. What is the level of consistency between the illustrations and text of the story books which are

designed for pre-school children of the books given in the range SB1-SB9 in a way which disrupts cohesion?

8. What is the level of cohesion in structural elements of illustrations with each other and as a whole in the story books which are designed for pre-school children given in the range SB1-SB9?

9. Is there a semantic coherence of continuity in all the illustrations of the books designed for pre-school children and given in the range SB1-MK?

10. What is the level of simplicity and plainness according the age group and the use of details as much as needed in design of the story books prepared for pre-school children given in the range SB1-SB9?

11. What is the level of coherence in illustrations in providing uninterrupted transitions for one's eye while staring at different pictures in the story books designed from pre-school children given in the range SB1-SB9?

12. What is the level of variety and vividness of the colors used in the illustrations so as to draw the attention of the child in the story books designed for pre-school children given in the range SB1-SB9?

13. What is the capacity of the illustrations in relation to improvisation and training of imagination as a part of the text in the story books designed for pre-school children given in the range SB1-SB9?

14. What is the level of literal meaning in illustrations in story books designed for pre-school children given in the range SB1-SB9?

15. What is the level of connotations in illustrations in story books designed for pre-school children given in the range SB1-SB9?

16. What is level of consistency between the illustrations about the text and child's development and perception in the story book designed for pre-school children given in the range SB1-SB9?

17. What is the level of simplicity and readability of the texts in the story books designed for pre-school children given in the range SB1-SB9?

Purpose of the Study

There are two main purposes of this study;

The first one is conducting a semantic analysis of the illustrations in the story books designed for pre-school children and specifying how they can be more effective.

The second one is conducting a semiotic analysis by revealing the influence of illustrations in the story books designed for pre-school children on their creativity and perceptions, and offering recommendations to design better story books for children.

The Importance and Vitality of Pre-School Education

Considering whole life of human beings, certain periods seems more critical by physiological and physical developments. Pre-school period which covers the years between the ages of 0 and 6 is one of the most critical periods in one's life since it has an influence on the formation of personality, characterization, adopting and improving basic information, skills and habits. Achieving the highest level of mental quality and capacity depends on the education to be received. Many previous studies show an analogy between pre-school education and mental development. Pre-school education period is indeed a preparation for real life. Children in the phase start to know, comprehend, and inquire their environments through perceptions, thinking and formation processes. With such skills, a strong foundation is laid for the future periods.

Visual Perception

To Erder, we are constantly bombarded by messages as soon as we open our eyes. However, unnecessary information is sorted out thanks to control of neurons. Pieces of information which stimulate our attention, give pleasure and are necessary are selected and sent to the brain and memory to be evaluated. Brain processes the incoming information and makes sense. Perceiving refers to the process of being aware after the pieces of information collected through the stimulation of our senses which are processed in the brain. Seeing refers to the evaluation of visual data by brain through stimulation of the eye visually in the presence of a light source.

Our senses receive the external stimulations and transfer them to the relevant center in the brain through neurons. This is called sensation. However, visual perception and interpreting do not remain in this way for us, instead, it keeps developing in the brain. Each past experience guides the present day for us. Visual perception has an important role in plastic arts education. The objects and places we see every day in nature yield to different formations when they are re- assessed and interpreted. When a tree we pass by every day is painted by an artist, the reaction we give to that painting is astonishing. This is because, tree figure is re-interpreted by a second person's view. The difference is the result of the difference stemming from visual perception.

The Relationship Between Semiotics and Semantics

Semiotics aims at decoding semantic universe: systematization and revelation of abstract situations such as formation of meaning, creating a meaning, making sense of something are the first things that come to mind (Günay, 2002: 186). "Making sense of life by making sense of symbols is easier. Symbolic contents are in mutual communication. They both

have different tasks. Another important distinction is signifier/signified. Words are signifiers since they refer to something. A signifier has two aspects: One is the sound image which is called signifier. The sound image coming out of our mouths when we say "dog" is signifier. The concept of dog it refers to is signified (Moran, 2005: 190).

The sign is in a network of connections and oppositions with other signs which defines and specifies itself. The meaning of signs is attached both in the construction and as a result of the connection between other signs. The purpose of visual communication is to be perceived and comprehended. Therefore, it uses the principles and rules of semiotics. A sign used in visual communication (signifier) can only transfer meaning if it creates a difference in our minds when we envisage an object or a concept (signifier). Everything which connotes a certain thing and enables communication without being the actual thing is a sign. A sign, which is incapable of creating an object, phenomenon or a concept (signified) in our minds, partially fails transferring meaning. Each sign differs in its purpose of use and the meanings attached to that sign:

Natural Signs; they are based on external reality or connections in nature, cause-and-effect relationship between phenomena. They can be perceived directly.

For instance, smoke is the sign of fire. Cloud is the sign of rain. Frowning refers to anger. Artificial Signs; social signs which are functional in transferring a meaning and building a communication. These are divided into two as well:

Reflective Signs; They are the signs reflecting the reality in such a way that it gives the impression of similarity. They are man-made. For instance, photography, painting, drawing, video and audio records…

Nominal Signs; They are the signs based on implicit social agreements. The value of the symbol gains reality within a certain cultural framework. For instance, linguistic signs, traffic signs and lights, warning signals…

To Saussure, the mutual relationship between the signifier and the signified is called signification. This concept, which is quite important, is called anlamlama in Turkish language.

Guiraud asserts that signification refers to a serial of mental procedures connecting an object, an existence, a concept or a movement to a sign which can envisage them in the mind. A cloud is the symbol of rain. The word "horse" is the symbol of animal. Psychologists call the symbols "stimulus". The influence of the stimulus on the organism evokes the image of another stimulus in the mind. Cloud evokes the image of rain while word evokes the image of an existence.

When we hear the word "fish", a concept of fish evokes in our minds. This concept conforms to none of the real fish or objects. This concept does not display the fish as an individual. It refers to the class of fish. However, if fish is in front of us visually as an instant, the reference becomes an unhealthy one. The reference which it represents conceptually changes.

Design of Story Books and Their Influence on Creativity Development

To Turla, the child whose age is between 4 and 6, adopts planning skills for the first time in terms of creativity. They really like planning the games and tasks they already know. They learn what is wrong and right thanks to their curiosity. They make associations between incidents even if they do not understand the reasons behind the associations. They try many roles in their imaginative games. They are aware of the feelings and opinions of other people at these ages. They start to think about how their behaviors influence others. They may develop their self-confidence in this period (2004).

Perception levels of the children, who gradually learn themselves and their environment, develop as well. The auxiliary or educational materials with which children interact support this development on the right level. One of the most important stimulants for mental, emotional and social developments of children is books. Either with or without texts, story books prepared for children are materials influencing their creativities.

Books with prominent visuality are important for pre-school children whose literacy skills are not formed yet. This is because these printed materials, where they encounter pictures or illustrations, descriptions through drawing, draw their attention more. They try to create a cause-and-effect relationship through visuals. Therefore, illogical or unheeded descriptions have a negative influence on perception developments of children. These materials should be prepared delicately from drawing types to selected colors. In addition, printing quality of these products should be high and they should be designed in such a way that they enable children to have fun.

There is a cognitive development aimed for the child accompanied by a sense of aesthetics in line with it. The interest in visual materials which starts at an early age made it almost a necessity that these materials which are used should conform to certain criteria. The child is expected to see what s/he stares at and perceive what s/he sees. Therefore, the symbols which constitute visual alphabet of the books should have certain design criteria in order to ensure visual communication. Basic design elements and principles constitute the building blocks of visual communication as a whole.

Picture Story Books in Terms of Content and Illustration

To Bilgin, one of the elements which will contribute to modern education in raising considerate and sensitive people is picture story books. Pictures will create a visual education environment for children and improve their skills of thinking through senses (Sever,2003). Thanks to picture story books, children develop their various perceptions. Children notice different figures, the differences between figures and the locations of figures thanks to their visual perceptions. While expressing an opinion about the pictures they see, they can build a cause-and-effect relationship through visuals. They start to use thinking skills in cognitive terms. Since children develop visual perception before audial perception, picture story books enrich the perception of the child, and develop their thinking skills.

Pictures in children's books enable them to see what is told. Furthermore, they summarize the content of stories and tales through lines. Pictures improving visual perception increase comprehension levels of children. After reading a story or a novel, the sum, themes and message of the story should be deduced as a whole. However, if sensory perceptions and thinking skills are not developed, this becomes something difficult to achieve. The child will stick to unperceived series of events and cannot comprehend the connections between events. In this sense, visual arts should be heavily covered in education (İpşiroğlu,2000).

Method

Descriptive analysis method was employed in the study. Initially, books and articles as well as sources from electronic environment were analyzed through literature review. This study is an attempt to reveal a semantic analysis of visuals in story books designed for pre- school children in the light of expert views. A literature review was conducted by the researcher in order to make a semantic analysis of visuals in story books designed for pre-school children and an evaluation scale was also prepared. Evaluation scale was reviewed by two faculty members who are experts in the field. To this end, an "Expert Evaluation Scale Form" was used. Necessary corrections were made and content validity of data collection tool was ensured through expert evaluation. At the end of the study, 17 items were determined in order to make a semantic analysis of visuals in story books designed for pre-school children (See Appendix 1). For each criterion, experts were asked to mark book visuals from 1 to 5. The mean score of 10 experts for a story book and the visuals in it, which were evaluated based on 17-item criteria, gives us the score of that book and therefore the visuals within it.

The universe of the research covers copyrighted story books designed for pre-school children aged 4-5.5 between the years 2011 and 2014. Considering the research problem and the sources of the researcher, books to be analyzed for 4-5.5 age group were determined taking into account books illustrated with different methods, books from different publishing houses, best-sellers, local books, story books translated into Turkish, and story books which are considered good or bad in terms of the relationship between illustrations and main text. Of these, those which were considered to contribute significant dimensions to the evaluation were included in the study. 3 books were selected from best-sellers, 3 were selected from books translated into Turkish and 3 were selected from local books. 9 books in total made up the sample of the study. At the end of the relevant literature review, conceptual framework of the study was determined. "Evaluation Scale" was prepared in order to collect necessary data. An evaluation form with 17 items developed to evaluate visuals in story books designed for pre-school period semantically

was employed on 9 picture story books which resulted in numerical data.

Conceptual framework of the research was carried out by reviewing the relevant literature. "Likert evaluation scale" was prepared in order to collect the necessary data. For each expert, a file was prepared containing a copy of 1st form and 9 copies of 2nd form. These ten files were submitted to experts with randomly-selected story books which were labelled from SB1 to SB9. 17 tables were prepared for each sub-question. In these tables, data from Likert Evaluation Scale were input and mean scores were calculated. Afterwards, a table showing the General Mean Scores of 9 Different Story Books in the Light of Expert Views was prepared. In this table, arithmetic mean of general evaluation of each researcher regarding story books ranging from SB1 to SB9 was calculated. In this way, total data which will constitute the conclusion of the study was obtained. Books were not evaluated according to their lists. They were listed and numbered neutrally (Story Book MK) from SB1 to SB9. 5 point Likert Type Scale covering 17 items was employed to obtain numerical data.

For each criterion, experts were asked to mark book visuals from 1 to 5. Each visual was evaluated by 17 items and 10 experts. Mean score of 10 experts gives us the general score of that book. General scoring of the evaluation regarding pre-school period books was 5 while the lowest score was 1 and the highest score was 5. The range between 0 and 1.80 was considered "highly disqualified"; 1.81 and 2.60 was considered "disqualified"; 2.61 and 3.40 was considered "partially qualified", 3.41 and 4.20 was considered "qualified" and 4.21 and 5 was considered "highly qualified".

Findings are presented in the form of tables. They were also interpreted by the researcher. Findings were interpreted based on the expert answers regarding story books in response to sub-questions. After semantic analysis of the visuals in story books was carried out in accordance with expert views, a general evaluation was made in Table 1. In

this evaluation, as stated above, the lowest score for each question was 1 while the highest score was 5. The total of the 17 items from the evaluation scale in accordance with expert views is given in Table

1 as follows: the range of 1-16=1 refers to "highly disqualified", 17-33=2 refers to "disqualified", 34-50=3 refers to "partially qualified", 51-67 = 4 refers to "qualified" and 68- 85 = 5 refers to "highly qualified". From each story book numbered from SB1 to SB9, two pages were randomly selected and photocopied (left and right pages of the book were taken as a whole). Axes and proportions of the same visuals were determined. With their sketches, semantic analysis was carried out. While making evaluations, each book was evaluated according to its category, that is, 3 best-sellers, 3 Turkish translated books and 3 local books were analyzed within their own groups. According to criteria, 9 pre-school story books were evaluated and scored by 10 experts as highly disqualified, disqualified, partially qualified, qualified and highly qualified.

Findings and Interpretations

In order to conduct semantic analysis of the illustrations in story books designed for pre- school children from 9 Story Books in the range of SB1-SB9, evaluations were made by 10 (ten) different experts. There were 1 Professor Doctor (Faculty of Education Department of Fine Arts Education), 1 Associate Doctor (Faculty of Fine Arts Department of Visual Communication Design), 1 Assistant Professor (Faculty of Fine Arts Department of Visual Communication Design), 5 Pre-School Teachers, 1 Pedagogue (Faculty of Education Department of Educational Sciences) and an illustrator.

Findings obtained in the study were given in tables under 17 titles. Results were briefly discussed. Afterwards, Table 1 below was created to demonstrate 9 different story books given in the range of SB1-SB9 with the mean scores they received from experts. Relevant explanations and interpretations were also added.

Evaluative expressions	SB1	SB2	SB3	SB4	SB5	SB6	SB7	SB8	SB9	Gen
18. Visuals designed for children convey the message well semantically.	3,8	3,7	3,8	4,3	4,9	3,4	3,7	3,9	4,2	3,96
19. Children from different countries can understand these visuals in the same way.	4,2	3,7	3,6	3,9	4,9	3,5	3,7	3,9	3,9	3,92
20. These visuals can be comprehended by children from different age groups.	4,3	3,6	3,6	3,9	4,6	3,5	3,6	3,7	4,1	3,87
21. The meanings of visuals can be guessed without the text.	3,9	3,7	3,3	3,9	4,7	3,6	3,9	3,4	4,2	3,84
22. Visuals do not cover elements which are non-relevant to communication of information.	3,9	3,7	3,6	3,7	4,3	3,4	3,9	4,0	4,3	3,86
23. The use of structural elements in all the visuals is logical.	4,1	4,0	3,6	3,9	4,3	3,2	3,8	3,5	4,1	3,83
24. The text and the visuals are consistent with each other within a coherence.	4,0	3,9	3,9	4,0	4,4	3,4	3,7	4,2	4,0	3,94
25. All the formal elements in the visuals and the relationships between them are consistent.	4,0	3,8	3,5	3,8	4,4	3,3	3,9	3,9	4,3	3,87
26. There is a semantic consistency between visuals in all the pages in terms of continuity.	4,0	3,9	3,7	4,0	4,6	3,2	3,8	3,8	4,5	3,94
27. The principle of plainness and simplicity in design in accordance with age group was ensured and details are given when necessary.	4,3	3,7	3,9	3,8	4,1	3,0	3,7	4,0	3,9	3,82
28. By staring at visuals successively without interruption, a meaningful whole can be formed.	4,0	3,6	3,5	3,6	4,2	3,0	3,6	4,1	3,7	3,70
29. The colors used in visuals draw the attention of the child. They are varied and vivid enough to draw the child's attention and strengthen the meaning.	4,2	3,8	3,6	4,1	4,3	3,6	3,5	3,4	4,2	3,85

	SB1	SB2	SB3	SB4	SB5	SB6	SB7	SB8	SB9	
30. Visuals in relation to text develop and train imagination of the child.	4,0	3,9	3,4	3,9	4,4	2,9	3,8	3,8	4,3	3,82
31. Literal meanings are more prevalent in the visuals.	3,8	3,6	3,5	3,9	4,8	3,5	4,0	3,5	4,2	3,86
32. Connotations are more prevalent in the visuals.	3,2	3,2	3,1	3,2	3,5	3,0	3,5	3,5	3,5	3,30
33. Visuals regarding the text are appropriate for development and perception level of the child.	4,1	3,5	3,6	3,3	4,4	3,1	3,3	3,5	4,1	3,65
34. The text in the book is easy to read.	4,3	4,4	4,1	3,9	3,7	4,0	3,7	4,4	4,5	4,11
General Mean Scores	68,1	64,2	61,3	65,1	74,5	56,6	63,1	64,5	70	

Table:1. Mean Averages of 9 Different Story Books Given in the Range SB1-SB9 in Accordance with Expert Views

As seen in Table 1, 9 story books given in the range SB1-SB9 were evaluated by 17 items listed vertically and general mean scores were calculated. The results are evaluated as mentioned in data analysis: 1-16 = 1 "Highly disqualified", 17-33 = 2 "Disqualified", 34-50 = 3 "Partially qualified", 51-67 = 4 "Qualified" ve 68-85 = 5 "Highly qualified".

According to general mean scores, achievement score of SB1 is 68.1 which is "highly qualified".

Similarly, SB2 was found to be "qualified" with a score of 64.2, SB3 was found "qualified" with a score of 61.3, SB4 was found "qualified" with a score of 65.1, SB5 was found "highly qualified" with a score of 74.5, SB6 was found "qualified" with a score of 56.6, SB7 was found "qualified" with a score of 63.1, SB8 was found "qualified" with a score of 64.5 and finally SB9 was found "highly qualified" with a score of 70.

Aforementioned 17 different evaluative expressions laid the ground for conducting semantic analysis in order analyze illustrations in the books designed for pre-school children semantically.

The Table also shows general mean scores of 9 story books in accordance with 10 expert views horizontally. The results are evaluated as mentioned in data analysis: 0-1,80 = "Highly disqualified", 1,81-2,60 "Disqualified", 2,61-3,40 "Partially qualified", 3,41-4,20 "Qualified" and 4,21-5,00 "Highly qualified".

For instance, in relation to the question "Do the visuals prepared for children convey the message well semantically?", each story book was found "Qualified" with a score of 3.96 considering the general mean scores of experts.

Similarly, the score for the question "Can children from different countries understand these visuals in the same way?" was 3.92; "Can children from different age groups understand these visuals?"3.87; "Can the meanings of visuals be guessed without text? 3.84; "Do visuals cover elements which are non-relevant to communication of information? 3.86; "Is the use of structural elements logical as a whole in the visuals? 3.83; "Are text and visuals consistent with each other in semantic coherence? 3.94; "Is there a semantic coherence in all the formal elements and in the relationships between them? 3.87; "Is there a semantic coherence in all the visuals on all pages in the form of continuity? 3.94; "Is the principle of plainness and simplicity observed in accordance with age group and are

details added when needed? 3.82; "Can eyes move from one visual to the other and see a meaningful whole? 3.70; "Are the colors used in the visuals varied and vivid enough to draw the attention of the child and strengthen the meaning? 3.85; "Do visuals in relation to text improve and train imagination of the child? 3.82; "Is literal meaning more prevalent in visuals? 3.86; "Are visuals in relation to text appropriate for development and perception level of the child?" 3.65; "Are texts in the books easy to read?" 4.11, which was "qualified", and the score for the question "Are connotations more prevalent in the visuals?" was 29.7 which was "Partially qualified".

Semantic Analysis of SB1

Caillou, which was written and illustrated by a French writer for children and later adapted into TV serial, has become a popular character for children aged 3 or over. Caillou is loved both by children and parents. He is naïve, respectful, responsible as much as it is possible for a 4-year-old. He gives the answer "OK, mom" even when he is the most unwilling child. Moreover, his helpfulness knows no limit. Even if we cannot be sure whether these are the reasons why people appreciate Caillou, it is an obvious fact that he gets on well with anyone and everyone. He sometimes returns to his inner world and dreams, looks after his sister, helps his father and apologizes for his mistakes. In other words, he is an ideal child character from all aspects (Demir, 2011).

Pedagogue Adem Güneş, faculty member of Fatih University, explained why this character, which was initially shot as a serial followed by story books, became so popular and a best seller in 2011 in an interview he gave to Aksiyon Magazine:

"Biological rhythm of Caillou is quite calm. He has the exact slowness which is desired by children but not allowed by parents. Children lose themselves in what is rapid, however, they conform here. Caillou does not disrupt spiritual balance of children. This orientation is voluntary. Children are not caught and abused by color-light and sound effects in this film. Film producers did not set a trap for children."

It was seen that visuals in the story book have a high level of conveying the message. The book has 24 pages in total. It is printed on a quality paper with vivid colors. The colors used in the book are varied and vivid enough to draw the attention of the child and strengthen the meaning. With a mean score of 4.2 it was found "Qualified". The book was colored with primary colors which draws the all attention on itself.

Even if the power of lines is important for illustrating, colorful pictures are attention-drawing for children as well (Tür and Turla, 1999). The level of conveying message for designed visuals was found "qualified" in the survey. This book is in compliance with the principle of plainness and simplicity in design. It was observed that details were used when needed. Continuity of visuals is not interrupted on the pages. When the eye moves from one visual to another, there is a semantic coherence.

Conclusion and Recommendations

Findings obtained from the study indicated that some of the story books designed for pre-school children are qualified while some are partially qualified. It was obvious from the findings that more often than not, intended population for the aforementioned books, that is, pre-school children, are not taken into account with their development phases and perception levels.

According to semantic analyses, it was seen that age group of children is partially taken into account; perception levels were not thoroughly taken into account; book illustrations partially carry the right messages; elements which are non-relevant to communication of information are partially used; visuals are partially consistent with one another in terms of semantic coherence; visuals are not qualified enough to improve and train imagination of the child and aesthetic aspect of the books are partially taken into account. These characteristics are believed to be beneficial for children, and they are helpful for a book to achieve its aim. Based on the research results, creativity of children in story

books designed for pre-school period is measured by semiotic analysis instead of imitation level. Results of semantic analyses indicated that story books should be prepared by taking into account the characteristics of the age group, covering the right information and having aesthetic quality. It should be kept in mind that story books should be prepared according to these principles.

Instead of simple fictions, story books for children should be prepared as a compositions blending principles of semantics and design. Story books should be prepared taking into account development phase of the child and the characteristics of the culture s/he lives within.

Parents and educators should be more selective in picking books for children. They should pay attention to choose story books which contribute positively to children's development. Parents and teachers should take into account development phases of children. They should offer children environments which are appropriate for their ages, capable of drawing their attention with many educational and didactic stimulants. It is believed that children can finalize their developments by using materials appropriate for children's development phases and by having information about their worlds and close milieu. All individuals preparing, illustrating and publishing a story book for pre-school children should be more sensitive and educated on how to prepare qualified children's books. Ministry of National Education (MoNE) should prepare a relevant regulation and it should be taken as the basis to publish such books.

Platforms regarding media and education should share information regarding story books and illustrations for children by experts periodically. Visuals should be capable of conveying messages well in story books designed for children.

Taking the fact that children from other countries may examine the story book into consideration, story books should be prepared clearly. The meanings of visuals can be guessed without text. Story books should be designed according to age groups. Colors that are used in visuals should be striking enough to draw the attention of children.

Designs should encourage imagination of children. Literal meaning should be more prevalent than connotations. Visuals in relation to texts should be consistent with the development and perception levels of children. All kinds of inappropriate actions stemming from sales policies should be avoided. Elements which interrupt the semantic coherence should be excluded from the book.

It should be kept in mind that time flies by and technology has intruded into our lives from all aspects. Considering that children live together with such technologies, story books designed for them should be re-fictionalized with new and current objects. It is believed that introducing children with technology in this way is healthier.

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THE HISTORICAL DEVELOPMENT PROCESS OF TYPOGRAPHY LEGIBILITY AND READABILITY

Hakan MAZLUM

Pembe ŞEN

ABSTRACT

Writing is one of the basic elements of communication is given in the form of a written and visual form thoughts. The symbols and signs used in primitive society has reached the present form after the changes it has undergone over time. These changes are the result of the last 600 years, evolving methods of printing text / typography has developed. Initially, the task of transmitting information only with the invention of letterpress printing and reproduction system is assumed to be seen as a design product. Typography design / aesthetics and functionality are the key concepts as well as the readability and legibility. A letter form the unique physical characteristics of readability ability to separate from one another through the legibility is the text or the reader's comprehension of the design features that affect the host. Readability and legibility designs are highlighted by several studies of importance. These concepts are kept in the forefront of development in the history of typography typographic work has been questioned in various ways and played with forms, typographic experiments altering them new meanings given typographic communication standards have been made. Legibility began questioning the concept of readability and with the development of modern typography has changed the classic typographic design concept, the innovative design of the era has led to Purify addressed as a whole.

Elaborates the concept of readability and legibility of typography in the context of this research, communication, emphasizing the importance of visual communication. The data used in the study was carried out through observation and review of the literature regarding the framework of general screening model of qualitative research methods.

Keywords: Typography, readability, legibility, communication.

INTRODUCTION

First developed and made with today's digital technology to the printing and typesetting system, extending the adventure of writing history in the era of primitive writing form has suffered in a way that changes today will not recognize borders.

With the advent of the replication system with a design pressure of typography began to be seen as the product of visual expression strengthens, the question being addressed by the design concept of readability and legibility elements.

In the early 20th century to late 19th century lifestyle shaped by technology, events and social developments have changed the design language. Typography involved in the design process in different ways according to the changing content and new forms of understanding the needs and began to take shape in innovative ways. This innovative elements including typography, readability and legibility affected by method and includes principles and practices accepted today the validity in their field. To understand these elements and typography creative, clear, understandable and can be used as a space for communication, the development of the historical process of typography and requires review of innovation taking place in this area.

THE HISTORICAL DEVELOPMENT PROCESS OF TYPOGRAPHY LEGIBILITY AND READABILITY

Writing is one of the basic elements of communication, forms of primitive societies are formed after the recent changes it has undergone over time used in symbols and signs. With a strong sense of meaning they carry these forms, it can tell an idea and a life. Sometimes one word millions of picture, a picture can sometimes be used in response to the millions of words . Pictures had the following to the intensity of leaving traces, text, meaning of both is effective with both forms of presentation (M.E.B 2011:3).

The oldest known writing system according to archaeological findings of the Sumerians. Sumerian priests used text in order to save and store the goods

found in the temple. Name syllable drawn pictures of the object name and likeness to the object so that the object is not the signs of the object, the object began to mention the sound of the name. Thus, kept records using signals representing the sound of the syllables, so that the signs have emerged indicating that the voices of everyday conversation time (Url 1, 2015).

During the Renaissance era, text began seen as a design product. Text legibility and readability were questioned using different kinds of work methodically and characters began to diversify. Metal letters of the printing and typesetting was performed for the first time in Korea. But in terms of typography emergence of a named Johannes Gutenberg's creation in 1450, who was german, using metal molds and lead alloys from lead alloy block is based on the attempt to achieve. Gutenberg's printing system prepared by this approach, has played an important role in human development, it has now become easier duplication and printing systems. This development is the most important historical developments came after the Chinese in the 19th century did they print systems using the unit since they practice letters (Uçar 2004:99). Gutenberg movable mold letters later by saving time and costs through re-use of fonts that development has progressed (Çev. Bayrak 2012b:18).

When we look at the source of the typographic word to emerge as the term 'type' and 'graphy' it is seen to consist of words. Considering the source of the typographic word originated as a term 'type' and 'graphy' is seen to consist of words. 'Type' metal cut or spilled, indicates the letters high printing purposes (plural of the letter by the former Turkish printing types and string), 'graph' is original to the line coming from Latin, there are means drawing (Sarıkavak 2004:6). In other words; "Typography, the letters of the word formed by the juxtaposition, so the message was created with view on the letters page, called to communicate through a series of visual tools" (Çev.Bayrak 2012a:9).

Towards the end of 19th century printing technology it is further developed. The second important process in terms of typography 'linotype' of the machine by Ottmar Mergenthaler in 1886, 'Monotype' machines are the development of Tolbert by Lansto in 1893. 1450 until 1950 over 500 years of classic print photo-typesetting machines developed by photomechanics method at the end of 1930 after the technology later in 1960 in the second half of the letters with improved keyboard and display unit and displays 'photo-editing' turned into strings and 1970s present the results of computer-based technology developed in association with letters are converted into digital images (Sarıkavak 2005:16-17).

The impact of technological developments, events and changes have reflected the issues with social development has changed the design language of typography. In the early 20th century, art, design, revealed the impact of developments in other areas of visual communication and graphic design, typography and developments in the field and it led to the implementation of the innovative ideas of modern art movement on the printed page. Thus, the readability and legibility typographic design elements, began to be questioned.

Typographic design of the functional and aesthetic, which is important in terms of understanding the importance and clarity of design that is easier to detect. Typography clarity is achieved in two ways; legibility and readability. Readability is a function of typeface design. A specific font (typeface) within, how to distinguish one letter from another province is concerned that a measure does not appear easy. On the other hand, it depends on how it is used legibility case characters. Readability is about typography. Words, phrases and blocks of copy that they could measure how much is read (Halley 2014:24,25).

Typographical readability, which makes text readable and represents quality and nature of the typography skills. Terms of readability and legibility is often associated with the visualization

of typography and textual material; however, these terms will appeal to a much wider range of visual field, and similar uncertainties include the fact that literature and audio content / music is extended also to the creative field. Minimum requirements helps to distinguish the letter type, it is also valid for typographical readability. All areas of the creative arts "content", can be utilized to evaluate the legibility of this standard. Even the shapes of the everyday objects around us and legibility levels are different forms - some meaning and purpose immediately clear; while others are more ambiguous and leads to different interpretations. Decoding of these qualities is directed cognitive sciences on the one hand and visual detection area. The readability move a step further the text readability. Readability of text, symbols, icons and architecture "to read" it has facilitated feature (Url 3, 2015).

In the process of modernization of typography readability and legibility in more vital element of artsits' works and questioned by the artists of the period were talking about these aspects of research and articles. In the process of modernization of typography made numerous contributions of many artists but is one of the leading artists of the New Typography Jan Tschichold (1902-1974) in 1920, he wrote articles and books on asymmetric typographic arrangement of the printer, with the acceptance of the diagnosis have ideas to typesetters and designers began to use asymmetric typography. Tschichold published in 1928 "Die neue Typographie" have told in his book with examples of the typographical arrangement and readability and legibility are considered pure and streamlined approach with elements of an international character. Thus, only the letters typography alone word, line, and will not be held in the page has also become an art with many aesthetic solutions in order to give a message (Becer 2010:233-235). Thus: "Each part of the text by a predetermined content, and the emphasis will remain determined based on a value of meaningful

relationships and every other part of the design will be discussed as a whole" (Çev. Sarıkavak 2003:8). This approach typography designer of readability and has enabled questioned the readability factor and letter size, line spacing, line layout, colors, thanks to the use of other elements such as photo modified the classic typographic design concept, the innovative design of the era Purify began to be considered as a whole.
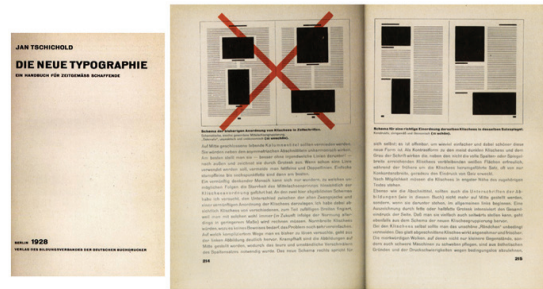
Figure 1 : Jan Tschichold 1928. "Die neue Typographie" the design of the book cover (left), use of photography and typography examples of correct and incorrect (right).
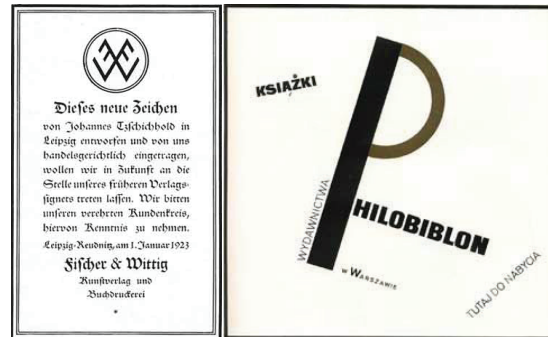
Figure 2 : (Left) Jan Tschichold's understanding of poster design in 1922 (before the Bauhaus). Figure 3 : (Right) Jan Tschichold design concept in 1924. Poster design for publishing houses in Warsaw (after the Bauhaus).

This drastic change experienced in the historical development of typographic design, readability, readability, also affected the level of perceptibility. The typography of the printed page of classical typography innovative ideas emerging in the modernization process uniform, difficult to read and understand, has been away from the dull design language. This completely changes the syntax and structure of the first who questioned the classic typography design printed on this page has been Futurist poets. The Futurist poetry, typography and syntax of using the word free has turned into an

artistic field. This innovative idea is the starting point of the New Typography also transition from classical typography (Becer 2010:68-70). Thus also began to question the concepts of readability and legibility in typographic experiments. This process is in motion, starting with New Typography San serif font to use, consisting of the capitalization ideas as unnecessary by some modernist simplification and designer was born. But later New Typography movement that reflects the longer history of German art and typography approach takes into account the approach of the masters of typographic designs dominated the thinking needs to be done is done return to classic typography.

Figure 4: F.T Marinetti 1914. "Zang Tumb Tumb" typographic cover design for the novel.

In the 20th century, large print and typography of short slogans and diagonal lines written in bold letters is not from within the stack things to read the man was time for the luxury of choosing what you want to read their selected. So draw the attention of the reader, will be able to read and write without delay the decision to read the reader understand the content (Bektaş 1992:90).

Especially now that the modern era neglect the issue of readability of designers, have identified as post-modern designers have seen is more important than legibility and primary objectives. Their starting point, no content and rote uses the image created by the design function is to contain the state functionalist designs against being thrown

around. According to them, the function should not be sought only in simple and readable design. According to Lorraine Wild, who is a theoris; functions that people associate with modernism, function design can be seen in terms of his word. The desired effect is applied to produce a series of action stated that it is an integral part of the design functionality. (Url 2, 2015).

Conclusion

Designers in the historical development of typography, playing with forms and innate curiosity, giving them new meanings and communication standards have changed typographic typographic experiments were made. Innovative typography always poses new questions, challenge old rules. Readability, redefines concepts like perceptibility design and functionality and thus more attractive, more exciting, more creative tone becomes color and have the feeling of space and more readable. It should not be forgotten that, the choice is important typographic design. Because wrongly chosen a font, no matter how well you communicated with other aspects of the design may overshadow the message.

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FIGURES

Figure 1: Jan Tschichold 1928. "Die neue Typographie" the design of the book cover (left), use of photography and typography examples of correct and incorrect (right). Accessed : 10.10.2015, http://www.catedracosgaya.com.ar/tipoblog/2013/la-nueva-tipografia-jan- tschichold/

Figure 2: (Left) Jan Tschichold's understanding of poster design in 1922 (before the Bauhaus). Accessed:11.10.2015, http://classes.dma.ucla.edu/Spring06/155/projects/richardn/jan/description.html

Figure 3 : (Right) Jan Tschichold design concept in 1924. Poster design for publishing houses in Warsaw (after the Bauhaus). Accessed : 12.10.2015, http://image.linotype.com/cms/plakat_d12592i43.jpg

Figure 4: F.T Marinetti 1914. "Zang Tumb Tumb" typographic cover design for the novel, Accessed :14.10.2015, http://en.wikipedia.org/wiki/Zang_Tumb_Tumb

INVESTIGATION OF MATRAKCI NASUH'S MINIATURES IN TERMS OF MAP ILLUSTRATIONS

Kamile AKIN

Yusuf KEŞ

Summary

Illustration art which is a tool in the transmission of feelings and thoughts has been used throughout the history of humanity. The pictures and reliefs primitive people made on the cave walls in order to reflect their life, nature happenings, feelings and thoughts have turned into art, reaching our era. The location of different cultural groups within the society has brought with itself different expression styles. The way cultures express themselves as well as their style to reveal their feelings and thoughts has come into light with different applications.

The important thing in an illustration is to demonstrate the necessary message in the most clear and concise way by perceiving the event or story in the text. Illustration (miniature) which is a visual tool, is used today with different purposes in various fields where visuality is highly regarded; medicine, technical, cultural and informative illustrations all have many application fields. Nowadays, map illustrations which are located within these fields are used as guidance graphics.

In this research, the relationship between miniature and illustration is handled and it is explained that they both have the same meaning and are applicated with similar aims. Matrakçı Nasuh created a cult with his topographic town descriptions which have a documental quality and these are examined in terms of map illustrations taken from his work titled Beyan-ı Menazil-i Sefer-i Irakeyn. It is identified that the applications of Matrakçı Nasuh, who was the first painter to apply map concept to miniature and who created a style in illustration art, has pioneered today's map illustration studies.

Keywords: Matrakçı Nasuh, miniature, illustration, topographic miniature, map's illustration.

INTRODUCTION

From past to present, pictures have been an educatory tool in many fields. The tradition of visualization of written texts or oral expressions dates back to ancient times. It is known that the Egyptian hieroglyphics which is the first example of writings is comprised of symbols and signs. Moreover, Chinese writing has also emerged from signs in the form of pictures. Many thousand years ago, human beings used pictures as an information transmission factor in order to convey their opinions and thoughts. They expressed themselves by either scratching or painting the rocks or the walls of the caves. 'The best wall pictures which have reached us are found in the Lascaux and Altamira caves of Europe. When we regard this happening in terms of today's civilization, it is possible to say that wall pictures are all illustrations' (Keş, 2001, 2. 36-37).

'The book pictures which are made to visualize the events within the written works are called miniatures. The word miniature has been derived from the red dye minium used for accentuating the first letters of ornamentations in written books of medieval Europe' (Mahir, 2004, p.15). Miniatures are explanatory pictures used for clarifying the subject and explaining the text. The role of the painter in the miniature is to picture all written objects in detail without differentiating the subject. At the same time miniature is a one-dimensional and shadowless picture art and figurative expression style. In contrast with the western picture tradition, values of perspective, light-shadow or color are not regarded in miniature.

Trees, buildings can be tilted, hills can be violet or the sky can be gold. The figures don't have to be in direct proportion with the surrounding objects (Eczacıbaşı, 1997, p. 1262). Miniatures are pictures of documentary quality which explain the subject in the book, the events in life, ceremonies, wars and military expeditions in detail.

In hand written books, the story, event or information narrated in the text is transmitted through pictures. In an illustration this is done by the explanatory

picture and undertakes the same task. In order to strengthen the explanatory definitions of book texts and to have it understood better, illustrations are made. Illustrations are important in that they are documents of the era discussed by the author. 'The images coming alive in our mind of many old places which are lost, spoiled or forgotten, of important historical people and events, they all come alive with the works of the illustrators, just like as it is in the miniatures' (Atan, 2013, p. 27). Miniature and illustration which complete each other in terms of meaning and function are both a very strong expression and communication tool. The technique used to explain design in engineering and architecture and mechanical drawings are within the scope of illustrations which are known as book pictures (Eczacıbaşı, 1997, p.841). Along with this, all components explaining or interpreting oral subjects like slogan and title visually in a detailed way are named as illustration (Becer, 1997, p. 210).

Illustration which is a visual communication tool has many application fields such as medicine, technic, commerce, culture, edification. Special field illustrations are divided into groups such as technical illustrations, informative illustrations, architectural illustrations and map illustrations. Map illustrations which occupy an important place in history and present, form the basis of our research.

MAP ILLUSTRATIONS

Mapping is one of the oldest scientific fields. Many branches of science have contributed to the development of mapping, among them are mathematics, geometry, trigonometry, geography, astronomy and physics. A map is a control and organization tool. It is used to control the discovered areas and to plan new locations to be explored. Today mapping still bears a great significance for geography. But due to the lack of places to be found, the explorations have come to an end. Therefore the map maker has profited from the definition and description of the geographers and evaluated the explorations and trips. Therefore,

mapping and geography have been two science fields interrelate with each other. Maps which are one of the most ancient science fields have been conferred to as scientific visualization tools. Maps have the characteristic of a business card for a nation. When a research is being done for a nation, the source to refer to are the maps. The maps of the past were made with an illustrative understanding. There are numerous maps and map illustrations done with different objectives such as marine maps, maps that show climate zones, combat tracks, commerce centers or the current ones used for detection of location and direction. Today map illustrations are made of interesting places which bring certain points of a town to forefront. Using animation, illustration, caricature or caricatured maps, the publicity of the region is made by giving particular importance to historical and touristical aspects of a town (Akın, 2015, p. 34).

When the first existing map examples are analyzed; the ancient people who had a permanent settlement drew simple sketches like the places they lived, nearby nourishment locations, hunting areas. These sketches which are regarded as primitive map illustrations are dated back to B.C. 6200 displaying Çatalhöyük town plan (Picture 1) (http://www.taussmarine.com, Sabri Çağrı Sezgin [24.04.2015]).
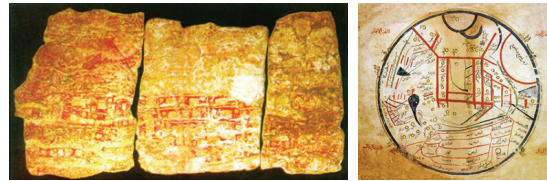
Picture 1: Çatalhöyük town plan Picture 2: World map of Kaşgarlı Mahmut

In his work "Divan-ü-Lügat-it-Türk" (Turkish Dictionary) dated 1076, Kaşgarlı Mahmut drew a world map (Picture 2). In 1456 Ibrahim Mürsel made a Mediterranean map (Picture 3) and and in 1460 a South Europe map as a Turkish sailor.

Picture 3 : İbrahim Mürsel's Mediterranean chart   Picture 4 : Piri Reis's Mediterranean chart

Piris Reis gave information about various harbors, bays, gulfs, shores, castles etc. and the currents, shallow points, dangerous rocks in the seas under Ottoman Navy domination with related map illustrations in his book 'Kitabı Bahriye' written in 1483 (Picture 4). In 1513 he drew a world map on antelope skin in Gelibolu (Picture 5). This map which is comprised of 21 pieces is exhibited in Topkapı museum. Piri Reis presented this map to Yavuz Sultan Selim in Egypt, dated 1517. Physically it is the biggest map of its time.

Picture 5. : World map of Piri Reis Picture 6. : Istanbul illustration of Matrakçı Nasuh

Joining Kanuni's 1534 Iraqi military expedition, Matrakçı Nasuh illustratively narrated the conquered locations, castles on the axis of Istanbul-Tabriz-Baghdad-Diyarbakır-Aleppo-Istanbul in his book titled "Beyan-ı menazil-i sefer-i Irakeyn" as the first artist who applied map comprehension to miniature (Picture 6).

As for the illustration art in Europe; first examples of illustration works are the medieval manuscripts and printed boks. First examples of this field are Limburg brothers who illustrated manuscripts. With their descriptions about history, mthology and religious topics, artists such as Holbein, Dürer, Giandomenica, Tiepolo, Caravaggio and Reni carried illustration to a higher level. In the 18th century illustrations became more critical and satirist. In 19th century, Daumier in France and Hogarth in England have been pioneers with their illustrations in the form of caricatures criticizing social behaviors. In 20th century while Edmund Dulac was gaining reputation with Andersen's tales, Rockwell was becoming famous in USA with folk stories (Eczacıbaşı, 1997:842).

Today illustration is used in many fields due to popularization of digital technology and scientific developments. Many local and foreign artists utilize illustration in different fields. We are continuously confronted with map illustrations which help find the direction in communal areas such as museums, parks, hospitals and schools. Both in our country and abroad there are examples of map illustrations presenting a country, a city or an important area (Picture 7 and 8). Miranda Sofroniou's rather colorful Istanbul map illustration example (Picture 9), the illustration work done by Khuan+Ktron' graphic design studio (Picture 10) are among the examples.
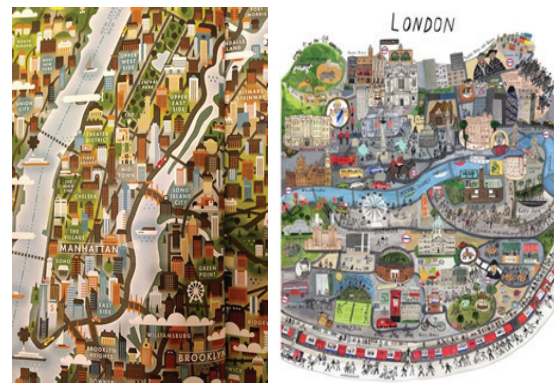
Picture 7. : Example of a map illustration   Picture 8. : Example of a map illustration

Picture 9. : Example of a map illustration   Picture 10. Example of a map illustration

Adem Dönmez has drawn attention to the historical and cultural structure of Kütahya with his work 'City of Tales, Kütahya' as an example to today's map illustrations (Picture 11). Another artist, caricaturist, cartoon producer, director and founder of Anima Türk, Mehmet Şenocak's map illustrations also draw attention (Picture 12).

Picture 11. : Adem Dönmez, example of an illustration   Picture 12. : İstanbul tourism map illustration

Archeologist, painter and illustrator Rıdvan Aydın makes pieces by caricaturizing tourism maps and by transforming them to amusing designs, hence attracting the attention of tourists as a product which they can take with and hang on their walls back home (Picture 13). There should be roads, districts and location informations along with historical, touristic, important religious structures, shopping, transportation, safety, health, accommodation, food&beverage stops within the map illustrations made for local and foerign tourists (http://ridvanaydin.net).

Picture 13. : Rıdvan Aydın, example of a map illustration (http://ridvanaydin.net)

MATRAKÇI NASUH AS A SOPHISTICATED SCIENTIST AND ARTIST

Matrakçı Nasuh whose real name was Nasuh bin Karagöz bin Abdullah el-Bosnavi is assumed to be born in Bosnia although there is no definite information about his birth and death dates. Matrakçı Nasuh was a sophisticated scientist. He was a writer, soldier, historian, mathematician, sportsman, warrior, calligrapher and painter being the most prominent character of his time in all these fields. (And, 1989, p.14). His works in various

fields are: Cemâlü'l-Küttâb, Kemâlü'l-Hisâb, Umdetü'l-Hisâb (Mathematics), Mecma el-Tevarih, Süleymannâme, Mecmua-i Menazil (Beyan-i Menazil-i Sefer-i İrakeyn-i Sultan Süleyman Han) (History), Tuhfet-ul Guzat (War).

Nasuh was especially an important figure in the fields of geometry and mathematics. Starting to have an interest to mathematics in this era, he prepared rulers displaying length, it is also known that he later educated mathematics students. With these aspects, he has been a good example to his successors (Erkan, 2011, p.184). Cemal-ül Küttab and Kemal-ül Hüssab is his first book of mathematics which deals with basic mathematic subjects, fractions and scales. He later developed the book in 1533 and wrote it under the title Umdetu'l Hissab (Eczacıbaşı, 2008, p. 1184). Nasuh is also a prominent name in martial art. He went to Egypt during the Kanuni era and took part with famous warriors in exhibitions (Tanındı, 1996, s. 22). He was named Matrakçı (truncheon player) due to his mastership in truncheon, a sort of war game which is played with sticks. Another nickname given to him was 'Silahi' as he was a dedicated swordsman (Eczacıbaşı, 2008, p. 1184). Nasuh known with his skill in using different weapons has written a book concerning this subject named Tuhfetü'l-Guzât (Özdemir, 1998, p.56). Another field in which Nasuh was successful was model design. He constructed two cardboard castles which were made mobile by placement on wheels for the circumcision feast of Kanuni's sons in 1529 which took place in Horse Square (Erkan, 2011, p. 184). These movable castles also showed that he was a very dedicated industrial product designer (Picture 14).
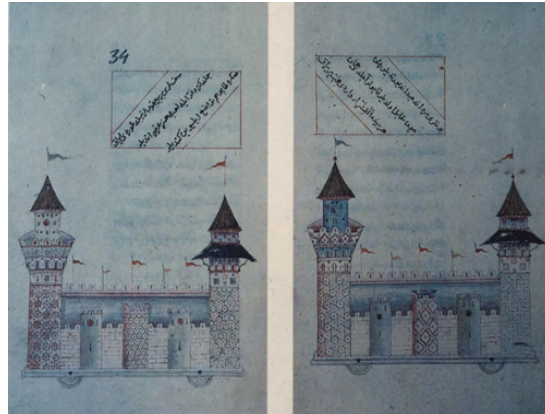
Picture 14. : Two castle decorations of Matrakçı Nasuh(Süleymaniye-Esat Efendi 2206) (And, 1989, p. 19)

Matrakçı Nasuh who also wrote important pieces in history translated Taberi History which is one of the most important sources of Islamic history from Arabic to Turkish under the title Mecma el-Tevarih. He then wrote the same piece with the name Cami el Tevarih. After this he wrote Süleymanname which described the era of Sultan Bayezid the 2nd. The parts of Süleymanname in terms of history which are about the Kanuni era are; Fetihname-i Karabuğdan, Tarih'i Sultan Bayezid and Sultan Selim. Another part of Süleymanname about the second Iran military expedition of Kanuni is the piece Tevarih-i Al-i Osmanadlı which is about the famous Rüstem Paşa (And, 1989, p.15). In Tarih-i Sultan Bayezid which is one of the illustrated parts of this history boks, the happennings of Bayezid era are described and the conquered castles and ports are illustrated (Tanındı, 1996, p.23). Besides, the miniatures in these pieces demonstrate that Nasuh was a very important color and composition master (Yurdaydın, 1963, p.15). The second miniatured piece of Nasuh which is in Süleymanname is Tarih-i Feth-i Şikloş and Estergon Estunibelgrad. The most significant piece of Nasuh is Mecmua-i Menazil (Beyan-i Menazil-i Sefer-i İrakeyn-i Sultan Süleyman Han) which tells the first Iran military expedition of Kanuni (And, 1989, p.16).

In his illustrations Matrakçı Nasuh has generally pictured the daily life, expeditions, ceremonies, various activities of the sultans and the social events of the era. He illustrated these by accentuating architectural works, city walls, castles and characteristic features of cities. In his illustrations the places are as if they are heaped up and multi dimensional, they haven't been formed from a single aspect. The structures in the city have been illustrated with different point of views. He created realistic pictures with his tone which introduced the general plan, geographical features, vegetation, architecture by bringing the scenes together which have been obtained from different angles. Therefore Nasuh's topographical illustrations are a total with history and geography. In his topographic illustrations Nasuh didn't include human figures; places, vegetation cover, various animals and structures were illustrated in a full cohesion displayed in detail. 'Matrakçı illustrated not what he saw but the concepts of what he saw. Therefore all details were erased in his works leaving the most outstanding ones and they have been transferred to a level which has no depth' (Özgül, 2012, p. 184-185). His works bearing a documentary feature have been created with detailed investigation and observation, being important sources in terms of city planning and architecture (And, 1989, p.15). The basic specialty of this apprehension which is named today as topographic painting is that it is formed of panoramic city sceneries from a realistic approach without human figures. 'The tradition of documenting towns, significant monuments and structures has been continued by artists following Matrakçı Nasuh. This topographic picture tradition initiated by Nasuh has continued until the end of 18th century as one of the most dominating features of the Ottoman painting school' (Eczacıbaşı, 1997, p.1184).

TOPOGRAPHIC MAP ILLUSTRATIONS OF MATRAKÇI NASUH

The most outstanding and comprehensive work of Matrakçı Nasuh of which he wrote the text and made the miniatures, is Kanuni Sultan Süleyman's military expedition to the Safevi Government in which the Iran-Iraqi military expedition is told, and this is titled Beyan'ı Menazil-i Sefer-i Irakeyn-i Sultan Süleyman Han or Mecmu-i Menazil.

In this work Matrakçı illustrated towns, castles, cities, villages, ruins, inns, mountains, bridges, deserts and vegetations. These miniatures bear an important role with respect to architecture history. In the work named Beyan-ıMenâzil-i Sefer-i Irakeyn, Matrakçı Nasuh created a new sort with his topographical town descriptions, Istanbul, Galata, Eskişehir, Adana, Konya, Kara Amid (Diyarbakır), Erzincan, Tetimme-i İmam-ı Ali, İmam-ı Ali Türbesi descriptions are investigated.

Picture 15. : İstanbul, Matrakçı Nasuh, Beyan-ı Menazil-i Sefer-i Irakeyn

In the Istanbul description, Rumeli side has been pictured. In this composition the city is viewed from a bird's eye. In the miniature the buildings are on top of one another and the city is surrounded with walls. Buildings such as mosques, social complexes are located together. Although the composition seems very dense and crowded, prominent figures such as aqueducts, Hagiasophia mosque have been clearly picturized. This piece has the feature of being a document about the city plan of Istanbul (Picture 15).

Picture 15. : İstanbul, Matrakçı Nasuh, Beyan-ı Menazil-i Sefer-i Irakeyn

Description of Galata, Beyan-ı Menazil-i Sefer-i Irakeyn

Description of Galata is a piece in which Galata tower and its surroundings are reflected. The tower surrounded by walls has been presented larger than the other elements. In the sea, Maiden Tower, sailing boats and sculled battleships are observed. Various tree forms, styled flowers, walls, houses and various architectural elements are situated together. The dense part which is full with architectural elements has been relieved with the simplicity of the background (Picture 16).

Picture 16. : Galata, Matrakçı Nasuh, Nasuh, Beyan-ı Menazil-i Sefer-i Irakeyn, Picture 17. : Eskişehir, Matrakçı Beyan-ı Menazil-i Sefer-i Irakeyn

Eskişehir, Beyan-ı Menazil-i Sefer-i Irakeyn

In the Eskişehir city plan, there are shrines, mosques, caravanserais and river of Porsuk. In this work, Eskişehir is situated beside the river and half covered with walls. Within the space surrounded by walls Ulu Mosque is situated in the middle. It is assumed that the surrounding buildings are educational areas. In the middle of these, a fountain is situated. In front of the inn at the left, again there is a social complex. At the base of the miniature, a tussock is seen. This tussock used to show the green field is employed today by map makers in order to show rural areas (Picture 17).

Description of Adana, Beyan-ı Menazil-i Sefer-i Irakeyn

City of Adana has been picturized in full page. It is an illustration example composed predominantly of blue, pink, brown, orange, white and green. The upper side of the city situated beside the river is surrounded by city walls. In the part within the city walls there is a flat roofed mosque with a single minaret and single balcony and some single or two storied houses, some without a roof. The part outside the city walls is composed of a mosque on the right lower edge and a building group resembling a social complex. The surface of the mosque's sliced dome is covered with tiles. Again at the bottom part of the miniature there is a flat roofed mosque with a single minaret. The city generally consists of flat roofed houses or two storied houses without roofs. The base is again covered with tussock (Picture 18).

Picture 18. : Adana, Matrakçı Nasuh, Beyan-ı Menazil-i Sefer-i Irakeyn
Picture 19. : Konya, Matrakçı Nasuh, Beyan-ı Menazil-i Sefer-i Irakeyn

Picture 20. : Kara amid (Diyarbakır), Matrakçı Nasuh, Beyan-ı Menazil-i Sefer-i Irakeyn, Picture 21. : Tetimme-i İmam-ı Ali, Beyan-ı Menazil-i Sefer-i Irakeyn

Description of Konya, Beyan-ı Menazil-i Sefer-i Irakeyn

Konya, Castle of Konya and Shrine of Mevlana have been described. The composition is vertically designed. Architectural structures are pictured in groups. There are population centers in the castles. In the center of the miniature, Castle of Konya and social complexes within the walls are located. At the bottom there is the Mevlana Shrine. The roof of the shrine resembles a polygonal pyramid. At the left lower edge, flat roofed houses and a mosque are seen. At the left side two shrines located between the Castle of Konya and the river are noticed. At the very top, two mountains separated by a river in the middle, rocks and two separate castles on top of the rocks are seen (Picture 19).

Description of Kara amid (Diyarbakır), Beyan-ı Menazil-i Sefer-i Irakeyn

In the miniature, Diyarbakır located within the walls beside the river is described. The city is rectangular. At the four facades of this area there are four entrance gates. The area outside the city walls is covered with grass heaps. There are five mosques of different magnitude in the city. There is a building group at the edge surrounded with walls. Again the creek which commences from the hill within this area reaches the river from beneath the walls. At the very bottom outside the walls there are colorful spring branches with flowers on them and fruit trees. The empty area is filled with heaps of grass (Picture 20).

Tetimme-i İmam-ı Ali, Beyan-ı Menazil-i Sefer-i Irakeyn

It is a miniature desert description. It pictures an accommodation location named "Tetimme-i İmam". The date trees located around and inside the city on top of small hills have been visualized. At the top right there is a mosque with a single minaret. The surface of the dome and minaret have been decorated with tiles. The mosque situated at the very bottom is flat roofed and has a single balcony. The houses in the city are in groups. In contradiction to other compositions, there are animal descriptions like rabbits, goats on the hills surrounding the city (Picture 21).

İmam-ı Ali Türbesi, Beyan-ı Menazil-i Sefer-i Irak

In this miniature the location of the shrine is described. There are building groups which are architecturally opulent. The composition is in the form of a rectangular. There are roads starting from the desert and reaching the social complex. The wall surfaces beside the entrance gate is covered with tiles. In this area light and dark colors of green are dominant. Date trees are lined within the courtyard. Again the surface of the minarets are decorated with tiles. At the base there are date trees on the hills and figures of tigers, rabbits and goats wandering around.

Description of Erzincan, Beyan-ı Menazil-i Sefer-i Irakeyn

In this miniature Erzincan situated within the city walls has been picturized. There are flat roofed houses and three mosques. There is a river flowing through the city. The outer part of the area surrounded by walls is covered with colored rocks starting from the left lower edge up until the right upper edge. At the bottom of the composition there are two shrines with domes, one of them smaller than the other. The empty places have been filled with styled flowers and heaps of grass. The dominant colors are green and its shades, yellow, orange, brown and blue (Picture 23).

CONCLUSION

Miniature and illustration is a type of picture/illustration type used since ancient times, serving for the same purpose which is to convey the necessary message in the most understandable and clear way. Illustration which is a visual communication method has many application areas used for different purposes in different fields where visualization is at a high level. Map illustration which is one of these application fields is a functional type dating back to ancient times.

Matrakçı Nasuh who was a writer, soldier, historian, mathematician, sportsman, warrior, calligrapher and painter has been a pioneer in topographic map illustrations of the Ottoman era. The topographic city descriptions of Matrakçı Nasuh dating back to the 16th century have been among the important sources of the Ottoman city history. The town descriptions of Nasuh, among his work Beyan-ı Menâzil-i Sefer-i Irakeyn which carry a documentary feature are sources of an example to the urban and architectural history of the Ottoman era. Matrakçı Nasuh, being the first person to adapt the map conception to miniature has created a cult and genre with his realistic and detailed comprehension hence making a contribution to the geography and mapping branches of his period. The heaps of grass he used in his works for rural

spaces are still utilized by today's map makers with the intention of displaying landscapes. With the movable castles he constructed, Nasuh has also preoven that he is a dedicated industrial product designer.

This research investigated the descriptions of İstanbul, Galata, Eskişehir, Adana, Konya, Kara Amid (Diyarbakır), Erzincan, Tetimme-i İmam-ı Ali, İmam-ı Ali Shrine from his work Mecmu-i Menazil. In this work, Matrakçı picturized towns, castles, villages, ruins, inns, mountains, bridges, deserts and vegetations with his miniatures. These miniatures also bear a significance in terms of architectural history. The basic feature of the compositions is that they don't include human beings. There are only miniatures of geography and locations. Although the miniatures are manless; colorful vegetation covers, trees, ships and boats save it from being a lifeless city panorama and turn it into a lively town portrait. At the same time by picturizing some of the animals that he had observed, Nasuh also documented the natural life. The style he used brought a new breath to Ottoman history. The miniatures of Matrakçı Nasuh are works that reflect the actual picture of its era, almost in photographic quality. His miniatures have the characteristic of a document informing us about the historical and topographic structure of the Kanuni era.

As a result, although unlike the applications of the past, map illustrations have been made and are being continued in a modern comprehension and in a unique way the artist expresses him/herself. While the illustrative maps of the past were completely made for usage and documentation, today's map illustrations bring a caricaturistic aspect to prominence and serve the function of direction/location finder in historical and touristic locations.

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ANALYZING THE EFFECT OF INFOGRAPHICS ON LEADING INDIVIDUALS

Levent MERCİN
Fatma ŞAHİN

Summary

Infographics, formed by the meaningful union of information and graphics, conveys information as a catchy, easier, and entertaining visual presentation and while improving swiftly and it also becomes crucial. In this respect, this study examines the effect of infographics on leading individuals, and aims to minimize direction finding problems by the use of infographic map in the campus. In relation to this purpose, the perception of visual elements compared to script in human brain and the elements were emphasized that can create negative factors for direction finding in Dumlupınar University campus, additionaly solution was searched for the problem. The effect of infographics on leading and its applicability was searched by literature review and interview techniques. With the designed infographic map, the faculty units and administrative divisions were categorized systematically and a comprehensive informative design was presented. According to the gathered findings, it is understood that the present guiding signs are insufficient and they are not striking, readable and informative. It is concluded that by the use of infographic map, direction finding problems will be minimized.

Key Words: Communication, Visual Communication, Perception, Graphic Design, Infographic Map

Introduction

The rapid development of science and increase of information has reflection in university campus environment and resulted site construction in new science areas. The continuous growth of campus environment which is the center for information brought up the problem of direction finding. By designing an infographics map, the problem of finding direction can be overcome that is resulted because of the lack of   informing. *"There are various ways of presenting information, the most catchy way of this is making a story of it. Stories are very mighty, influential and striking. Stories can succeed much more than this. At the same time, during the process of informing stories help people and show cause and effect relation"* (Weinschenk, 2011:76).

Easy understanability of visualization of information supports amount of memorability. The use of infographics is new in our country and eventhough it started to become widespread, there is not enough source of infographics and additionaly academic studies are limited about this area of study. Some of the academic studies in this area is as follow: Kerem Kemal Öztürk,(2012) "Ulusal Basında Bilginin Sunumu: İnfografik ve İllüstrasyonlar", Amine Refika Zedeli (2014) "İnfografiklerin Görsel ve İçeriksel Açıdan Dergi Tasarımındaki Yeri" The main aim of these academic studies is to visualize and to summarize the information stack by infographics filter.

This study involves an application that will enrich and practice the limited information about infographics in a different area, university campus, and ease our lives using infographics which is getting complicated in the living quarters.   In addition to this aim, the study is crucial in respect to analyzing the strong expression of infographics in terms of routing and show the infographics map to the audience and take their opinion.

Findings and Comments

Visual Communication

According to Turkish Language Association Communication is the act of transferring thoughts and information to others in every possible way one can imagine, transmission, correspondence (http://www.tdk. gov.tr).

Human beings started communication by using visuals. Even before writing was invented they

developed a way of expression among themselves by drawing shapes. The human and animal figures on the walls of caves in 15000 B.C. Altamira (Spain) and 25000 B.C. Lascaux (France) was about a section of everyday life (Tepecik, 2002, s.18).

We can say that to start visual communication, during prehistoric ages, human beings used pictograms which is the oldest way of forming a written language i.e Egyptians. Forming a visual language thousands of years ago is a result of the need for communication. Today this language is more effective when it is used for the purpose of education, direction finding and similar purposes. To consider the effect of perception over sense organs, according to Sönmez (2005, p.122) *1 % of what we learn is acquired by taste, 1,5% of what we learn is acquired by touch, 3,5 % of what we learn is acquired by smell, 11 % of what we learn is acquired by hearing and 83 % of what we learn is acquired by sight sense. While we are comprehending information we can keep in our mind 10% of what we read, 20 % of what we hear, 30 % of what we see, 50 % of what we both see and hear, 70 % of what we say and 90% of what we both say and do.* In this condition there is a superiority of learning process together with sight sense over other senses regarding memorability. So this aspect is also valid for infographics which started to become widespread.

Infographics

"Infographics are catchy representations of data, information which is boring and complicated to read, or knowledge intended to present information quickly and clearly that are visualized with graphics, charts, pictograms, photos, illustrations and visual elements.

Infographics which formed as a result of narrating visualizing information in a sytematical way, enable presenting information to audience in a short time and easily.

*"The figures on the walls of caves drawn in prehistoric ages are accepted as the first for many design areas and can be accepted as the beginning of infographics. The map drawn on the wall of a cave in 7500 B.C. in Çatalhöyük can be considered as one of the first examples of infographic*s (Zedeli, 2014:26). In the period between 5000 B.C. and 20th Century, starting from Egyptian hieroglyphics, the medical human anatomy illustrations drawn by Mansur Ibn Muhammed Ibn Yusuf Ibn Ilyas in 1390, Piri Reis maps except for topographic and cartographic specifications with special imagery, the map of Napoleon's military expedition to Moscow Russia in 1812 showing loss of soldiers' lives constitute the basis of infographics.

Infographics form perceptual selectivity by setting free comlicated information from a boring mode and turning it to an entertaining experience. Additionally information can be narrated to arouse curiosity and ensure the audience to watch fort he next step. Infographics are preferred to break monotony and attrack the attention of receiver. Being catchy is the most significant specification of infographics. Being obliged to make an extra effort to give a message provides oppourtinity to both audience and designer. In this case, the audience and the designer do not lose time to link information and incident. It can also be named as presenting information in a summary. Understanding infographics is related to the education level, interest, talent and cultural background. To measure the efficiency of graphics how do the individuals understand, process and interpret visual information must be understood during the creation process of graphics. The performance criterion for each graphics design *"Malamed, Frascara states The performance criterion for each graphics design is clearance and simplicity"* (Malamed, 2009:22).

Visualizing message clearly and simply requires understanding of a mental motion process. For

instance, public symbols, signs, etc. are successful studies oriented to multiple target audience. As the content of study, even though their importance is not recognized in our country, infographic map designs are used in some campuses most of which are not sufficiently appropriate for their aim. Additionally, still in most campuses their absence is felt. This condition can be accepted as a clear indicator for the lack of designers to transfer the research carried out about visual communication to behaviour. Solving the problem of direction finding resulted as a result of the deficiency of informing is essential for regarding the current situation and easing our daily lives.

Today, considering the negative effect of the increase of sitimulus over human beings, extending infographics design applications and informing the designers as a part of the subject by educational instituions of related areas, provides an advantage for informing designers and compensation of visual pollution.

The Infographics Design Application Study Of Dumlupınar University Campus

After a literary review for the sample of application, the maps of campuses in Turkey and abroad were studied for the sample infographic map. As a result of the research the process started for the sample infographic map. Not to have a problem about informing a meeting was carried out with D.P.U construction & technical affairs department before the infographic map design considering the current constructions and future plans of construction and data was gathered, additionally direction finding problems were shown with photos and these photos were filed.

In the light of the gathered data, interview form was prepared after the map was evaluated and completed. Interview was done with 50 volunteers choosen randomly. The aim of the form was

defining contribution of the map. With the help of gathered data the map was recompiled and the necassary adjustments were made to solve the problems of current students, prospective students and visitors.

Before the process of design, the Google Earth pictures of Dumlupınar University in Evliya Çelebi campus were analyzed chronologically. Architectural structuring between 2004-2014 shows that the campus has enlarged. Gradual expanding of the campus area brought up the problem of direction finding and this problem was proved according to the findings of the study.

As a result of the necassary analysis we proceeded to the stage of design in Adobe Illustaror software. Mainroads, and their connections of crossroads, their ratio, additionally current structuring and constructions, planned constructions were drawn, stylized and simplified in a real-like method, and then numbered and coloured. Blue and white colours were choosen fort he background of the map. Bright colours (yellow, red, orange, etc.) to form a contradiciton with the background colours and contrast colours (green, purple, blue, etc.) were used and except for these tone-on-tone colours were also applied on the design and perceptual selectivity was formed.

The infographic map was designed to be placed in the entrances of Dumlupınar University with Turkish and English language choice in accordance with illimunated signboard system. Categorizing the visual data which is supported with numbering system and colour coding enabled the audience to percieve and interpret it easily. The design appropriate for illimunated signboard system will be placed in the entrances and certain places, it will directly transmit information to the audience and make it possibleto obtain information in the day and night.
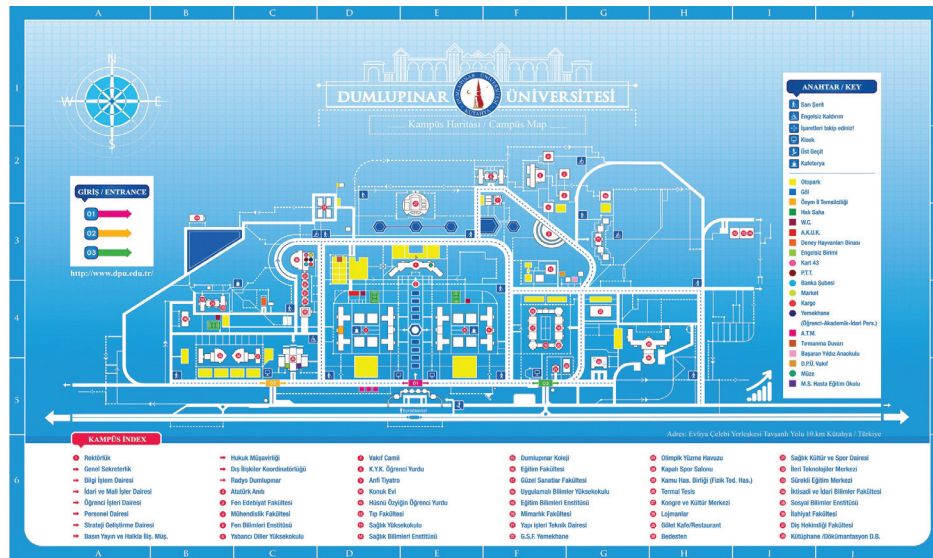
Image 1: D.P.U. Infographics Map Design Application Sample

Image 2: D.P.U. Infographics Map Design Application Sample (English)

The Views Related To Questions In Interview Form

The replies for interview questions were analyzed and commented according to the content analysis technique. In this part of the study the gathered data was analyzed and commented:

The analysis and comment of data gathered in relation to the study in the interview form is as follows:

The questions   in the interview form were as follows:

"Is the infographics map designed fort he campus clear and explicit for you?, Does the infographics map design make it easier for you to find your direction?, Does the infographics map design meet your expectations for direction finding?, Does the infographics map design saves you time while finding your direction?, Are the units taking part in infographics map design shown adequately?, Should the infographics map design be used in the Dumlupınar University campus?

Some opinions related to questions above are as follows:

"Yes, I think it can be effective, since the information is given in the infographics map design clearly and well.", "The colours used in the infographics map design are effective to perceive it easily and find our direction, since the colouring system of the infographics map and scheme designed within a plan and program", "It is clear, explicit and easy to understand", "Infographics map design meets the expectations completely", " It is easier to find directions with the infographics map design, it is a necessary study to prevent waste of time and effort", "Not only the faculty buildings in the campus, but also the administrative buildings, private buildings, and the buildings for special needs are presented. Everything is designed with a plan and program. Absolutely it should be used in the campus area."

All the people took part in the study have the opinion that the designed informative map is read easily because of its register serif typeface and font size, as a result of the strikingness of contrast colours perceptual selectivity is formed, awareness is created, in terms of colour it is an effective design, it will prevent waste of time resulted because of direction finding problems, it must be used in the campus. According to these findings, it can be said that visual elements used in the informative map of Dumlupınar University are appropreiate for graphic design rules in terms of shape and form, and by the use of informative map in campus, direction finding problems will be minimized.

According to these findings the last condition of Dumlupınar University informative map is achieved (Image 1 and 2).

Conclusion and Recommendations

In this study which is about finding a solution to direction finding problems caused by the lack of the use of informative design in the campus, an interview was carried out with 50 people including current students, prospective students and visitors, it can be infered that the infographic map design placed in the entrances and certain places in the campus area will play an effective

role on navigating individuals. It can be said that the scientific researches about infographics in Turkey are not sufficient enough and the academic studies are not in the desired level. As a result, it will be useful to spread the use of infographics in Turkey, and lecture courses of infographics in communication, visual communication, design and fine arts programs of faculties, it will also be useful for academicians who will lecture infographics courses to make academic studies in this area.

In relation to the objective of study, applying similar infographics map design to other campuses, additionally placing touch screen interactive kiosks for informative purposes in campus, serving individuals with infographics maps both in Turkish and English language choice interactively, programming necessary software and supporting project with navigation devices will be helpful.

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THE ROLE OF THE GRAPHIC DESIGN ON E-BOOK DESIGN

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Resul Ay

Abstract

The aim of this research is to examine e-books from the perspective of graphic design. Literature review method was preferred in this research.

Increasing of necessity of communication with globalization and various equipments have been brought by technological developments which are suitable for e-books, necessity of productive usage of time and space, easy for transportation, responsive to environment etc, have brought e-books on advantageous situation.

E-books will take the place of paper books in the future. According to investigations, increasing number of e-books and e-magazines nowadays is the proof for this situation. Rapid change and increasing necessity in recent years might show that e-books will be used intensively in education.

Although e-books have advantages, which are stated above, they also bring some disadvantages. For instance, reading e-books via computer for a long time discomfort readers' eyes and generates tiredness in eyes, even though reading from the screen does not damage tenderness of eyes. Technological developments bring some other disadvantages besides this, for example content of a book, limitations of technology and designing e-book without using principles of graphic design might bother readers. Therefore, this situation complicates understanding and perception of readers. In this research, besides giving information about the future of e-books, we put emphasise on e-books designing and give advices about how e-books should be designed for education.

Key Words: E-book, Graphic Design, Education, Communication, E-book Design.

Problem Situation

Human surrounding events and experiences in the process of being, has been in continuous efforts to transfer to others . Therefore, in order to address the communication needs of different methods and tools it has been used since ancient times . The process that began with the first cave walls drawn pictures, with the development of technology went to different channels (desktop publishing , etc .) And has progressed rapidly from there toward digital publishing.

In particular, technology is developing rapidly today as a communication tool continues to be used in all areas of the internet as quickly and avoid the spread has led to changes in many areas. Widespread use of technological devices in the mass media and the Internet has contributed to the formation of various communication media under the new name space. In this context, printed products began to drop once the location of digital products. Because of age and other reasons to keep up with because of the books used in the field of graphic design, communication and information materials, magazines, newspapers and so on. now in place to digital books, magazines and newspapers he left. Even previously designed with traditional methods and the published books were translated into digital format. However, there are some problems encountered in the conversion process. The biggest problem of this kind of book, "The communication between the reader and the author (emotional attachment) is a deficiency. Books and other materials design, the preparation according to the adequate level of design elements and principles, to observe the level of aesthetic perception of the audience and so on. that give pleasure to the reader to read on the screen, such as digital broadcasting is observed that due to the grounds and create a negative impact on the reader of these problems. For example, pay attention to the text of the e-book design, art display of art presented their writing is difficult to understand the text "(Duran and Flame, 2014: 112). Also, between the expectations of the reader, the correct

text design is also thought to improve readability (Wilson and Monica, 2002: 20).

For these reasons in mind, this research (Digital Publishing in Visual Communication Design) , to investigate the role of graphic design for digital broadcasting in the audience of the problems faced and solutions are intended to bring original proposal. Examination of the digital book graphic design principles for this purpose has been recognized as a necessity.

Purpose of the Research

The purpose of this research, which is a product of the digital broadcasting is to evaluate the importance of design in visual communication design, graphic design of electronic books . As well as unique solutions aimed at reveal .

The Importance of Research

This research , product design, visual communication , which is an electronic book , to be studied graphic design according to the principles of graphic designers to submit design proposals at an angle of perception and perspective ; It will encourage more publishing digitally because of the importance of the materials to be designed digitally , showing indirectly on behalf of green protection if you have an environmental mission and the design of our time a product is important to demonstrate would be compatible with the widely used electronic devices.

Results and Comments

History of e-books

Books with electronic book technology to uncover the developments in information technology has completely transformed (Dalkıran, 2013: 212) and have proliferated with learning materials used for the Internet; hence the era we live in, as in many areas has forced a change in visual communication tools.

Andries, a professor at Brown University in America first to use the term e-books in the world

has been Van Dam (Leader, 2010: 44). In 1971, Michael Hart of the University of Illinois 10000 trace of thought about the idea of building a public library can be archived to start production of electronic books, the beginning of the markup language is based on the 1980 (Sayer, 2007: 15-16). Next printed along with the process that began publishing markup language study materials produced at the computer screen (Erol 2009: 93) are known. Thus the book is switching to digital media, production information, modification, archiving and transmission, providing the reader with the book has a different environment and the means to come together in an interactive manner.

E-books have emerged as the first electronic text format only. Text and images begin to include realized with PDF 1.0 version. E-books are further enriched with the introduction of the PDF 2.0 version in terms of content and advanced (Booth, 2013: 30). However, electronic books began to be used in a format other than PDF. For example; "HTML format, to read e-books in this format was sufficient to have only the Internet Explorer browser. Another format was XML. Electronic books in this format could be used only in a Windows environment, and it was necessary to use the Microsoft Reader software in this environment "(Lineage, 2012: 393).

Studies on copyright in 2001; The adoption of the ePub format as an international standard in 2007; In 2010, Google Books, from the iPad iBook software, Adobe company of interactive e-book that allows you to prepare standards with CS5 from Adobe Digital Publishing Suite; The PDF 2.0 format introduced in 2012, and Apple iBooks Author and Adobe Digital Publishing Suite are other key ring and jumping-off point of the evolution of digital books (Bozkaya and Booth, 2013: 20).

Electronic book as an innovation implemented in the world also began to be used at a time and spread quickly in Turkey (Özkartal, 2007). The Internet with a new readership has occurred. Even in this area the new "Web sites opened, the pages

are arranged only group of writers who authored text on these sites has occurred. In this sense, "the first Turkish works of art broadcasting over the Internet with Ali Riza Esin of 41 degrees is a book of poetry" (Özkartal, 2007).

Electronic books in Turkey, logged too quickly to the education sector over time and "the Anadolu University Open Education System, 209 One course of 2717 pieces of electronic books, students have been published on the internet for the use of" 90% or above of course in this system a proportion of electronics It is presented as a book (Akay, 2012: 18). A similar application T. C. Ministry of Education by the EBA (Electronic Information Network) is carried out. Universities benefit especially from the electronic media about the e-journal.

The textbooks and supplementary books of different content on the internet since the 2000s, CD-DVD or Virtual Memory are offered to teachers and students (Anameric 2014: 181).

Kalburan's (2014: 29) According to the information given by the web-based electronic books while the number of publications in 2009, 146 in 2012 reached 2,617 units. So there is provided a growth 1692'lik%. Recently Despite the reduction in Web-based book continues the publication of the classic book on the increase. All this despite the increase in web-based electronic books published in 2012, the number of the printed book is approximately 6.64%.

According to TurkStat data, our country seems to be an increase in the production of electronic books between the years 2012 and 2008. According to this data, we understand that progress, albeit slow, has kept its place in the market of electronic books and began to increase in demand for electronic books (Anameric 2014: 180). In 2013 compared to 2012. An increase in electronic book 537'lik%, in 2015 compared to 2014 and realized an increase 128'lik% (http://www.tuik.gov.tr, 2015).

Advantages of e- books

The most important advantage of being very low cost compared to classical books and e-books can be made of the information quickly transfer (Bashor et al., 2013: 16-23). Besides, the two most important advantages compared to classic books with electronic book, and the ability to perform searches on the content provided access for 24 hours. In addition, "printed books can be physically damaged, may cause the storage and transportation difficulties, it is next to the high production costs. But e-books are not affected by these situations. Easily archive does not see physical damage "(Sivrikaya, 2009: 36). As well as e-book used in the course helps teachers to be more flexible and increase student attendance by (Chen and Jang, 2013: 135). For example, e-books, students with multimedia features used in, video and books can be used both as audio and other sense organs are being catchy information obtained for use (Sivrikaya, 2009: 136). If they will be summarized in addition, E-book production costs are low, lack of shipping costs can be prepared quickly for sales and does not cause loss of time for printing, move the clickable links and readers to provide to be able to obtain the information via the web on the subject mentioned by clicking on this link, Update Ability and new information to provide to be able to add simple, does not occupy space because they are digital, breadcrumbs users to jump to the page or information they want whenever they want because they include benefits such as do quickly is known to offer.

Disadvantages of e- books

Readings performed on the PC for a long time reveal the situation distracts the eye (Raja et al., 2012: 23, Wilson, 2003: 11). A loss of sensitivity to see this while reading an e-book on a computer screen does not give the start to bring about fatigue reviewed after a certain period of time (Jeong, 2012: 393, Liang, 2004: 30, Wilson and Monica, 2002: 41). Herring with a similar statement to this statement makes the following statement; "When

the resolution is high quality, no matter how long a period of about an hour to read eyes tired and causes headaches" (Herring, 2001: 47).

E-book readers, students say that they confuse the minds of the reading from the screen. For example, they are unable to estimate the length of sentences, the graphics and tables can be seen in books, but stated that they had difficulty understanding the e-book. As a result, students prefer to read electronic books than to read classic books (Jeong, 2012: 394).

Wilson, in a survey conducted on the screen that read digital books, 80% of readers are responding in that direction. The reading on the screen is tired eyes, he did not enjoy reading and that sound boring, they can not concentrate to read the full text stated only that short stories (Wilson, 2003: 11).

Liang (2004: 31) disadvantages of e-books that are indicated in a survey done in the following way; read electronic books and scan the screen is extremely difficult. Technically, the disadvantages; After digitization the quality loss occurs, the occurrence of errors in the content, graphics, and absence of deterioration in the font.

Woodward (2007: 1) in a poll done for the librarians in England, librarian of one of the titles noteworthy that among the reasons for the use enough electronic books, enough about current issues was the lack of electronic resources.

Particularly problematic for the improved production of different formats of the electronic book reader, the need for electronic devices to read electronic books and disadvantages such as costs brought with it is possible.

E- books and Graphic Design

Screen size of standard paper sizes there are classic books in e-book and the screen resolution of the device used are equivalent. E-book readers because the text is limited by the designer to evaluate and measure according to its own resolution. For example, between the expectations of the reader located Although it is known to increase the readability of the regulation text correctly (Wilson and Monica, 2002: 20), they submitted to repeatedly display the text to the restrictions in this regard is difficult to understand the text (Fixed and Flame, 2014: 112).

By way of example of this limitation, the Apple iBook for the designer in the design will be sheriff and several, including San serif font options are available. In addition to these fonts when designing e-book reader devices with different fonts are fonts and instead of seeing it appoints its own in any font available. Adobe iBook especially in Georgia as the title implies that the use of the iPad device is ideal and readable fonts (Pian, 2011: 14). Here the point at which fonts which can be understood as a designer has to make present recommendations which will be used in the field, the reader is referred indirectly. Therefore, when designers design for the resolution of the device is able to calculate the relationship between screen fonts and font sizes.

There are different e-book requirement to use a value between 10 and 40 points for optimum readability in the reading device (Pian, 2011: 15). Designers must edit text and hierarchical as a crucial step in addition to this should form part of the body carefully. This area should be able to easily read, but it should also prepare meticulously for the distraction of the reader (Wrestler, 2015: 95). When used in this section dense text, readers are forced to use continuous zoom-remove operation on the tablet, and this is not welcomed by readers (Cramer, 2013: 8-9).

Thus, the e-book designs without getting bored by the readers of the text and conveniently designer to read that device's resolution characteristics, in addition to designing, making sure the screen size, font size, line length sub-headings should establish good hierarchical order as the top title.

Images to be used in e-book (video, graphics, illustrations, photographs) must be compatible with the resolution of your screen resolution and at the same time these images must seem to be of

good quality if you want to be raised by readers on the screen, but the device by comfortable running order and for the realization of the process when receiving the audio file size (megabyte) should be as small (Pain, 2011: 27).

The menu bar in the design of e-books must be designed and compatible with different colors and fonts (Cramer, 2013: 9). Another thing to be aware of the page in the menu bar button design to ensure ease of use should be included on the menu bar.

E-books, which vary according to the design of the device in PDF format and as the iBook and Kindle formats also raises a number of problems to the designer. For example, in e-book in PDF prepared "reflowabl a" no mobility design as expressed by the use of horizontal or vertical display. In addition, it is used to render interactive content in PDF format and transfers are quite laborious (Cramer, 2013: 6). An interactive e-books in PDF prepared in case of opening an android tablet prepared in PDF videos for android features an interactive page that existing within its own borders, content such as audio can not be played on this device. To be the cause in PDF format developed for Windows PCs and tablets and iOS is limiting the number of features.

Another popular EPUB format with the appropriate rules in the book in zoom-out design that can be prepared in the context of video and audio playback offers as many features and makes it possible for designers to work more flexibly. But any fillable form or EPUB format does not have a similar interactive features.

Adobe Indesign software designers creating the e-book without limitation foil with Digital Publishing Suite plug-in can be prepared easily broadcast their digital communications such as e-journals. But here again, just as in the PDF to EPUB and encountered problem is the lack of a fillable forms or interactive features similar. Adobe Turkey Ozcan Peace Officer in this case refers to as "the DPS fillable form to prepare him to place an HTML form (to embed) is required. This publication can be sent to the DPS prepared form it is currently connected to the Internet. "(Özcan, 2015).

Consequently e-books will be prepared by the designer in a number of rules and restrictions caused by design problems are also emerging. The visual will be used as the lines of the line length and less space is required in this case it leads to the encounter with the visual quality. Designers can not use the appropriate language font, tablet devices because these formats are included in a number of formats in their internal systems. Designers can not apply page transitions in a design of its own, because the formats have prepared their own page transitions in a standard concept with its own software.

Designers are not only preparing interactive e-book and video and audio move freely outside the like interactions. Only playback of video and audio e-books can not be used as a textbook. The reason behind this is that students can not intervene in any way in this book. For example, any fillable form, it can select box marked, such as features that recorded data can be e-books actually do not go beyond being a multi-page e-magazines.

Font designer (typography) Mark Simonson, different e-books available on the market, after reading up about four hours on different devices, the same gray ground on all e-books, that discourage the reading of similar fonts and similar page design and why it is important for graphic design e-books It is stated. In addition, e-books and different fonts to be used in harmony with each other, by a different actor as e-book readers, says a stunt could be perceived as different. Besides, Picador, Artistic Director of Broadcasting House Henry Sene Yee, the readers of e-books and printed books first as cover designs to choose then implies that plays an important role in the layout (Act: Ganapati, 2009). The role of graphic design in e-book according to the instructions is important. E-book graphic design principles of the vast majority of readers are

bored because they are designed to be careful when reading e-books and e-book page design of the contents of the book can not understand because they resemble each other. These problems arising from limitations designers of e-book format, is not welcomed by readers. Therefore, the sale of e-books and books can be increased by proper design to be applied in both getting bored readers can read and understand the contents of the book with pleasure.

New York Times columnist, Bella Andre, "says that during the first cover design e-book readers to purchase and then decided to book after reviewing several internal page design. Bella Andre, email the books cover design is very important that attention to the reader's cover design and e-book sales is to say that the set of the first stage, cover and inside page design "(Cited: Kozlowski, 2012).

Judging from comments in the e-book classic book design is as important as what he said to be so important . E- books on graphic design, sales of books , reading preferences, and understanding the contents of the book in a fun way with different designs of readers is very important to be able to read it. Therefore, graphic design principles , designed for e-books can be more preferred by the reader.

E-book principles of graphic design constraints brought by the e-book format are required to be prepared in accordance eliminate . Because there are these restrictions hinder the free movement and the ability of the original designer . This situation naturally leads to the design of standard and read e-books instead of e-book readers have reason to be monotonous but prefer printed books.

Conclusions and Recommendations

E-books, for readers, low cost, easy access, although the designer of digital broadcasting products which brings some difficulties. E-book rules need to be followed by the format, the page design, graphic design terms has not yet reached the desired point. Digital Publishing Suite plug-in Adobe Indesign with designers able to design freely, although if they

are unable to exercise adequate interaction tools in the book. Students can fill out the form for example course books, do not provide facilities such as the marking of the book. In order to eliminate this type of work after the preparation of missing Embedding HTML forms of such interaction area (embed be) it is required. Besides, during use of this publication it must be connected to the internet. Otherwise, data can not be recorded in the refilled by the student.

Considering these limitations, the designer with Android and IOS software specialist for electronic textbook design, offering the opportunity to prepare a flexible design with software. Orientation of the graphic designer and programmer with a written proposal prepared by Android and iOS devices in typeface, images, video material can be eliminated restrictions such as interactive forms. Therefore, a more flexible and suitable for the purpose designers can prepare sustainable designs. In addition, e-book designs beyond the restrictions resulting from software, e-books, book covers, to be designed according to page design and page the visual of use to as graphic design issues purpose of internal and expectations of the audience can relieve a significant portion of disadvantage in this area.

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A REVIEW ON WEBSITES OF PROVINCIAL CITY MUNICIPALITIES AND METROPOLITAN MUNICIPALITIES TO TAKING PLACE OF ART WORKS OR ITEMS

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Ahmet DOLUNAY

Abstract:

Nowadays, internet has come a medium of communication and indispensable source in areas such as access to information. Local governments have been benefiting from the internet to deliver information and services to citizens both in that area and outside. The local and the national culture and art values are given in addition to the informations and contents in name of the web pages. In this context it is considered to be significant in this regard as far as the comparison the to what extent reflected in the values of local authority owned art in the corporate identity and web pages.

The art works and items were exemined which are placed in metropolitan municipalities and provincial municipalities that are part of local government on the official web pages in this work. There is not neccesary to take place an art works or items absolutely necessary in the local government website. However these items should be quite place for supporting and keeping alive the art of local values. Here it is meant subjects and objects of interest within the field of fine arts from the artwork or item expression.

Key words: Local governments and art, art on web pages

1-INTRODUCTION

It is seems that in developed countries where more people participate in the public administration and and the public administration to produce real and solutions to enhance the participation in the Internet environment. The local governments of city municipalities are neglecting to inform the masses in fulfilling their responsibilities to serve the public. Recently the web pages has transformed a new service platforms into public services by giving up just a platform to announce. e-municipal services can be evaluated in this context. Some questioning or tax payments via the Internet has become feasible (Çoruh,2008:154). It also made it more functional the slogan 7X24 service (Mulder, 2004:5-6). Recently regional promotional and to provide services efforts of municipalitees has been increasing via the internet substantial degree of quality and quantity. (Moon, 2002: 424-440).

In web pages of provincial municipalies and metropolitan municipalities, a quite wide place is taking nuturally, activities for the purposes and functions of the city in terms of municipal services broadly. Besides the adoption and conversation of the cultural heritage and introduction to visitor of web page are increasing the importance of comunication on internet environmet day by day with supporting art works or items on web pages (Naralan,2008:63). Number and percentage of municipalities has some benefits in handling at this stage. According to data from the Association of Municipalities in 2014 there are 397 municipalities in Turkey.

VSome statistics on municipalities and web pages in Turkey;

Kind	Number	Rate
Metropolitan Municipality	30	% 0,2
Province Municipality	51	% 4
District Municipalities of Metropolitan Municipalities	519	% 37
District Municipality	400	% 29
Town Municipality	397	% 28
Total	1397	% 100,0
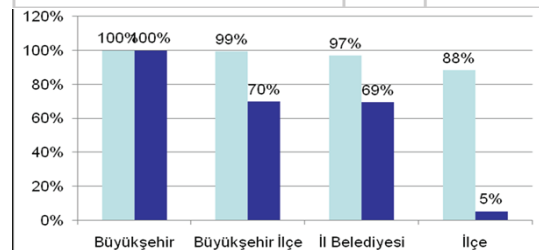
Tablo 2: Web page addresses and e-municipality breakdown of the municipality type
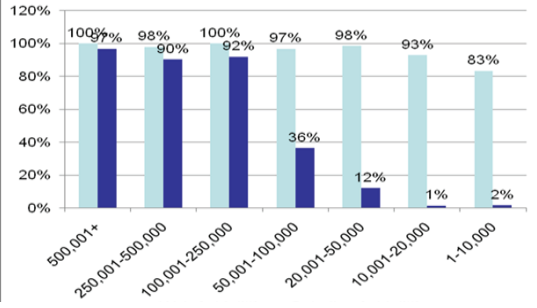
Tablo 3: Web page addresses and e-municipality breakdown of the municipal population groups

Development of Municipalities Web Site				
Web Factors	2001 (1)	2005	2006 (2)	2009 (3)	Değişim 2001-2009
Web site Ones	227	424	969	881	388%

1.1 The Plannign of Web Pages and The placement of Art Works or Items

The web pages is handled in four sections generally. These sections are called menus, headlines, listing the data, base information tape. The links are locating to all the pages in the menu to be accessed. In the sections of headlines, to be announced the requested data are presented in typographic design and layout. The datas are listed in the listing data areas, which recently added frequently requested datas, in to particular order. Finally, transportation information about the institution, counters, copyright, year of construction etc are located on base information tape.

The art work or items are located very different formats on web pages. Some times these are prefering to use on band information over the page or headline area. The applications on band over page have a permanent feature usually. In this context, official web pages belonging to Konya and Aksaray municipality can be handled. The floor of the web page of Aksaray Municipality designed a form with shaded polygon and star-shaped geometric composition refers to the Seljuk heritage.
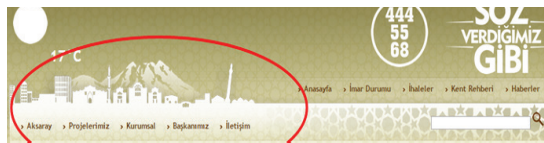
Aksaray Municipality web page (24.10.2015)

Konya Municipality web page (24.10.2015)

Artistic or local values which are stable or variable on ground, are giving place on some studying pages. Some historical buildings have been exhibiting on Diyarbakır Municipality web pages' ground by alternately.

Diyarbakır Municipality web page (24.10.2015)

On some pages, the values that researching topic, are seen as icons it is important to include local and artistic value in the context of keeping alive the cultural consciousness, on posters, brochures, logos, corporate identity design the web pages in size from large to small size icons in the ground image.

2-THE VALUATION OF THE ARTISTIC ITEMS ON WEB PAGES BY QUANTITY AND QUALITY

Research shows that in 81 provinces and metropolitan municipality gave the place a work of art or items in approximately half of the web page. On some pages, the artistic images are given as the subject of the news in the official fields. In some of the worked pages can not be found among examined current information on this page, the historical values are presented divided in itself. The historical and artistic images are located with their historical story such as on city guide, city hitory links

Most of the artworks or items in the Web pages consist of architecture. This is the most dense group of architectural monuments as monuments of Turkish States have place in our culture or period of art. In line with its rich cultural heritage which includes the ancient artifacts are owned web pages.

This usings will be analyzed through some examples.
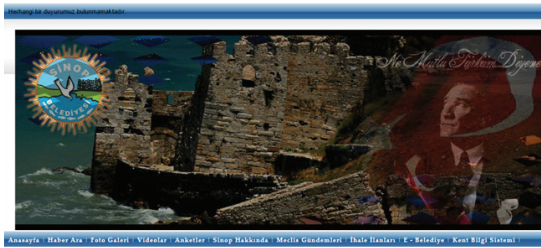
Sinop Municipality web page (24.10.2015)

Sinop Municipality gave a historical spaces in moving photos on the headline section. Despite headlines frequently publishes news and announcements sites Municipality of Sinop in this section is giving place to the photos which has taken such as on hictorical, touristic, city center areas,

Bursa and Edirne Municipality present quite successful their own works in the list of UNESCO on the website.

Bursa Metropol Municipality web page (26.10.2015)

While The Bursa Metropol Municipality is givin place to historical houses on its web pages, also it is presenting with an grafical expressionly to many works such as bridges, mosques, tombs, homes

Edirne Municipality web page (26.10.2015)

Edirne Municipality, moved that the two items of its own on the UNESCO cultural heritage list of the web page. However, this information is not on the ground where the page is to stay on the right of the web page was first opened slightly lower.

Denizli Municipality given place to both atiquity era and Turkish era works in the upper right portion of the page (above the headline) stably with the graphic lines. There is a special section of the ancient city of Laodicea again introducing the main page.

Mosques, castles, watch towers, markets and inns, minarets, religious schools, houses, bridges, tombs, palaces, administrative buildings are the most prominent architectural monuments. Ancient and monumantal sculptures, local textile products, other handwork could be located very less rate on the other municipalities web pages.

Çankırı Municipality web page (08.05.2015-15:14)

The houses of Çankırı mosque, madrasah with local costume (yaren costume) are giving place on headline of Çankırı Municipality webpage.

Most of art works or items are photos and they are tactling stable or moving, These photos taken from a pretty good angle are presenting with a quite fine image. There are 360 ° images drawn on the page. This method is very useful application for a virtual tour of the city.

Konya Metropol Municipality web page (14.05.15-10:51)

Headlines and menu at the top of the design band of Konya were the historically important Ottoman Seljuks structure with shadowy silhouette on the right side that is taking place in Konya's most prominent historical figures of Mevlana's tomb is expressed more emphatic manner. Konya write a little older but it can be considered quite successful with an application. Also, on right in the Virtual Tour link to historical places in the city of Konya, the page can be seen at 360º photos.

Offering

The local governments are able to to take forward in the corporate or local publicity that they have got art accumulations by getting on the agenda of the page designs quite beautiful examples. The information and visual materials in terms of promotion of web pages works or items can be dealt with from a new perspective on the accuracy of informations the corporate identity of a local authority official web page.

3-RESULT

It is attracting attetion some municipalities have their works of art are using on their home pages, both graphics and photos and some of them they don't give place on their web pages despite they have the rich arts accumulations. (As of the date of the surveyed Aydin and Antalya municipalities considered in this context). Some municipalities have included the natural beauty despite having less accumulation of the art (As of the date of the survey, Hakkari Municipality). The importance of the official website is of considerable importance on grasping the real values which they have got art works or items, and via its web site promotion on the developmen of the protection idea and in the settlement of the transportin to future.

It comes primarily web pages of local governments to able to take informations people of city about the municipality to learn before the trip to get ideas for the local sightseeing, or for users who want to take advantage of e-municipal services. It is of great importance in terms of its presentation in this respect, if not an obligation for local governments themselves, even though the rate of their culture and to support the arts a way to take part in their web sites for art works or items. The culture pages named city guides or city history on the municipalities web pages can be possible to introductory and useful by reconsidering.

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APPROACH OF SEMIOTICS TOWARDS PLASTIC ARTS

Mehmet SUSUZ

Tarık YAZAR

SUMMARY

Semiotics is a discipline which was used effectively in term of the meaning of visual indicator or index strings especially after 1950's. At first, semiotics that was used in the analysis the literary texts, found place itself in many different disciplines in afteryears.

Plastic Arts also undertake a language task at the point of transfer the thoughts and feelings of artist to the audience. The messages which sender/artist wants to convey to the receiver/observer should be understood correctly by the observers. In the semiotics, 'reconciliation' concept is important in point of resolved and meant. Especially because of the plastic arts are product of emotions and thoughts, at point of meaning the artistic production by observers complicates to unite at conventional axis. Receipents expect artists to reflect to their studies without changing situation and objects which exist in the world reality, in according to their fundamental view. Imagery which is used in the work to be percieved by receipents, it is very important to be meant the works in term of semiotics at point of "reconciliation". Passwords and codes which take place in the works, to be resolved by the receipent is important to be meant the works.

In this study, it was tried to be put forth that how semiotics approaches, in the process of making sense the indicator that plastic arts include, by being used the descriptive analysis method. On the other hand, it was explained how plastic arts can be made sense in point of semiotic by being used the semiotic analysis methods.

In this context, the main objective of study is to put forth that how semiotics approach in the process of being made sense the indicators that plastic arts include.

Keywords: Semiotics, Sign, Arts, Plastic Arts

1-Introduction

"Picture is also a visual expression, however it is not understood in the same literality and in the same details" (Etike, 1995: 11).

Art has had changes and transformations as in both theoritic and formal ways from the beginning of humanity to today. "Arts are the imageries of the nature and the society. Those imageries can be real or fictional, visible or invisible and objective or subjective" (Guiraud, 1994: 88). He has revealed the fact that it is not possible to give meaning to the artworks which has lost the feature of "representability" with the classical era artwork norms. According to Öztokat, the "procedural accuracy" that semiotics precipitated during the analysis of literary texts in recent time have contributed to identifying the visual indicators (Öztokat, 1998: 254). At the present time, it is required for art that has transformed in different forms to be examined as both theoriticly and formally in order for the art to be understood. In the explanation process of plastic arts that includes many visual indicators, semiotics has presented varied perspectives.In the presentation of those perspectives, As Öztokat stated, the analyses that has been done on the literary texts by semiotics has formed a basis on identification of countless number of indicators that has been encountered by with the improving technology and changing cultural texture.

It must be the discussion topic of whether Semiotics that is "one of the best efficient disciplines in explanation and indendification of linguistic or non-linguistic indicators that we encounter during the design process of socio-cultural life and in the regulation of the life of society", will show the same success in artistic production like plastic arts that includes visual indicator just as in literary texts.

Establishing the work around these two questions will be appropriate:

1-How does Semiotics approach towards the analysis of plastic arts?

2-Is Semiotics able to show the same success in analysis of plastic arts that includes visual indicators just as it does in literary texts?

In the heart of this work, more than the analysis of plastic arts, the approach towards the analysis of plastic arts will be mentioned. A conclusion part will be made in the direction of evidence and findings.

2- Indicator and Semiotics

"Semiotics studies the semantic aspects and the relationship between every kind of indicators (Jean-Marie Floch)

Indicator is a concept which is used for showing something different than the object it is or replacing and in a way representing every phenomenon can be sensed with or without meaning (Rifat, 2013: 97). Semiotics is a science field that examines and identifies the languages, norms, marks indicator systems etc. According to this definition language forms a part of semiotics topics. Most of the societies believe that language has a priveleged position in this field. This situation causes semiotics to be defined as "examination of non-linguistic indicators" (Guiraud, 1994: 17). In community life, we can mention about the existence of many indicator system other than the indicators called vocal indicators and scriptural indicators. The science field examines those indicators is called semiotics. Art events such as theater, play, literature and painting are also in the field of interest of semiotics as well as many auditory, visual, kinetic indicators (Vardar, 2001: 84). "Procedural maturity about the literary work analyses and the final point of examinations in quality and quantity aspects that has been reached by semiotics plays a big role in the analyses of visual expressions especially in present. Thus the analyses of visual expressions

has seized a place in semiotics. In semiotic systems finding, counting and classifying the cognitive, procedural data of linguistics is not enough. The significant one is to question how those datas used in and how those datas create connection with semiotic analysis" (Karahan, 2004, 75). Visual indicators has been studied intensively after since 1950s. In that era especially the studies of French Linguist Roland Barthes has been significantly effective in the development of this theory. Barthes analyses the messages in the pictures of Panzani pasta advertisements. After this process trials has been done about the analysis of images and visuals in semiotic aspect. The analysis of plastic arts in semiotic aspect has analysed three paintings of Swiss artist Paul Klee in Félix Thürlemann's 1970 dated (Paul Klee, Analyse Sémiotique de Trois Peintures) thesis. In that thesis, Thürlemann by showing that a complicated process like generation of meaning in images is actually based on simple adversenesses, also emphasises that the plastic arts can also be held and examined just like the literary works. After 1970's it has been seen that the researches starts from the basic principles of semiotics do studies about fields such as paintings, comics, photography etc. and by doing they focus on the systems other than the natural language systems (Öztokat, 1998: 254).

To the semiotics, art relationship, "In what art category should semiotics be?". Jacques Fontanille states that it should be in the beneficial arts category, however it will be in close relation with the fine arts in examination side (Fontanille, 2008: 220; Akt. Günay, 2014: 114).

"Indigenous side of artistic communication has had been discussed during the analysis of self-analysis of unity between information aspect and moral aspect of artistic content. Nowthe first thing to be done is to show why artistic communication is indigenous; and the extreme manifestation is that artistic communication cannot be converted in another indicator system, and that it is "unalterable". As it is seen, art needs indigenous

fictional indicators..." (Kagan, 2008: 269). Batu states that, there are difficulties at analysing the art works because cognitive aspect of art has been standing out during the 20th century (Batu, 2014: 115). Semiotics has developed several methods concerning explanations to literary texts. During that process, "consensus" is an essential value of semiotics. The ontological values that brought art into existence has earned an indigenous genre to the art. That genre has made different or appropriate analysis methods to be developed during the process of explanation of art works.

3- Approach of Semiotics Towards Plastic Arts

"Artwork means a representation of images of real world in a way" (Günay, 2014: 111).

The one converts an abstract thought into something concrete in an artistic level is called an "Artist". Painting art is the finest form of expression. In the contrary of literary texts, language of painting is not and can not be perceived in the same level and details. The difference between the explanation process of literary and painting is that even though interpreting is possible in literary texts it always end up with the same main idea. Thereby it is possible to have different approaches towards the text (Etike, 1995: 11). According to Greimas, two dimensional techniques such as painting, graphical design are included in the study area of visual semiotics. "Such techniques should be considered as a plastic discourse or expression and its components and essential elements must be descripted: Essential formal aspects such as color, colorful areas, lines and the usage of lines are the essential elements of text" (Greimas, 1984; Akt. Öztokat, 1998: 254-255). "Picture-indicator's indigenous aspect is that its semantic function is well-ranging. Therefore image-unit's property is insignificant. Picture-indicator has been taking an imitating stand and this behaviour causes old arworks to be interpreted incorrectly" (Tükel, 1989. 14). In visual arts, on of the most effective field of art for transmiting the feelings and ideas of the artist is plastic arts. Benveniste mentions about

that there is a structure made of system based on indicators, and those indicators shape the figures independently from its properties. Every plastic arts can show same structure. At this point it is possible to say it is more individual than general it is. "Unit" concept take place in the heart of semiotic analysis of plastic arts. If plastic arts need to be explained in semiotic way, it is necessary to focus on the crux of the problem. Because if a system needs explanation, it should be explained around its own rules. Beneviste points out the relation between the unit and the indicator by telling that the unit and the indicator are not same thing and they have different structures. Also he emphasizes that every indicator is a unit but not every unit is an indicator. Beneviste states that if one thing is certain it is that language is made of units and those units are indicators. Beneviste, during the semiotic analysis of units that makes plastic arts be, puts his finger on two problems: "1- Can every indicator system reduced to units? 2- Are those units an indicator in the system they are" (Benevsite, 1995: 120).

Even though the artist represents an object exists in real by interpreting in different ways, the starting point is the real image of that object. During the interpreting and explanation process the receipent would want to perceive the object in the work in its real form. And when they encounter with an unusual circumstance they ask: "…is this how a tree is? Is an orange blue? is there such cat?" (Günay, 2014: 111-112). Painting is conceptualisation of world reality by representing on surface with every different kind of shapes. But the relation between the world reality and the abstract painting may make no sense to the perceipent (Kıran, 1994: 103). According to Günay's and Kıran's statements, perceipents want to see the traces of the fictional structure of plastic arts in the mind. When perceipent cannot see the fiction based on the world reality, instead of working on understanding the codes put in by the artist, they just criticise. It can be said that especially the art forms appeared after the modernism that highlights contents more than the figures has made it even more difficult for perceipents to understand and decode.

"Artistic form, has to see two acts that is different from eachother but dialectically identical: first, giving substantiality to the artistic content; second, transmiting that content individually. So, that art has a communicative function reveals that art form is not only an constructional-aesthetic aspect but also has an indicator characteristic. According to this, the content of art, examined as indicator system that utters and transmits the content can bi defined as artistic communication" (Kagan, 2008: 269). "In art indicators, by surpassing the projection function, it has equipped the secondary features that allows it to transmit the real in a definit way. Thus, an art photograph and a headshot photograph are opposed to eachother: However an artist's work is opposed with the work of a photographer who does not worry about the artistic meanings. Literary and especially poetry are language arts. However analysing those is the work of stylistics. Those subjects concern us only indirectly (Guiraud, 1999: 29). Art production in plastic arts shape by assembling various images. In order to decode the anaphor between the artist and the receipent, the code artist uses in his works must be decoded entirely. If to mention the nonimitation elements of picture described as indicator-transmitter: "Those are image units like colorful lines or spots". Those units have different properties than the objects they represent in denotative similarity way that is indigeneous to semiotic pictures. Supposing there are two paintings represents the same object but one is made with brush and the other one is made with a sharp tool. As an indicator in both paintings the shape of the lines will match with the imaged object. In fact lines, in terms of aesthetic, is a man-made sign that has its own features. The sensitivity standarts of the artist and the receipent depends on focusing on one idea to another and even more on the ability to evaluate the unit properties in the painting" (Tükel, 1989: 14).

Günay verbalises the agreement between the artist and the society while artist produces as: "If one asks how will the narration be in the context of picture: an agreement is made. This is a manipulation process.

In a way, the artist has been told to create works that is good for the social values and especially works that society would enjoy" In regard to this agreement, artist creates his work and presents it to the society. Approval of the work in society can be described as a law (Günay, 2014: 119). "Social indicators, with the force of symbolical properties, get closer wit the fien sensorial indicators. This is not a coincidence. Because in social communication, sender is mostly the transmitter of the indicator; and also is the anaphor. Such combination of the subject and the object can only make the intimacy of referential and emotional functions" (Guiraud, 1994: 113). "Within the limits of visual and auditory indicators, creaton of art can serve every kind of fictional indicator in every means. Fine arts needs its own indigenous fictional indicator system. The art indicators there generates new sense-making forms in open-string properties. Artistic form is a transmitter of aesthetic and communicative values as well as an fictional indicator model and system. Image is an intellectual or emotional reflections that take shape in human mind wit the transformation of real or unreal experiences" (Karahan, 2004: 78). "The visual indicators or motives that are similar to pictures: when a "similarity" seen between the indicative and the world anaphor, it means either motif or visual indicators being talked about. The motif directly refers to the fine arts, in another saying it is the indicator of picture. Because, picture is defined as "The representation of an object with graphics or plastic arts" (Kıran, 1994: 97). According to Günay, "work of art is the representation of the images in the realworld in a way". The way of reflecting is important while representing the reality. In fact, one of the much-discussed subject is how to reflect that reality or the reality concept into art" (Günay, 2014: 111). The indicators in a picture is different than the indicators in real life. They are not similar. While painting an object that we know with every aspect, the existing form of the object gets new features or meanings. We realize the unknown features of the object while questioning ourselves. (Kıran, 1994: 97).

In fine arts, plastic arts is one of the best art branch at transfering the thoughts and emotions of the artist. During the semiotic analysis of plastic arts, Beneviste states that there are difficulties and asks these questions:

• Is there any common between all those arts other than this ambiguous "plastic" concept?

• Can we see a selfdom that can be considered as a unit of the system in every or at least in one of them?

• What can be the unit of a painting or a drawing?

• Figure, lines or color?

• Does proposition in the guise carry any meaning? (Benveniste, 1995: 119).

"In the descriptive arts that uses variable images such as painting, drawing, sculpture etc. even the existence of units is a matter of debate. What kind of units can they be? While colors are discussed it is known that they create a sequence that is named basicly to the standart. Colors are indicated with their own names, but they cannot indicate anything by themselves: cannot refer to anything, cannot be associated with anything explicitly. The artist chooses and associates them and edits the toile: in conclusion color gets a "meaning" over the choises and edits the artist make in a structure again the artist create. In this way the artist creates his own semiotics. Creates an adverseness with the properties he made meaningful in his own editings. Artist does not begin from an indicator system nor creates his own system. Color as a tool, embraces infinite unique details that does not carry any similarities with language" (Benveniste, 1995: 121). Artist is determinant during the process of creation of an artwork. Thus while creating an artwork: the composition of the images on two dimensional surface is under the domination of artist. "The message on the toile is encoded by the painter". The construction of the codes artist uses to place the work in the semiotic standarts is very important in terms of being understandable by receipents (Sönmez, 2012: 8). During the

production of a work artist creates authentic and unique compositions with the individuality aspect that is in arts itself by staying out of the stereotyped concepts of language indicators. That the respons that the indicators get in literary works have the same value as in the production of art indicators is actually against the mophological structure that is also defined as "expression of thoughts and feelings in an authentic way". The thing makes it happen is that the picture elements are open to criticising and that there is less conventional lingual indicators.

"Due to symbolical characteristics, aesthetic indicators, in comparison to logical indicators, are less conventional, therefore it has become ordinary and common. Those indicators are definitely arbitrery; moreover some are even more… But this convention has never been an obligatory property. Aesthetic indicators eludes every kind of convention and the meaning coalesce in description. That property brings creative power to itself" (Guiraud, 1994: 86-87). "The perception o images in the pictures by receipents involves cultural accumulation. As artist can get in designing act that is contrarian to codes and conventions, receipent can expound them in different levels. The versatility of meaning comes to light at that point. Eloquence in arts,in other words the expresssion of thoughts and emotions of artist in images, is an absolute element of the creation of art, and an art branch without that element is unimaginable" (Karahan, 2004: 78). "… in non-linguistic indicators, the units are not indentified as clear in linguistic ones, the articulation may be less. In picture, the existance of equivalent of every little units that is in language is a matter of discussion. On the other hand, in figurative pictures, knowledge of codes may not be necessary to understand the pictures in denotation district. In language in order to recognise a word it is required to know the code and required to learn that a word chain will be associated with a spesific concept. Yet, it is not necessary to know such a code to recognise a woman's face or a stool" (Erkman – Akerson, 2005: 129). Semiotic analysis is made in several steps. During the process the

literary or visual indicators (picture, poster, movie etc) that will be analysed is examined in surface as it consists of two basic structure. This examination, involves the desciptive extent of text,discourse and visual. At that level the connotation is focused based upon the relation of indicative of indicators. In a superficial form the layers of descriptive extent of text, discursive and iconographic are examined. In deep form, lead are described that are detected with the replication of universal aspected similar meanings that creates the superficial form of text that can help in a way (Öztokat, 2004: 152). Accordin to Erkman – Akerson "…in picture, there are no units like the word units in language. People that speaks a language, pronounce the words in the same way even though there are little differences. However in picture, it is possible to present an object in various ways. But in picture,especially in figuritive picture, there is an understanding if syntagm. Picture as a whole, approached in oral, even in text level and the rest is received in that way. So, whether in lingual or non-lingual system, the gaining of a meaning of indicator happen in the context of enunciation, culture and life. Especially while getting to the connotation levels in artworks!" (Erkman – Akerson, 2005: 129). In some of the artworks that is seen in plastic arts even though iti s possible to make a relation between the denotation and connotation, some artworks may put a complicated structure that reminds of a puzzle in receipent's eyes. (Karahan, 2004: 79).

The reason of the abstract art being insuffient in semiotics during the identification process is that the indicators that are used in the production of art are far from the world reality and does not represent any known object (Günay, 2014: 132). Lévi-Strauss criticises the abstract art. It can be said that the reason for that is that "abstract art does not transmit any message". The semiotic problem that abstract art puts on table comes up there. An art work can not be made with symbols and shapes that is completely apart from the world reality. "The symbols and shapes that cuts the bonds with the reality are not "meaningful on its own". When we

think within the frame of that, the images, shapes and symbols that's been completely seperated from the abstract art reality will create indicators or indicator systems that will be impossible to make connection between. According to the statements of Lévi-Strauss, "abstract art is both like linguistic indicator. (in terms of being unrelated with the object shown: in short it is unreasoning. And in terms of the relation being not known by everyone: In short it is not conventional. Thereby, abstract art does not make a complete linguistic indicator" (Yavuz, 2005: 223). Lévi-Strauss states that the meaning is lost between the receiver and transmitter of artworks because imitations and illusions takes place of the meaning. This problem occur especially in abstract arts. If perchance during the explanation process there is a matter of convention that is a coincidental situation (Yavuz, 2005: 223). In a meaning, the images abstract art creates in receipents mind with the observations receipent make on the real world will not be associated or be matched with the visual indicators of shape, image and symbol concept, the indicators involved in the abstract art would not correspond with conventions.

"Arts are the visual description methods; and aesthetic indicators are tangible objects. There is no point of talking about the abstract art because; all the pictures are tangible. Regarding non-figurative picture art, this term is appropriate only in indicated visual surface, but the picture indicative is a form and image of a reality that has no description. Therefore aesthetic indication does not have a plain transitivity function; it carries an indigenous value; it is an object on its own, and is an object-indication…" (Guiraud, 1994: 86). Günay mentions that abstract picture has more developed phase than the figurative picture to the picture art. He tries to express that statement with two concepts called presentation and representation. While describing representation as: transfering the objects that actually exist on toile; describes the presentation as: the works of existing objects, that has aspects such as subjectivity and individuality and that is made with the thoughts and the feelings of artists.

In a sense rather than picturing the object as it is, beginning with the existing and moving towards creation of the unique and different that does not exist (Günay, 2014: 127). "Abstract art, the creator of the identification of plastic description is on of the languages of art that is used as a phraseology. In abstract pictures the meanings are given with the help of color, geometric shapes, light, texture and the surface (Karahan, 2004: 81).

Semioticians have developed different methods in order not only to examinate the denotative way but also the connotative way of the works in semotic analysis.These methods are applied in the direction of constractive and structive principles. Constructivism states that more than the image of an art or literary work, it is possible to identificate the superficial image by examining the relation between the units in the deep of a work (Erkman – Akerson, 2005: 106-107). Constructivists believes that in order a text to be understood, the differentition in a text must be analysed and comprehended (Rifat, 2011: 31). And deconstructivism states the suggestion of French philosopher Jacques Derrida, that the formation process of infinite "indicator chains" that every one indicator creates another indicator. Therefore, the phase of going one indicator to another will become an infinite meaning with the over-explicating of receipients and the meaning the artist or writer put will be gone (Aysever, 2004: 95-99). Especially at that point it brings up the "over-explication risk" situation of Umberto Eco. It can be said that, this risk can put an obligatory usage of more systematic analysis or explanation on the arts (Batu, 2014: 124).

"In plastic arts, the time used for identification of indicator of the artworks especially for the artworks that is made after 1950, is very similar to having hard time to define something in a foggy weather and use open-ended definitions".

4- Results

According to Günay, "the work of art is seen as a re-establishment of the truth but the perception of truth may decrease or increase depending on the common values and shared information between the artist and the audience" (Günay, 2013: 132). Semiotics have worked towards semiotic resolving of plastic arts. In some of these works, plastic arts were agreed to be resolved in terms of semiotics while others argued semiotics success in resolving literary texts can not be so in the process of resolving plastic arts. Even today, this issue creates controversy .As Paul Valery put it "In all forms of art, there is a physical side requires observing and processing different from the old, it is impossible fort his physical side to close itself to the modern science and its applications" (Benjamin, 2013; 50). In his book "After The End Of Art" American art critic Arthur Danto (Danto,2014) expressed the differences between art forms before and after 1950 and developed the "End of Art" thesis. Danto emphasized the resolution of art productions after 1950 is only possible with the sociocultural analysis of the time period. When we think on this matter, stereotyped methods of analysing works of art must now leave the place to the different methods. Especially in contemporary art, the importance of content rather than format and the codes and passwords used in the art by the artist made semiotics think outside of stereotyped analysing methods. As a result of this situation resolving art forms became harder for semiotics.

Artist may require interpretation by the viewer in some figurative art work. For example, when asked to the American painter Whistler whether the black spots on the bridge are human figures on the painting named "Battersea Bridge", his replied "They are whatever you want them to be" (Yavuz, 2010: 233) leaving the viewer to review the work without limiting their imagination. Figurative painting and abstract painting become meaningful by the reflection of artist`s world oriented reality. Figurative and abstract paintings should be positioned differently in the resolving process. Viewer starts the resolving process by comparing the plain meaning of the figurative painting with the reality of world in his mind and expressing the common points. To resolve the connotations of

these kind of art works, the codes artist use need to be literary recognized. In abstract painting, the situation is much more complicated than the resolving process of figurative painting. Especially with Derrida`s "deconstruction" aproach, the abstract art can not be resolved by developing indicators from indicators without an end. At this point, as Eco noted in his book "Interpretation And Overinterpretation" (2013), the messages artist intends to give in the art piece can be interpreted in different ways and "semantic shift"in resolving process might accor.

Semiotics have developed analysis methods within the rules of classic art in order to resolve plastic arts. However, when art abandoned formality and theoretical side gained importance, it left viewers vulnerable in art criticism. Regardless of what analysing methods are developed, it should be kept in mind that art productions are shaped by artists. Thus searching for conventional (nominal) values in explaning these kind of productions does not make sense. If conventional textures are found in studied indicators of plastic arts, it might be incidental. "…. picture is a condition reveals something on one side and hides something on the other" (Günay, 2014: 125) Semiotics is the most important discipline to reveal the hidden textures in the pictures. But when semiotics performs this interpretation process, rather than the method used in interpretation of literary texts, it should use accurate analysing methods for ontology of art.

5- Conclusion

• Zafer Gençaydın by saying "artist is the philosopher of his era" he states that artist is the best man that analyses and represents the sociocultural structure of his era. Artworks have the characteristics of a historical document. Therefore semiotics must not ignore the "historicalness" concept during the analysis of artworks.

• The artworks made after 1950, besides the shape, color, image, symbol, object etc. the sociocultural structure and the theoritic structure artist that is

taken as reference in classical art criticism, must be taken in considiration.

• It is obvious that the methods semiotics developed in the analysis of art work is insufficient at explaining the recent art forms. During the analysis process, periodicity aspect, stylistic aspect and the most importantly the theoritic structure that is the creator of the product presents the codes and leads in explanation process. Thus, new semiotic methods must be developed by taking those values in consideration.

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EXAMINATION OF COMPOSITION IN GRAPHIC DESIGN WITHIN THE CONTEXT OF FIBONACCI SPIRAL

Melike Atılkan

Duygu Kızıldemir

Abstract

Fibonacci spiral that is encountered and observed in many different art fields from past to present, which originally exists in nature, is also being frequently used in Graphic Design. The owner of this finding is one of the largest medieval mathematicians Leonardo Fibonacci. Fibonacci sequence starts from zero and goes on with the addition of the two previous numbers and it lasts forever. Arrangements, which are placed in the areas that are covered by this spiral, which created with this ratio, help to create an aesthetic perception, which is commonly approved. This spiral is being used in Renaissance architecture and art, in photography and in many other fields like graphic design that we come across everywhere in nowadays. Although modern approaches are being used in graphic design in these days, value of a composition, which is created by a specific ratio and proportions, still remains. The accuracy of distribution of the design's composition elements, which arranged according to this spiral and the effectiveness of the given message, which placed at the center of this spiral, is surprising. In this study, the effect of the designs that are created by using Fibonacci spiral will be discussed, and their effectiveness will be conveyed.

Key Words: Graphic Design, Fibonacci Spiral, Composition, Ratio and Proportion

WHO IS FIBONACCI ?

A rich merchantman name is Gugliemo's son Fibonacci; real name is Leonardo is known that he was born in the Pisa city of Italy in about 1170s. (Grimaldi, 2011, p.3) He always traveled because of his father's job and he used this travels advantages. In 1190, he moved to Algeria, the city of Bugia because of his father's a diplomatic work so he found an education chance in North Africa. (O'Connor and Robertson, 1998) In this city Fibonacci took lessons from a Muslim teacher and it is known as the place where he met with the Indian-Arabic numerals. In this way he was learned to deal with Indian-Arabic numerals and found a chance to compare the Indian-Arabic numerals with Roman numbers and obtained an opportunity to resolve their differences. By the way, due to living a commercial man, he had a lot of opportunity to visit the many trade Mediterranean countries, able to use so many different arithmetic systems and has gained the opportunity to work with many Arabic mathematicians. When he returned to Pisa in 1200 he compared the Indian-Arabic numerals and Roman numerals. Then he began to defend the successful of Indian- Arabic numerals on the elegance, simplicity and practicality then Roman numbers. (Grimaldi, 2011, p.3)

At that time the Roman number system is widely used in Europe. According to Tecir (2013) the science man Fibonacci protest this tradition and then introduced to Europeans the numbers which writable with using the 9 Hint numerals 9,8,7,6,5,4,3,2,1 and adding 0 mark to this 9 numbers in a book he published. Fibonacci has been collected his learned in his famous book Liber Abaci. (O'Connor and Robertson, 1998). Thus, in this period of the Roman number system it is widely used in Europe formed a bridge between East and West and Indian-Arabic numerals began to be recognized by the Western Europeans.

FIBONACCI SEQUENCE:

Leonardo of Pisa nickname is Fibonacci is the most important medieval mathematician and The Liber Abaci book that was written by him in 1202 is an important work in mathematics. It includes most of the present arithmetic and algebraic information. It helped to promote the development mathematics in West Europa especially Arabic numerals and display format. (Rose, 2014, p.21) A question asked

in this book is the biggest reason for the mention the name of Fibonacci in the later years.

This problem keeps in mind for a long time because the solution found out an interesting number of series. According to this problem there are a couple of rabbits population hypothetically grows up. Fibonacci rabbits come in pairs. Once a pair is two months old, it bears another pair and from then on bears one pair every month. Starting with a newborn pair at the beginning of a year, how many pairs of rabbits will there be at the end of the year? And it is solved with Fibonacci Sequence. (McQuade, 2009) (Figure 1)

Figure 1:https://eliftugcegezer.files.wordpress.com/2015/03/blog.jpg
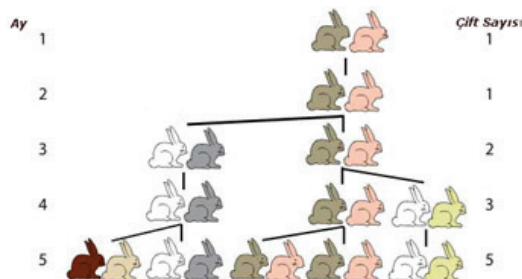
What is this Fibonacci Sequence? 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89,… The Fibonacci sequence is a series of numbers where a number is found by adding up two numbers before it. Starting with 0 and 1, the sequence goes 0, 1, 1, 2, 3, 5, 8, 13, 21, 34, and so forth. (Figure 2) , 1, 2 (1+1), 3 (1+2), 5 (2+3), 8 (3+5), 13 (5+8), 21 (8+13), 34 (13+21), 55 (21+34), 89 (34+55), 144 (55+89), 233 (89+144), 377 (144+233), ... (Murchie, 1999, s. 58-59). At the same time the ratio between the numbers of a particular place gives the golden ratio nearly 1,618. (Figure 3) Thus at the end of 12 months there will be 144, end of the 13 months there will be 233 rabbits is calculated easily.

From 1950, Fibonacci terms investigated deeply and a lot of books and articles published about it. (Bergil, 1993, p:57) The golden ratio and Fibonacci sequence is exactly associated but while the golden ratio has been rumoring to be found in much earlier years, this sequence emerged 13th Century.

Figure 2:http://www.bilgitimi.com/fibonacci-sayilari-ve-altin-oran-nedir. html Figure 3: http://elsissmila.blogcu.com/altinoran/5964331

GOLDEN RATIO AND FIBONACCI SPIRAL'S RELATION

According to Bergil (1993), as far as is known, math knowledge for the golden ratio first time placed in record by name extreme and mean ratio in the Stokhei the book of Euklid BC. According to the subsequent findings shows that the golden ratio comes from BC in Ancient Egypt until the year 3000s. It is suggested that in the world of Greek the golden ratio was introducing by Pythagoras. (p.3) It is seen that this ratio agenda again at a later period and begun to use on art works. Medieval thinkers and artists noticed that there is a mystical divine dimension on the order in human nature and the harmony in the development of assets and plants. This magical ratio beleived with the scholar Pacionell's who lived in the 15th century, Proportio Divin work and "There is no art disproportionate" words and beleived that the universe created proportional and orderly by people. Thus people began the research and application of this ratio. (Çağlarca,1997, p.5) This magical ratio's narrative form is given in Figure 4.

Altın Oran; CB / AC = AB / CB = 1,618

Figure 4: http://www.dijitalakademi.com/icerik.asp?f=icerik/altinoran.htm
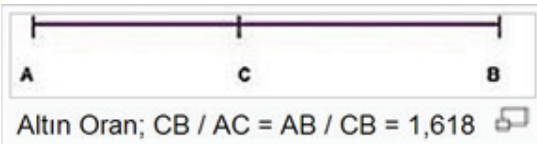
This ratio occurs from a length or an area's seperation in two parts but not equal but harmonious and out of the fixed value when they are in proportion to each other. (Figure 5) 1,618 ratio which used in the plastic arts, architecture, sculpture and painting has found from

orderly development of living length and time diffirence and their ratios. (Çağlarca,1997, p.5) The golden ratio has been named by Greek sculptor Phidios's name's first two character in the mid 20th century. (Figure 6). (Roberts, 2015)

$$\frac{CB}{AC} = \frac{AB}{CB} = 1.618 \qquad \Phi\varphi$$

Figure 5: http://www.kameraarkasi.org/kompozisyon/resim/altinoran/altinoran.html, Figure 6: http://www.citoyenhmida.org/des-lettres-et-des-nombres/phi-300x199/

Another issue is golden rectangle that the Euclidean worked on. According to Euclid when removed a square from this golden rectangle, the ratio of the rest rectangle's long side to short side must be same as itself. According to Çağlarca (1997): " The reason of investigating and want to use the golden rectangle is to establish a balanced, harmonious, proportional and expression composition layout with the subject (object, figure, color, light), such as the shade of plastic values moved to the point of coincidence on this rectangle's (canvas) edges and inner braid system." (p.34) If this equation will be examined on the golden rectangle on Figure 7 it is seen how Fibonacci numbers turn a spiral in this rectangle.

This rectangle spiral which is seen, occurs proportional rectangulars to each other and the ratio of before and after rectangles give a single number: 1,618. When properly drawn into a spiral, Fibonacci numbers is seen. (Figure 8 and 9)

Figure 7: http://ftpmirror.your.org/pub/wikimedia/images/wikipedia/tr/archive/6/64/
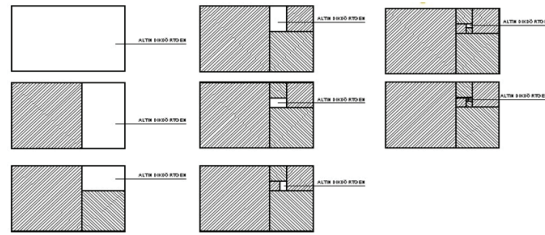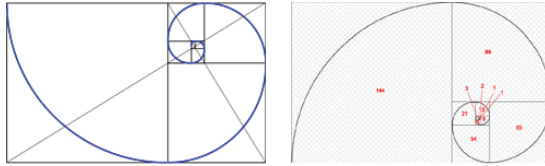
Figure 8: http://www.espritsciencemetaphysiques.com/la-magie-de-fibonacci-dans-la-nature-les-maths-de-dieu.html, Figure 9: Gareth E. Roberts, The Fibonacci Numbers and The Golden Ratio Math, Music and Identity Montserrat Seminar Spring 2015

This rate is the basis of growing biological assets in a natural way and first look about golden ratio is mankind itself. The ratio on the fingers like on the Figure 10 is the same ratio on the hands and arm joints

Figure 10: http://www.handmadesoapuk.org/the-golden-ratio-of-health-ultimate-beauty/
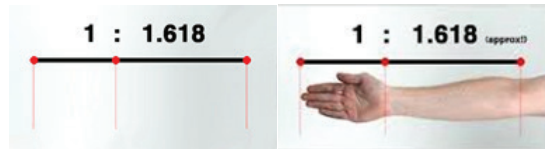
On the leaves, sunflower, pinecones, palm, in the spider web, on the ideal human body, ... etc. In many places, the golden ratio and Fibonacci numbers are found. This feature is also used as a tool to classify millions of plant species. For example, the leaves of a banana tree growing in the Far East with a banana tree grown in Alanya are arranged according to the same rules. (Karaçay, 2008) One of the most important example is the snail shape, which is called Fibonacci spiral. The numbers occurs with the collect of before numbers' area is occurs the snail shape like on the Figure 11 and this shape is located in many arts by being aware or not.

The reason of the demonstrators' path on aesthetic perception and find an aesthetic and proportional place on the human perception can explain with this

composition which is symbolizing by Fibonacci. This numbers are the golden ratio's composition, which called with a lot of names like "Count of God", "The Signature of God on the Earth", "The Miracles of God" and "The Divine Ratio".

Figure 11: Kaynak: http://www.bugunbugece.com/oku-bak/haber/buyuleyici-bir-dongu-fibonacci
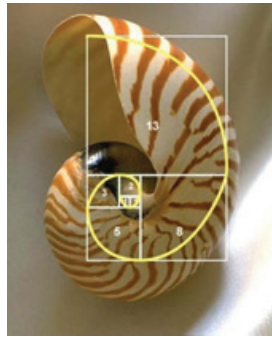
USING OF FIBONACCI SPIRALS AND GOLDEN RATIO IN ART

Fibonacci numbers and golden ratio found many times in flowers, honeycomb, pine cones, huma body, sky and various other place reflects on so many artistic works inspiring by nature by combining mathematichal formulas and science and art. (Images 12, 13 ve 14)

Image 12: http://www.matematikcanavari.net/2015/03/altin-oran-avizeleri-matematikcinin.html, Image 13: http://www.osservatoriosormano.it/newsdett/177/Magia,-Musica-e-Armonia, Image 14: http://www.phimatrix.com/photo-cropping-composition/
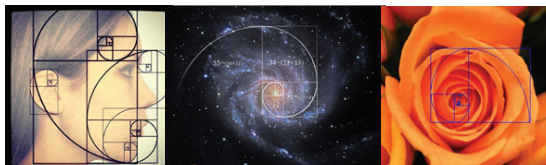
To Çağlarca ' ' Artist used to use plastical values to provide beauty, harmoby, efficiency and unity. They were studing placing light, shadows, balance, symetrical appropriation, rhytms, direction, form on/to golden sides (geometrical systems) of toile.'' (Çağlarca, 1997, p. 10). It is possible to notice how the golden points in/side of artisti thec works cretaed by this geometrical sytem are placed on inner side of spirals, and of what results the harmony of these numbers in art compositions. When mentioning, we do not need anything else

but rope for drawing of spirals, easiness of forming Golden Rectangle in structural sites lead us to those convincing thoughts of that architect in history had benefited from the Golden Rectangle. Moreover, it is interesting of that Golden Rectangle has got similar roots with spiral structure found in natural phenomenons. S. Abercrombie, Architecture as Art, Van NostrandReinholdCo., 1984 (aktaran Bergil, 1993, p:17). Based upon those idea, with the fact that not exactly be known that when it was used intentionally, we faced this concept in Egpyt pyramids whose one of a mystery. (Image 15).

Many researches end up a result Golden Ratio was used in designing the front side of Pantheon Temple (Image 16) had been lasted from Ancient Greece to day. (Bergil, 1993, p:135). Same way, Notre Damme Cathedral in Paris is one of the important sample of this aesthectical ratio. (Image 17)

Image 16: http://britton.disted.camosun.bc.ca/goldslide/gold08.jpg Image 17: http://www.odec.ca/projects/2010/josexg2/wesminster.png

Researchers cite that we could find golden ratio in works of Mimar Sinan, Divriği Külliyesi, Anıtkabir. Same, Leonardo da Vinci, who is a both mathematical and painting genius, used that ratio. (Images 18, 19)
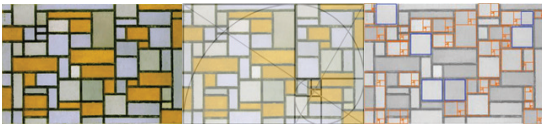
This ratio used in many art branchs is also used in photograph art (Image 21). Like in examples, it can be seen if when the focus is placed on visual aesthectic point of the golden ratio, not the center point, the photo collects more inerest and likes.

USING OF FIBONACCI SPIRALS IN GRAPHIC DESIGN

There are so many works created by Fibonacci spirals in graphic design. We can face some logos designed in favour of these numbers. As seen in examples, many logos have got Fibonacci spirals and frames having proportion size. (Images 22, 23)

Image 22: https://dribbble.com/shots/874020-Logo-Sketch, Image 23: https://huebris.com/the-golden-ratio-and-logo-design/
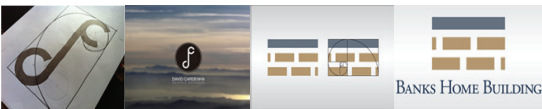
It is not surprising that seeing Fibonacci spirals ans Pi number in famous logos. It can be said that these logos increase their persuasive abilities with favour of these numbers, and possess a perfect harmony and balance. (Images 24, 25). As seen in sample, Apple logo has got that Fibonacci numbers having all size were once measured. But it can be comprehended just as a bitten apple , though. Twitter logo, as well.

For a graphic design product, may brand creation or advertisement poster, brocchure etc., created in high quality , that ratios have been used for yers. (Images 26, 27 ve 28). Moreover, works done by this system can lead designers to create works having again golden ratios then perfect harmony and quality because of having common mathematical ratio and proportion. This is invisible power of ratio and system.
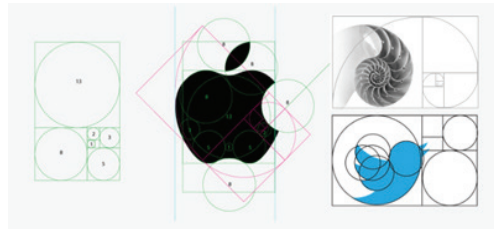
In significant examples in design history, starting and ending point of Fibonacci Spiral forms the perception area of works. Spectator unintentionally follows the parts of composition from beginning to end of the spiral. Poster in Image 29, beginning point of spiral comes up to hand of the figure in front. In fact, this perception is about the perspective. Eyes unintentionally spot the fore figure, then typographic agents finally the dancing figure. Again, in poster in Image 30 spectator firstly spot the typographic element placed in beginning of the spiral then figure.

Image 26: https://ikegbus.wordpress.com/category/logo/ Image 27: https://ikegbus.wordpress.com/category/logo/ Image 28: https://www.behance.net/gallery/8402033/Framing-the-Face-Poster-Project

Image: http://www.elite-view.com/art/Museum_Art/Post_Impressionism/af2-00041_old~Moulin-Rouge-c-1891-Posters.jpg Image 30: https://artcanyon.files.wordpress.com/2013/03/folies-bergere-art-print.jpg?w=630

That Fibonacci spiral found in recent posters are used in works with or without intention. More neat and aestetic visuals can be created by these ratios. Again, this spiral takes on the guidance on pages in terms of tracking way. (Images 31, 32 and 33)

Image 31: http://www.sinefesto.com/wp-content/uploads/kill-bill1.jpg Image 32: http://www.erimsever.com/1618.htm, Image 33: http://www.allposters.com.tr/-sp/Otomatik-Portakal-Posterler_i8036530_.htm

Graphic designers benefit from Fibonacci Spiral to determine page layouts as well as using in creating aestetic harmony in makeups. (Images 34, 35). In order to form a neat layout having true ratios it need to be multiplied by 1.618 after determining the lenght of one edge. Result determines the other edge of the page. For example,in order to determine the lenght of the edge of other page, 5 x 1.618 = 8.09, we can end up determining the lenght of the edge of other page 8, then 5 x 8. (" Golden SectionandFibonacci Series", 2014)
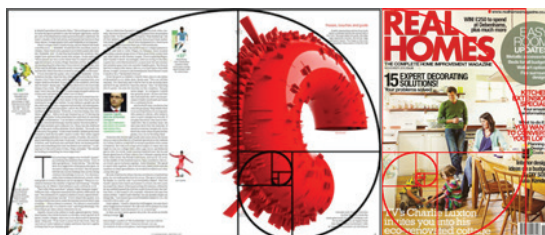
It is frequently seen that it is benefited from that aestetic ratio in today's website. These ratios made creation of websites easier. For example, triple rule making design of website to see the ratios in page: According to this rule focus point is formed by dividing pages to 3 vertical and horizontal lines. According to Brown (2014) this is the quickest method to catch a true page layout while placing contents. (Images 36, 37). When looking at the page, there may be so many different types, though, rectangle using creates a more convenient form near to golden rectangle.

Image 36: http://14clicks.com/rules-responsive-web-design/Image 37: http://www.johnakerson.com/blog/2010/09/why-you-should-avoid-the-golden-ratio/
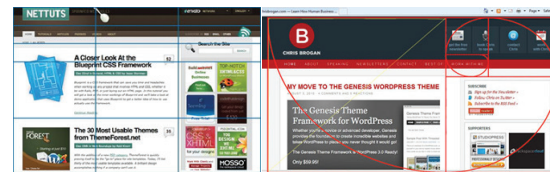
Thus, more true and perceptible results can be reached. In order to get the best result nearest ratio to golden 1.618 and Fibonacci Spiral are used. Thus, following way and focus point can be found out. (Images 38, 39)

Image 38: http://www.webdesignstuff.co.uk/nl004/graphicdesign/graphic-design-fundamentals/ Image 39:http://gizmodo.com/5651122/why-twitters-new-design-might-seem-familiar

RESULT

There are so many examples using Fibonacci Spiral in various art branchs. It can not be ignored that using of Fibonacci Spiral in graphic design works encountered almost everywhere. Tools and frames already created by these ratios are stil used from international paper standarts (A4, A3, A5...) to printing frames. In graphic design created by using Fibonacci Spiral, it is not only created an aestetic perception but also a following way to spectator. Again, in favour that these designs prevent the decreasing of attention of spectators spectators are mtived to the focus point. Thus, the message in

focus point can be easily directed to the spectators. These ratios provided significant information while how adn where images, typographic elements, spaces need to be placed, and which design element needs to come up to focus point.

Golden Ratio and Fibonacci Spiral is also used by creating grid system as a guidance in designs. Today, it has become possible to make design with grids formed by spirals as guidance. In favour that this system aims at creating impressive composition, designs provide not only just a visual harmony but also a easy perception of message by spectators. These numbers and ratios creates of sytem so many things in nature. Just because human perceptions are visually familiar with these ratios and assume that is true designers communicate with spectators easier by using these spirals. And it can be an efficient and perfect communication Tool in today's visual communication age. Yet, the main goal of a designer designing a graphic work is providing the message to be percepted easily and truly by the spectator and measuring the aestetic values at the same time, isn't it?

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Anamorphic Illusion / Images in Implementations of Contemporary Art

Mustafa KOCALAN

Abstract

In the 21st century, approaches such as post modernism, virtual community and network, and particularly developments in technology have led to gorgeous changes and variety in the field of art as in the other fields. By providing opportunities to the artists, technological supplies have allowed to improve various art dynamics where one can discover new ways of expressions and meanings. Some studies which have been carried out thanks to the experimentality and unlimited variety of supplies have mutated the thought and the feeling by amazing the visual perception. Studies which have the feature of anamorphic illusion / anamorphosis which is carried out by using specific tools and reveals the real image only when looked at from a specific perspective have reflected the interdisciplinary relations, street art and the soul of it. In this regard, the aim of the study is to analyze and evaluate the ways of affecting the visual perception by giving samples of contemporary art implementations with the characteristics of anamorphic illusion that vary due to the technological opportunities and the materials.

Screening model was used as a method in this research. Different studies such as books, magazines articles nd sources on the internet have been searched and virtual samples have been presented and evaluated as a result of the data and information gained.

Even though the search has been applied on several disciplines, it has been limited to some artists after 1980s, especially those who create works applicable to the 21st century contemporary art concept where anamorphosis technique is used in types of placing, paingting and sculpting and their chosen works.

This search is on the use of the anamorphosis technique and its contemporary art practices. As a result, the content of the search is composed of the artistic works created within this frame. Some works in the fields of installation, painting and sculpture after 1980 upto today are chosen as examples.

As a result, it can be stated that today there are many works of art being produced with anamorphic vision quality which helps to make the daily life easier and break the structured space perception by both its structural difference and visual presentation, and which attracts people to a great extent.

Key words: Visual perception, Anamorphosis, anamorphic illusion, contemporary art,

1.Introduction

In twenty first century, in which art disciplines display innovations and differences, artists just do not exhibit their creativity but they also exhibit their talents in the fields like engineering and architecture; as it is understood from the mathematical computing that they do by using special tools and materials to achieve various analyses. Artists, who try to reflect the truth that is both visible and beyond the visible and who is in a new quest, try to express their ideas with visual art practices like sculpture, installation, graphics, photography and video with the help of many technological opportunities and scientific inventions like projection, computer, digital machine and 3D printer. In the works, depth and movement sense is created by not only the effects of illusion which is created by factors like refractions and color-form relations that draw attention of the audience but also by making drawings that have the effect of three dimensional in the two dimensional surfaces with the perspective rules from past to present. As Berger said: "Today, we see the art of the past in a form that no one has ever seen. Actually, we perceive in a quite different way. This difference can be shown with the help of the thing that is called perspective tradition." (Berger, 2013 p.16)

From Medieval Age and Early Renaissance periods to the present, artists have used the

perspective, which has a big role in the forming of three dimensional effect, consciously and have made various studies on this subject. People like Paolo Uccello (1397-1475) Filippo Brunelleschi (1377-1446), Masaccio (1401-1428) and Leon Batista Alberti (1404-1472) are the artists and researchers who have shown their mastership about the perspective rules in this period. For example; people of the period greeted the mural painting, which is named "Holy Trinity" by Masaccio in 1427, with astonishment. In his painting that shows Jesus crucified, the three dimensional effect, which arouse a feeling of depth on the surface of wall, is reflected excellently by using linear perspective. In Renaissance and the period after that, lots of artists involving masters like Leonardo da Vinci (1452-1519), Raffaello Sanzio (1483-1520) and Andrea Pozzo (1642-1709) applied perspective rules to their works of art excellently. For instance; painting named "Allegory of Jesuit Missionary Work" between 1661 and 1694 by Pozzo, who is one of the artists of Baroque period, is designed extremely proper to the perspective rules. In the painting, which creates the illusion of a real place on the ceiling surface, "Trompe- l'oeil ve Quadratura" technique, which means "the style which portrays the object and place in a way that they seem to be real to the audience" (Krausse, 2005: p.123). As for the later periods, especially in the art movements like Surrealism, Kinetic Art and Op-art various works of art, each of which serve to different purposes and delude the visual perception, is produced.

When the mentioned periods and works are analyzed, it is seen that various applications are performed, which delude the visual perception on two dimensional surfaces by using some techniques and principles along with the perspective from past to the present. The techniques that are used on the applications in these periods, apart from the optical illusion, are named generally like illusion techniques such as "trompe l-oeil", "quadratura"

and "anamorphosis/anamorphic image". Began to be applied consciously from Renaissance on and at the same time composing the main topic of the research, anamorphic images vary in the current art practices. Artists astonish and affect the audience increasingly day by day. With two dimensional surfaces, with the help of anamorphosis technique, which is applied to the designs that are made especially to the public spaces and places, at the time of the analysis of image that depends on the mode of vision and perception, the audience becomes a part of the work of art.

2. Anamorphic Illusion and Forms of Application

With its most plain definition, the term "Anamorphic" means to create optical systems by upsizing the width and length of the image in different proportions. In the literature of the cinematography, the word "anamorphic" is defined as a cinema shooting technique that is acquired by the compaction of an image, which is acquired with wide angle lens, in a 35 mm film (Keleşoğlu, Uygungöz, 2014, p.5). Seen in the sample image, in the film, which has the characteristics of anamorphosis cinemascope, the image that is compacted from both sides is reflected extensionally and wide screen image is obtained (Picture 1). Üstün Alsaç has mentioned about the word "anamorphic" in his book "Hayranlık Uyandıran Görsel Yanılsamalar" as this: "In ancient Greek, ana=again and morfe=form"this term is used for the drawings and pictures the form of which are depraved in a way that it can not be understood at the first glance (Alsaç, 2010, p.72). With regard to the feature the study approach, anamorphic image, alias anamorphosis; is known as a perspective technique that provides a picture to be seen normal when looked to a spoilt, meaningless one from a specific point and angle and on the other hand; as a technique that provides to obtain a meaningful image by reflecting a distorted image with the help of the reflective tools like mirror, cylinder.

Picture 1. "Anamorphose cinemascope desert" 2007

Picture 2. Leonardo da Vinci (1485) "Leonardo's Eye". Anamorphic cinemascope example,http://maisiesaidwhat.myblog.arts.ac.uk 21.08.2015 Christophe Dang Ngoc Chan. Michael Hoefner ttps://tr.wikipedia.org/wiki/Sinemaskop 29.08.2015

According to the sources that are under researched, the first artist who used anamorphic images, which are based on the perspective, is Leonardo da Vinci (1452-1519). The eye drawing by Da Vinci in 1485 is a workout of him that has the feature of "anamorphic perspective". As seen in picture 2, if it is looked from a specific angle, the eye that is seen longer than its real form, can be perceived as normal. In the essay "Sanat ve tasarımda anamorfik görüntüler" which is written mutually by Bengisu Keleşoğlu and Mehtap Uygungöz, it is mentioned that Da Vinci mentions in this work of him about the mechanics of the anamorphic drawing (Keleşoğlu, Uygungöz, 2014, p.5).

Hans Holbein the Younger (1497-1543) who gives place to the unusual images in his works, "The Ambassadors" painting by him dated 1533, in which the skull image that is at the forefront is seen in a meaningless form (Picture 3). "This work of art is one of the examples of anamorphic painting technique in which the consciously distorted images can only be seen in the normal form when looked from the right angle. These pictures are substantially made by the inspire of the woodcuts

of German artist Erhard Schön (1491-1542) and they are called in Germany as vexierbilder (puzzle pictures) (Farthing, 2014 p.191). "By thinking that the painting will be exhibited at the stairwell, it is about being surprised and frightened for the one who climb up the stairs by realizing the skull due to the angle. Renaissance artists are fascinated by this degeneration on perspective and they prepared visual surprises for their audience" (Keleşoğlu, Uygungöz, 2014, p.7). When it is looked by side and by bending the head slightly, the skull can be perceived (Picture 4).

Picture 3. Hans Holbein the Younger, "The Ambassadors" 1533, Picture 4. Hans Holbein the Younger, "The Ambassadors"1533 National Gallery. Londra https://en.wikipedia.org/wiki/Anamorphosis#/media/File:Holbein_Skull.jpg 20.08.2015

The anamorphic image technique which is popular in the seventeenth and eighteenth centuries is acquired by generally using cylinder or similar tools. "The image which is seen as formless is seen in the normal state when looked from a cylindrical mirror that is placed in the middle of the painting (Farthing, 2014 p.191). Jean François Niceron's (1613-1646) "Ritratto di Luigi XIII" is a work of art that he obtained anamorphic image by using cylinder (Picture 5). The portrait which is perceived as amorphous on the ground, with the help of the cylinder that is placed to a specific point of the picture, becomes a meaningful image on the cylinder. In these periods, with the help of this technique, the images that are not appropriate (erotic etc.) and the political messages that are wanted to be given are expressed in a mysterious way. Named as "anamorphosis cylinders", the anamorphic image that is created with the help of this cylinder can also be obtained by the help of concave and convex mirrors.

Picture 5. Jean François Niceron, Ritratto di Luigi XIII (1635); Cylindrical Anamorphic; oil on canvas; Rome, http://www.imss.fi.it/masaccio/08/appro/1_12.html 20.08.2015

Jonty Hurwitz, who was born in 1969 in Johannesburg, creates similar works to the ones of Nicceron's and known for his famous anamorphic sculptures. The sculptures that he made by using dust, resin, acrylic and metal, the artist tries to create an anamorphic image via cylinder or mirror by making several calculations.

Picture 6. Jonty Hurwitz (the hurwitz singularity), Picture 7. 8. Jonty Hurwitz " Kis of Chytrid" 2009-2010http://designcollector.net/anamorphic-sculptures. 20. 07. 2015 http://www.jontyhurwitz.com/kiss-of-chytrid/20.07.2015

The artist who does not aimed to create absolute visual presentation, also wants to give a message in his work of art. Because he stated that he wanted to draw attention to an endangered animal species and to the being in a competition of human beings with other species of life while using the same planet in his work of art titled "Kis of Chytrid" (Keleşoğlu, Uygungöz, 2014, p. 12) Considering the image, we can see that the deformed amorphous shape of the frog is perceived as normal when reflected to cylinder. At the same time, the artist's works that he labeled as perspective sculptures attracts attention. The artist comment on the anamorphic bust that is cut into systematic parts, which is seen at picture 6; "This sculpture represents the moment in which the personal appearance of you show up and your view of life forever changes forever… I wanted to

capture the physical entity of myself at the amount that the technology let me…" (Hurwitz). The design comes into existence by editing of the pieces with specific sizes and gaps systematically. Only if it is looked at a specific point and angle, the parts that are fixated in a sequence settle into a system and the image can transform into a normal sculpture.

Another artist who applies the anamorphosis technique in modern art is Hungarian born Istvan Orosz (1951), who is also known with his nickname "Utisz". The artist draws attention with his impossible architectures, especially with the work of art that contains anamorphic illusion features and games of perception that he made by using the etching and heliogravure techniques. Escher, who also has works that can be analyzed by using anamorphic perspective, attracted the artist with his way of technique and thinking. "Orosz brought innovation to these techniques that can be counted as traditional, and gave meaning to the degenerate image. Thus, rather than just struggling with the amorphous images, he more had the results that consists meaning which are seen from mirror or can be observed from a specific point. With the point of view that he brought to the anamorphosis art, he gave more sophisticated messages and drew more striking conclusions (Keleşoğlu, Uygungöz, 2014, p.10)

"In Orosz's works of art, there are two different stories that are interrelated. The raven on the paper reverberate on the mirror as Poe, a hand-held glass just turns into Dionysus at the other picture" (Buket, Güler sanat, 2014). When examined "The Raven" from aerial viewpoint or from across, there seems to be a figure that put his head on the table, on which is located the books and a picture of the raven, and a glass in the hand of that figure. If a cylinder is located on the point that the glass is placed and if examined from a different angle, the portrait of Poe appears on the cylinder. In another work of the artist, in which the double image and meaning is expressed; is inspired by one of the science-fiction writers', Jules Vernes's "The

Mystterios Islan/The Mysterious Island" novel and he painted the wreck of a ship. This wreck of the ship also can be transform into the portrait of the Jules Vernes by using cylinder.
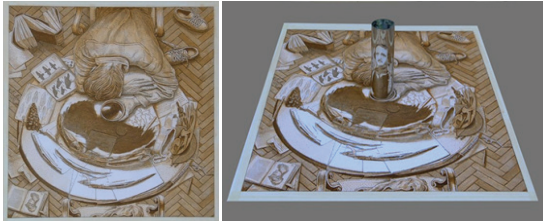
Picture 9. 10. Istvan Orosz The Raven Edgar Allen Poe. Heliogravure 2006 http://www.areasucia.com/istvan-orosz-2 / http://www.sanatblog.com/oroszdan-yanilsamali-hikayeler/19.08.2015

In an interview, the artist states that the anamorphosis generally shows up while striving with the perspective and that it is a technique which consists of by the exaggerating or the accelerating of the perspective. Orosz: "I make the images visible that I create by changing the perspective, with the help of a curved mirror. Thus I want to confront the audience with the "hidden truth" phenomenon. The audience is confronted with two different images: the first one is the distorted image that is seen when examined from across and the other one is the image that can be seen by looking from a different angle or can be seen with the help of a glass roller. I bring an independent meaning to this "distorted image", as different from the applications of this technique; I create either two complementary images or exactly opposite two images from each other (Buket, Sanatblog /güler sanat 2014). One of the reasons that the artist wants the hidden figures and objects to turn into different images with the help of the cylinder or mirror is that he wants the audience to spend time in his exhibitions, to concentrate on the work of him by searching for a second meaning and the audience to become a part of the creation process.

When compared with the past, nowadays anamorphic designs are seen in the various points of the world, generally in the streets, roads and buildings which can be analyzed depending on a special point of view that has three dimensional effects. In these designs, depending on the aim that is wanted to be attained, with the help of mathematical calculating, used materials and principles, an illusion effect is created and thus the attention of the audience is drawn.

Taking the advantage of the anamorphic perspective, American artist Kurt Wenner, who is practicing his street art by using classical art techniques and principles, drew attention of the art-lovers with his amazing three dimensional works that he made in 1980s. At the same year, the artist introduced three dimensional pavement art at Santa Barbara Art Museum. The artist who attend innumerous festivals, dealt with the mythological stories and classical perception in the Renaissance period with a new statement in modern art in his decorative frescos, ceramic mural paintings, the designs of him which are created with the aim of the architecture and advertisement. For example; like the visual named "Dies Irae" (Picture 11) the artist creates images that have three dimensional effects when examined from just one point and angle, via using the perspective with the help of careful calculations. When the painting is examined from different angles, it seems in a shallow way that is abnormal and does not have three dimensional effects. In his book "Asphalt Renaissance", Wenner mentions about pavement art and its dynamics. He inspired lots of artists all around the world via his spreading fame.

Picture 11. Kurt Wenner. Dies Irae. 2011- Mantua, Italyhttp://kurtwenner.com/pavement_gallery_1.html 19.08.2015

Besides Kurt Wenner, also lots of artists like German painter Edgar Mueller (1968), Belgian artist Julian Beever (1959), Eduardo Relero,

Erik Johansson ve Manfred Stader perform street paintings that have three dimensional visual illusions. Artists generally create these works by using the projection and anamorphic perspective technique. They reflect the photograph of an object to the surface via projection and they transfer it to the surface by configuring it to one angle. The figures seem much longer or distorted than the normal ones when examined except from the angle that is configured. If it is examined from the angle that is planned or the picture is mirrored with a ramp mirror, the distortion disappears and the normal image is obtained.

French artist George Rouuse (1947) who gives the places a different dimension and effect with his works, deals with professional photography and printing techniques, reflects the space and picture relation to his photographs. Especially in the old and desolate places, he creates works that make the audience feel the emptiness, brings a different dimension to various geometrical forms and shapes with the painting technique. "The photographical image that appears at the last degree, make our visual habits and beliefs upside down by presenting three different places: the first one is the real place the installation is made, the second one; is the imaginary utopia place which the artist inventioned and constructed to the place he has chosen carefully and the third one is a new place which can be seen from one point and existed only in the photograph that is taken" (Fırat, 2013).

When the artist's work "Matsushima" (Picture 12) examined, the star form which consists of a transparent blue curtain that is in the middle of the place, seems to be a design that is changed on the photograph at the computer. But as seen in the Picture 13, the artist created the form that he projected to the room by painting.

Picture 12. 13. Georges Rousse, Matsushima, 2013 http://www.dipnot.tv/duvar-illuzyonlari/74716 24.08.2015

Swiss artist Felice Varini (1952), like Rousse, creates works of art that consists of anamorphic images by using the projection and stencil technique in the public areas and places. "The artist prefers to regulate his works at the three dimensional artificial environments, so in the architecture and urban areas" (Alsaç, 2010, p.125). The artist, who won the 2010/2011 Marcel Duchamp award, effects and mislead the audience, in his works that generally consist of the geometrical forms, by bringing a different dimension to the place.
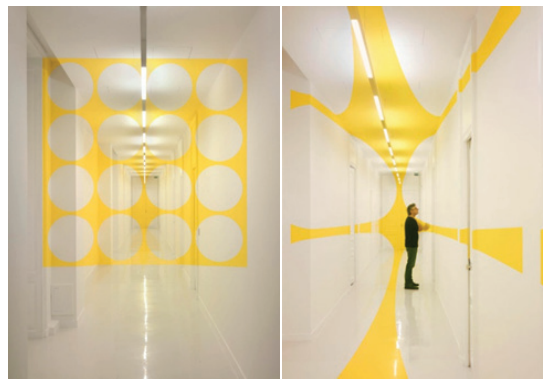
Picture 14 .   Picture 15.

Felice Varini, "Carré aux seize disques," 2011 Ministry of Culture and Communication, France http://www.gwarlingo.com/wp-content/uploads/2012/03/Felice-Varini 09.08.2015

Varini, who generally creates bigger works in the urban area, as it is by his other works, by his work named "Carré aux seize disques" stirs the audience with the feeling by the yellow square, which looks vertical if it examined from one angle and has circles in it, that there is one more surface or place in the space. But when it is examined from other angles it astonishes and misleads the audience with shapes that look like broken and shattered. In these works, which generally consist of the simple geometrical shapes like square, circle, line; although there is only one dominant color, there seems to be color changes that create the integrity of the form depending on the distance relation of the surfaces with tissue and without tissue, of the dark and light surfaces. "Varini stated that working on a straight canvas limits him, but the form of the circle which is reflected on the walls is destroyed, because he himself prefers to use places and describes them as canvas that does not consist of straight surfaces"

(Keleşoğlu, Uygungöz,2014, p. 13). At first glance, the minimalist shapes that are presumed to be created by computer regulation and using colors and shapes on just one standard photograph; are the works that are created by painting or covering with the materials of the walls, the grounds, the ceilings and even the whole building. These works in which the place is used especially, show effect of the notion of interaction; the audience can realize the visual surprises only when a specific perspective is grabbed by changing location. "Rather than the audience come across a painting hanging on the wall and watching it, by compounding these works that presents different views from every angle and the opportunities that place gives them; they have the feeling of exploring" (Keleşoğlu, Uygungöz, 2014, p.7)

Born in France in 1952, Bernard Pras, who draws the attention of the audience by his portraits that he creates by various object configurations, uses the anamorphosis technique in a successful way. The material piles that he uses in his works firstly seem to be unimportant, but they become a meaningful image when examined with a special tool or from a specific angle.

Picture 16-17. Bernard Pras. Salvador Dali (2004)   http://bernardpras.fr/dali/26.08.2015

The artist, who generally creates the portraits of famous people, puts the objects, which are thought to be use randomly, according to their color and size carefully and in a planned way with the aim of creating anamorphic effect. For instance; as it is seen in his work of Salvador Dali portrait, the artist uses old scraps, boxes, woods, fabrics, packs, toys, musical instruments, animal bones, household goods, plastic wastes and lots of things that do not come into the mind. The portraits that the artist builds only appear when examined from the right angle and frame.

Japan artist Shigeo Fukuda (1932) gets anamorphic images with the help of a mirror in his various designs. In his design in 1984, named "Underground piano", his installation which is seen as complicated at the first glance, turns into a piano when it is reflected to the mirror. The thing that is required to be careful with here is the point of view and the angle (Picture 18).

Picture18.   Shigeo Fukuda. Underground piano, 1984. Picture 19. Tim Noble & Sue Webster: Brıtısh Wıldlıfe, 2000 https://en.wikipedia.org/wiki/Shigeo_Fukuda 29.08 2015 http://www.timnobleandsuewebster.com 14. 05. 2015

Besides the images that become meaningful when examined from the right point and angle, amazing images can be obtained by the shadows created by the light that is reflected from a specific angle on various installations and designs. Tim noble (1966) and Sue Webster (1967) make these kind of installations; their designs that are created by using tin cans, nails and several materials can be perceived as abstract and complex at first glance. For example; the artists in their works called British Wildlife, 2000 (Picture 19), Dead things, 2010 and Cold Death, 2009; used the bones, furs and some organs of rabbits, foxes, cats, mice, bird species and various animal species. The installations are made appropriately to the aim according to the specific calculations and plans. The design seems to be meaningless at first glance; the angle that is reflected on the design is determined and the shadow of the design is reflected on the ground.

Another artist who creates similar works is Japanese born installation artist Kumi Yamashita. He regulates the objects, which consist of numbers and similar shapes made with various materials, appropriately to the planned image. In his works, portraits and human profiles are created by reflecting the shadows that are illumed by a specific angle.

Anamorphic illusion technique is also used in the graphical designs commonly. Generally in the places, graffiti technique is used to give special messages with a different method. For instance; in a project that belongs to Charlotte Knibbs, with the "it's not what you look at that matters, it's what you see" writing, "the looking act is not enough; for seeing the action that is created with the changing of the point of view finds answer" (Keleşoğlu, Uygungöz, 2014, p.11). The artists that consists of names like Joseph Egan and Thomas Quinn, in their works of typography, which are created generally in the places and on its walls, reflects the technique and statement at the same time with the help of three dimensional forms.

3.Conclusion

The applications which contain optical illusions for centuries change in the field of

form with the help of the opportunities that our age gives us. In the creating process of the works that are created in different places, especially in the two dimensional surfaces; various calculating and rules are considered. Hence, these optical illusions, which are used consciously in the visual expression, show up depending on the little failures in the perception system of the person and the features of the thing that is perceived.

Consequently, at the environment of the current art, the artists present new visuals and new values by using the anamorphic technique that provides the transforming of the audience and the place a part of the work. As Alsaç said; "A design that looks good can create surprises in real life". To grab the truth which is beyond the visible and behind the invisible, making the audience wants to look again and overreaching the two dimensional; the three dimensional surprising applications both mutate the perception and make the audience think. These surprising images which are tried to be analyzed as puzzles and are applied to the other disciplines besides painting, creates a new atmosphere also in architectural areas. Nowadays, it is seen that except

from the art expressions, anamorphic illusion technique is applied according to the traffic rules and environment regulations; to make the life on the streets easier and even to make it something entertaining. Day by day, this anamorphic images, by which the artists try to create new and different ways of expression, are came across in the videos, clips, movies, advertisements, specific places, internet sites, exhibitions and other life spaces.

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History of the Advertising Columns as a Social and Economical Symbol of Modernization in Late Ottoman Empire and Early Turkish Republic Periods

Ömer Durmaz

Abstract

In Turkey since 1980 "City furniture" concept has been addressed and researched by industrial product design, landscape design, city planning and architecture disciplines and its historical development has been examined. Despite the elapsed period, it was observed that the history of the advertising column in Turkey, which is both a city furniture and an advertising medium was not specified, therefore its development and transition was not studied. This research aims to prove the emergence of the early twentieth century Istanbul advertising columns, which are regarded as interdisciplinary units, with photographs within the historical flow and to bring up the acquired findings into discussion within the academic platform. This report analyzed poster/advertising columns which are thought to be a socio-cultural and economical symbol of the modernization movement in the Late Ottoman and Early Turkish Republic periods in the light of chronological data and visual material pool and provided a basis for further research.

Keywords: Poster, Poster Columns, Advertising Columns, City Furniture, Design

Introduction

During the 19th century, modernization, which advanced in European capitals along with the industrial revolution, brought out the concept of 'urban furniture'. Urban furnitures include industrial design objects with free public access such as benches, mailboxes, telephone booths, street lumination elements, stops, garbage cans and public lavatories.

'Poster column' (poster kiosk, Morris column) or in other words 'advertising column' which is one of the urban furnitures has undertaken the function of communication, publicity, advertising and announcement apart from different tasks concerning the pedestrians. Advertising columns, which rise cylindrically from the ground with four facades, are used for necessities such as toilets or to protect people waiting in the public areas from sun/rain with its shaft.

The advertising column, which was first put into public service in Europe during the middle of 19th century, appeared in the capital of the Ottoman Empire, Istanbul about the beginning of the 20th century and was carried on to the Turkish Republic era. A scanning of periodical photographs revealed advertising columns of different designs shaped diversely according to the epoch, in squares located at the main arteries of Istanbul such as Divanyolu, Ayasofya, Eminönü, Karaköy, Galata, Pera, Tünel, Taksim, Harbiye during the late Ottoman and early Republic era. The visual pool formed by the photographs indicated posters in a wide spectrum ranging from the ones accommodating several languages on them to the ones appealing to a definite community, all reflecting the multi-language and multi-layered public structure in accordance with the year it belonged to. Various designs were observed including local ones and imported posters, which served as a publicity to sell foreign goods. Apart from this, advertising columns were produced and used as public lavatories, washrooms (Visual 1A, 2B, 2C, 3B) or newspaper stands, kiosks (Visual 4B).

A survey of academic resources reflected the absence of studies conducted about the historical roots, emergence and transformation of usage of advertising columns in Turkey. Therefore this study aims to display and open up a discussion in the academic platform about the presence and structure of 'advertising columns' which are an interdisciplinary unit and which started to emerge in Istanbul at the beginning of the 20th century,

with respect to historical process. Findings about poster/advertising columns, which are regarded as a symbol of social and economical modernization during the late Ottoman and early Republic period, will be evaluated with respect to this objective.

Resources of the Research

In Turkey the resources are restricted due to the lack of any visual or written research about advertising columns and their related disciplines; and the ones, which are detected, haven't been examined nor discussed. Therefore there is an absence of any documents or indications, which can be addressed.

As advertising columns are placed at main arteries, axis and squares where they can be noticed by the majority of people, the visual pool composed of private photograph collections, related archives, libraries, auctions and second-hand booksellers formed the primary source of the research.

The organization of a comprehensive photograph archive derived from different sources, obtainment of permissions, purchase, transfer to digital environment and classification lasted about two years. Upon examination of the visuals, the qualities of the posters, people whose profession was to hang posters, poster sellers, advertising columns and the location of these columns were determined. Small advertisements placed on newspapers by local authorities for the announcement of projects concerning advertising columns were specified and implications were made from the informations within them. Even though very scarce, reports discussing this subject and interviews conducted with authorities were obtained. Magazine announcements made by editors (like 'Şark İlanat-ı Umumiye Şirketi' which presented the poster column as a commercial advertising site), invoices with order and payment informations were gathered.

The visual resources of this research are 'ephemerae' composed of photographs, postcards and institutional documents. Written documents of the research are contents placed on newspapers and periodicals.

Aim and Significance of the Research

Westernization has reached its climax towards the end of the 19th century in the Ottoman Empire in accordance with modernization. The fact that urban furnitures imported from Europe commenced to increase with a great diversity is a significant indicator of the growing industrial, economical and socio-cultural relations.

The main objective of the research is to support the approach, which handles the historical development of modern urban furnitures and modernization in this sense starting from the 19th century İstanbul, and to document that this effect lasted until 20th century. Advertising columns which are thought to have an important place in the history of the disciplines of industrial product design, architecture, city planning, graphical design haven't been the subject of an academic research although they are a significant indicator of modernization in Turkey.

Therefore this research releases a discussion in the academic platform by proving the presence of advertising columns in the historical flow. This research aims to form a basis for future research and to establish a bridge between the past and the present by exposing a lost design heritage devoted to urban memory.

World History of Advertising Columns

Emergence of advertising columns was first detected in Germany. In 1848, hanging posters were banned in Berlin due to advertisement chaos. In 1854 printer and publisher Ernst Litfass (1816-1874) proposed that the posters be hanged on columns placed on the streets. In this way, it was thought that posters, advertisements hung on undesirable places could be avoided. Litfass highlighted function in terms of urbanism and conceptualized the project to be used as toilets, fountains and kiosks besides hanging posters. Following the approval of the local authorities, this project was

realized in 1855 with almost 100 columns. Posters, which were formerly hung on buildings, as well as trees over each other, were excised and placed orderly on these columns after content inspection. These columns spread all over Europe under the patent of 'Litfass'. Nowadays they have reached a number of about 70,000. 'Advertising columns', 'Kiosk', 'Morris Column' are other names utilized in different countries of Europe and USA. (Sperber, 2013)

The poster columns of Europe have moved beyond the feature of being an urban furniture, becoming a symbol of the cities. They have entered paintings, books and museums as the 'symbol of the city'. Within time they have transformed into a design phenomena and have become a part of art and design history.

Turkish History of Poster Columns

The informations obtained are restricted with the ongoing research, as no study has been done with regard to poster columns, which is one of the first examples to advertising mediums. In the light of visual documents, the historical flow formed with the few written resource chronology has been regarded as a methodological way to follow the social perception of poster columns, its cultural effect and economical development.

In 1921, full-page poster column announcements given by 'Şark İlanat-ı Umumiye Şirketi' to "Ümid" magazine draw the attention (Visual 5A). The text of the announcement says: *"Fifty poster columns have been installed. The interest shown to these columns within a short period of time is enough to prove the value of publicity. (...)"* (Ümid, 1921) In the same magazine the text of the announcement published twice underlines that poster columns present posters in a more effective way as they accentuate the effect of publicity to sales/announcement. The fund of the firm and the details of the project have been explained. The article titled "Wall Advertisements in Istanbul" which was written by printer, publisher, translator

and editor Ahmet Ihsan Tokgöz (1868-1942) was published by "Servet-i Fünun" magazine and it evaluated the posters in Istanbul. From the text it is understood that during that era 'wall advertisement' instead of 'poster' and 'advertisement kiosk' instead of 'poster column' was approved. In his article Tokgöz described advertisement kiosks as cylindrical towers installed at appropriate parts of the streets with announcements pasted on them. After this date Tokgöz writes that the management of poster hanging business has been assigned to the announcement department of "Anadolu Ajansı" which is a governmental institution. (Tokgöz, 1927) It wasn't possible to reach the archive of Anadolu Ajansı for records concerning turnover procedure and management.

Starting from 1930 detailed informations can be obtained about poster columns through small regular announcements given by Municipality of Istanbul to newspapers. With the aid of these announcements, informations concerning the distribution of poster columns and its economy have been attained. An example to these announcements can be: *"Twelve poster towers have been made by the municipality. These are identical with the one in Taksim. They will be installed at various locations. Actual locations are temporary, permanent locations will be determined after the execution of development plan."* (Cumhuriyet, 1938)

In "Arkitekt" magazine dated 1943, guest professor of Fine Arts Academy engineer R. Öeisner points out the significance of urban furniters within the urban layout in his related article where he also includes poster columns.

> *"A fifth basic requirement of urban planning in accordance with economy is to give the deserved significance to small facilities within the city. Lighting and telephone poles, streetcars, electricity transfers, waiting stations, stop signs, washrooms, newspaper kiosks, poster columns named Litfass, gasoline kiosks, telephone boots and all these small facilities are countless*

in big cities. The effect these have on the appearance of the city and the people strolling in the city is much more important than a mere monument, therefore it is necessary to give importance to their form and organization. (...)" (Öeisner, 1943)

Although most of the urban furniters including poster columns were in use during those years, Öeisner expressed an opinion about increasing this level for the sake of economic competence of urbanism. As Öeisner came from Germany to Turkey, he might have deliberately underlined the 'litfass' term Germans use for poster columns.

In 1944 in a newspaper interview published with the titel 'An Ancient Advertiser, First Wall Advertisements in the Streets of Istanbul', the informations about poster columns transferred by someone whose profession was hanging posters since the beginning of 1900 is relatively interesting:

"At one stage a Frenchman named Pujonti made a significant innovation in advertising. One morning the people passing near Galata Bridge saw a small tower in front of Aziziye Police Station. It was all round and full of announcements…Inside it a man, he was continuously turning an arm as if he were pulling water from a well…People passing by were stopping and watching and reading the ever changing announcements. Back then the people of Istanbul regarded this announcement tower with great curiosity. But for some reason these towers didn't increase. (...)" (Tezcan, 1944)

From this oral interview it can be understood that the rotation of posters, which is accomplished today with an electric motor, was then done with arm power. Again as we learn from the interview the person realizing the related investment about poster columns is a French invester named "Pujonti". The fact that the design of poster columns resembles the ones used in France can be explained as the invester being a Frenchman. Although the name of the person interviewed doesn't exist in the text, it is assumed that he is Nuri Tezcan, also known with the nickname "Fıstıkçı Nuri"2!? (Durmaz, 2013)

Celal Esad Arseven (1876-1971) who acquainted Turkey with disciplines such as art, architecture history and urbanism explained the word 'kiosk' of which the designation was completed during the late Ottoman and early Republic periods, with six items in 'Art Encyclopedia' published 1947, he defined poster columns in the last item within the definition of kiosk. He exemplified the variation of glazed kiosk, announcement kiosk, harmonica kiosk, hill kiosk and fire kiosk with visuals. According to this item 'Announcement Kiosk' is: "An elegant cabin on the streets in which newspapers are sold and announcements are pasted on." (Arseven, 1947) As seen, the 'announcement kiosk' term which Şark İlanat-ı Umumiye Şirketi used in 1921 in "Ümid" magazine entered the encyclopedia in 1947.

This news can be encountered in a newspaper announcement dated 1954: "The Sales Towers of the Municipality Will Be Rented Out: The 'sales towers' in Taksim made by the Municipality will be rented out for three years. In case the towers are favored 500 more sales and advertising towers will be constructed." (Milliyet, 1954) As it is understood from the text, 'advertising tower' and 'sales tower' terms have been used interchangeably. The column type mentioned here might be the one with the inner space used as sales kiosk or 'advertising' and 'sales' words can be thought as synonyms.

According to the letter actor and director Muhsin Ertuğrul (1892-1979) wrote to graphic designer Mengü Ertel in 1969 with the intention of encouraging him, it should be doubted about the existence of poster columns in Istanbul:

"By whom and how can you be assigned to make 'wall announcements (poster) in this private theater environment deprived of possibilities such as making the poster of a play, printing it, separately stamping it, getting it hung with the rest of the weak

income which helps protect their existence and continue their battle? Let's say a brave fellow came out and had it done. In a city where there are no Litfass Towers (poster column) on the street, to where could they be attached? To crooked wooden billboards? In order to be covered by the premium poster of a newly erupted mushroom bank? As you see there are 'detergent' posters on our walls, each one more poisonous than the other, enough to wash all the filth of the nation, to bleach the disgrace. How can your delicate, meaningful posters find a place between them…?" (Ertuğrul, 1969)

Ertuğrul, born in 1892 must have seen the poster columns of Istanbul, which appeared in 1920 due to his age. This condition gives rise to the thought that poster columns were no more present in Istanbul at the end of the 1960s or that cultural-social posters could no more occupy a space besides the commercial ones. From Muhsin Ertuğrul's text, it can be understood that during those years graphic design hadn't been institutionalized and the necessary requirements for graphic designers to deliver products far from advertising weren't mature enough yet. According to a newspaper announcement dated 1970 (Visual 5C), it is seen that from then on special poster columns had been constructed for the use of State Theater. It may be presumed that the interventions of Muhsin Ertuğrul who expressed this subject had an effect.

"Poster Towers will be constructed. From the State Theater Head Office: 1) 50 poster columns with reinforced concrete shaft to be constructed in order to hang the posters of the productions played by the State Theater Cultural Palace has been put out to sealed tender (…)." (Cumhuriyet, 1970)

As it is observed, poster columns were located at the region of Harbiye-Taksim-Tünel-Pera-Galata-Karaköy-Eminönü-Ayasofya-Divanyolu axis which was known as "Little Europe" accommodating

mostly the minorities and was the heart of media-broadcast industry and creative economy, besides it was the center for country and city management where commercial relations with the Western world were made. Their structural features differed according to their functions and poster columns were addressed and noticed by the intellectuals in terms of communication, advertising and urbanization.

Visual 1: Examples of poster columns and poster columns used as toilets at the Ayasofya, Sultanahmet and Divanyolu regions. Visual 1A (American Congress Library archive) shows the column of which the inside part is used as a toilet and the outside as a column to hang posters. As seen on Visual 1B (Sarkis Karamanik collection), the poster column creates an attraction point for gathering and relaxation. Visual 1C (Collection of the author) and 1D (Corbis archive) display a poster column carrying different posters at different time periods at the same location. Some of the posters are in ancient Turkish while some others are in foreign language. Design of the poster columns is almost same as the ones used in Paris at the same time period. Photographs are dated 1919-1921.
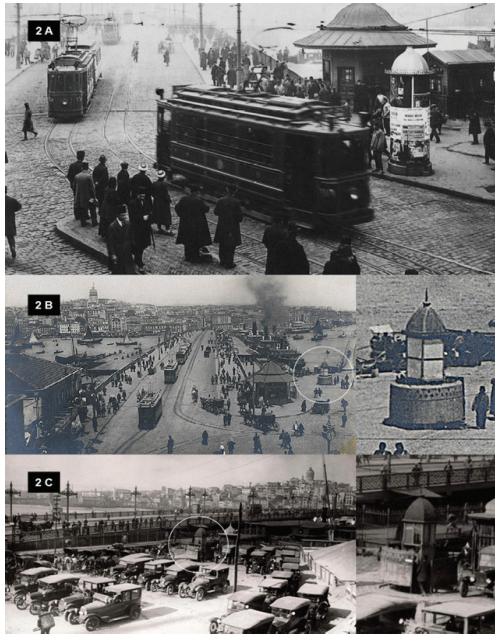
Visual 2: Poster columns located at Galata, Eminönü region and urban furnitures used as public toilets. The column design observed in 2A differs from the poster column design of Visual 1. The design of columns situated at Galata-Eminönü region is the same with the ones at Karaköy-Pera-Tünel region. The column design used as a public toilet is almost the same with the one used in Paris at the same time period. 2A: Eminönü, Sertaç Kayserilioğlu collection, 1926. 2B: Eminönü, author's collection, 1925. 2C: Eminönü, Het Leven magazine Spaarnestad, 1925.

Visual 3: 3A Poster column in Karaköy. 3B urban furniture design, inner part used as a toilet, outer part serves to hang posters. Poster column design is the same with the designs of Galata-Eminönü-Pera.

As understood from the grey shades, the posters are colored, large-sized and probably brought from abroad. Although there is a script at the head of the poster column with letters on one face in Ottoman and on the other in Latin, it wasn't possible to read it. It is assumed that Şark İlanat-ı Umumiye Şirketi is written.

3A: Karaköy, author's collection, 1926. 3B: Harbiye. Photograph on the left, author's collection, 1920's – Photograph on the right, Sait Beydeş collection, 1930's. There are resources, which give the date as 1913 (!) about the earlier urban furnitures in Harbiye. As it can be seen, the urban furniture of Harbiye has served longer.

Görsel 4: 4A shows advertising columns in Taksim, 4B in Pera, 4C in Tünel area. Advertising column designs in all three areas are the same with respect to their top part. But it is seen that the advertising column in Pera is shorter and also has a window, which is used as a sales kiosk. In all three advertising columns announcement posters in foreign languages and foreign products have been hung. In the Tünel area, photographs dated 1913 were identified in which mobile columns were used as public lavatories during the period when the temporary tracks were laid. In case the date is true, urban furnitures in the shape of columns used as temporary/permanent lavatories existed long before the development of advertising columns.

4A: Taksim, occupation days of Istanbul, parade of the English army. Aykut Altınelli archive, 1920.

4B: Pera, Sait Beydeş collection, date unknown. 4C: Tünel, http://www.facebook.com/SemtSemtEskiIstanbulFotograflari/ date unknown. Access: 7.4.2015

Görsel 5: 5A: Announcements in 'Umid' magazine by the company which put the advertising columns into service under the name of 'Şark İlanat-ı Umumiye Şirketi', 1921. Translation from Ottoman: Erdoğan Baydar. Gökhan Akçura and his archive. 5B: An illustration from the promotion leaflet of Soudi Publishing House, 1919. Emin Nedret İşli collection. 5C: An example of an announcement in newspapers about the advertising columns project of the municipality Cumhuriyet, 1970. Archive of the author.

Conclusion

Upon evaluation of results within the scope of the research, it is understood that during late Ottoman and early Republic periods, the expression 'wall announcement' was used instead of the ones we use today which are 'affiche' with French origin or 'poster' with English origin. Within the Ottoman borders, Istanbul being the foremost, wall announcements were used starting from the end of the 19th century with the aim of announcing commercial activities, products, cinema films and theater plays. We can also observe that instead of the expression we use today which is 'poster / advertising column', first 'announcement kiosk' afterwards 'poster tower' was utilized.

It can be said that the reason for the emergence of poster columns in Istanbul had the same motive

as Europe: to hinder advertising chaos, to excise advertising and to control announcements. The fact that poster column management was first founded by a civilian initiative then transferred to government based Anadolu Ajansı supports this opinion.

Poster columns were not used only for advertising objectives, but just like in Europe they were varied with toilet and sales kiosk functions; this indicates that they were positioned as an 'urban furniture' in total.

Şark İlanat-ı Umumiye Şirketi which marketed poster columns and the advertisements given to magazines, laborers like Nuri Tezcan whose profession was to hang posters, poster column projects of Istanbul Municipality, organizations like poster designers describes that poster column advertising field was nourished from many channels forming its own solution partners and existed as a sector. It widened the advertising market, it supplied income to its partners, it formed the necessary consumer offer for the production and consumption relation, it existed as a new business model in the commercial life, harboring micro-economy.

Poster columns were placed at public areas with dense population and busy transition points like streetcars, ferries and bridges. It can be speculated that apart from advertising, interest was drawn to them as an urban furniture due to the fact that they protected from weather conditions such as sun and rain, fulfilled functions as a toilet and sales kiosk. Apart from whether or not they awaked interest or were managed well, with the feature of being an urban furniture it was observed that they became a part of social life.

Poster columns developed into a special field directed at mass communication during late Ottoman and early Republic period with their content which appealed to different target audience, different society levels as an advertising, communication, notice and news medium.

As a result this research bears the opinion that the poster column which is an interdisciplinary unit is the socio-cultural and economic symbol

of modernization movement with its advertising costs based on production-consumption balance, its sectoral economy based on the management of the field, its cultural catalyzer effect based on communication, its functionality relation developed with the society in the public areas as an urban furniture and its perception as an urban image directed at urban memory; this opinion is opened up to discussion with documents.

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ART-DESIGN POSTER DESIGN MADE WITH ANXIETY IN THE IMPERFECTION AND PERFECTION CASE EVALUATION BY EXPERT OPINIONS AND STUDENTS

Yasar USLU

ABSTRACT

In this study, art-design made in social anxiety propelled poster is intended to be assessed according to the perfection of imperfection and expert patients and students' opinions. Graphic design students and design experts in the field of poster design, eligibility criteria, terms of aesthetics and practices aimed at determining perceptions of formal features. Based on this; issues of democracy and human rights education with social content "Democracy Festival Workshop" for students and expert opinion for banners taken and evaluated. Descriptive field survey of quantitative methods in the study (survey) research model type is used. The sampling method is stratified sampling method has been selected. Data collection tool was prepared as a Likert scale form 5s.

According to the findings as to the form and content of the designers of the poster design in general it seems to be the effort that leads to perfection. He struggles to feed her various worries and concerns and aims to bring better result in the attainment of perfection. As a result imperfection is an action. There are disturbing the state. To see if the first word is the subject of the recent situation. Perfection is the emotional gratification. There are repair. Most of the time the first version is not visible. It was later said that for him could then transfer by someone. It is imperative to distinguish semantic fine line as at work. This sometimes puts maze leave to look for people and empty walls

Problem situations in the first part of the study, Problem Status, Problem statement, objectives of the study, the importance of research, assumptions (hypotheses), the place is given to the scope and limitations. Banner graphic design process within the scope of the subject of the second part of the conceptual framework, then the concepts are discussed perfection and imperfection. Imperfection and perfection is considered the philosophical aspects with artistic tendencies. The third chapter in the research model, the universe and sample research is devoted to the analysis of the data collection and data. In the last part of the research data of the study, evaluated according to the importance of theory and practice, proposals have been developed according to the results obtained.

Keywords: Perfection, İmperfection, Artistic Anxiety, Graphic Design, Poster

1. INTRODUCTION

Design today cited repeatedly; field of work that appeals to a variety of professions, occupations, meaning that as a result of the increasing division of labor between the gradually expand day by day winning concept is a general framework qualification. The Turkish Language Institution is useful to take the road from the Turkish dictionary. "Conceived format illustrated in mind" (http://www.tdk.gov.tr/tdksozluk/sozbul.asp 10.13.2014). According to Odabaş the meaning of design is described as desing the English dictionary, set up in the mind, the intention is to mean, draw, make plans to do the project, to order, to invent, is expressed with words such as create (Odabaşı, 2002, p. 17).

Design, an event portrayed in a dream, project, or three-dimensional drawing is applied to the image and name to be given to all works out. According to this definition, design, thought and action it is to perform a prepared mind. Design is the idea designed in mind, the first form of a work can be considered. The bill refers to the first form drawn. Design is not just a concept and specific areas to be addressed in all areas of design cases is concerned.

Graphic design, visual communication design a system that perhaps is one of the most common

design in product design. Graphic design products, to deliver a message, there are functions like to announce or introduce a topic. Graphic design ideas is a creative process that combines art and communication technology (Helmer, 1993). Graphic design, with many specialized field in itself, with intensive technical and extensions, dynamic visual communications branch is the acquisition of everyday innovation (Uçar, 2004, p. 156) and will continue to be developed.

As a Graphic Design Banner Public disclosure of the product, something to Morocco, it is called to show releasing. In other words, a subject, an information is to indicate a two-dimensional surface. Banner has an important role in the promotion of products and services. Banners, graphic design, video, and only understand the word as much as possible and remember that you have to have the values they belong to the presentation and promotion category (Hollis, 2005, p. 11). Banners can be analyzed in terms of three categories of issues. Cultural, social and advertising posters (Fuck, 2006, p. 201/202).

Artistic design concerns everyone lived in similar fashion / detect that there is a world outside reality. Aesthetic (or artistic concerns), we say that we have demonstrated our taste or good judgment is concerned to worry over. William Shakespeare, "The very weak undermine concerns," he says (http://www.neokur.com/alintilar/&t=188&m=kayg of 10.11.2014). Artists, designers, perhaps the most hesitation, we can say that the wait station.

In short, artistic concerns, the art design of the product in the production process; and exchange ideas on product density, modify the action live on the opposite side of aesthetic pleasure and ideas it can be said.

The design aesthetic, where they live, think and live in the other party's own aesthetic pleasure "ready-sharing" is to occur. Shoponhea is "the world is my imagination," while those who think that the trends in the visual arts and environmental objects to show the world imposes this duty.

Designs need a visual guide is a visual guide to grasp the sense of preparing visual aesthetics or design. This will be done before thinking of posters or infrastructure development and basic principles may also be referred. According to fuck these principles; message integrity, message-image, verbal hierarchy difference edilirliklerinin (Fuck, 2006, p. 202), according to the mound; note charm, simplicity and style, industrial (ie factor in replication standard) and affordability, ranked aesthetic features (Tepecik, 2002, p. 76). Authorities and Alakuş in their next poster design, stand on the meaning and format (Mercier and Alakuş, 2009, p.174).

Concerns and the lack of connection with the audience next appearance on the work of the labor, the defect is inevitably designers who enter into this cycle. The exchange of different values, revealed the concept of illusion formal defect. Initially, the mind may seem like a negative word, may actually have a dynamic guide the process leading to perfection. The Andrea Branzi "designer makes constant mistakes," it says (Card, 2009, p. 8). Design defect embrace the beauty and the value and takes action toward becoming proficient enough. Changes in the tastes and enjoy themselves accepted. Aesthetics are not the only beautiful, fashion aesthetic sense to the extent that it is moving (Erzan, 2011, SC 11). The content is actually reflected in the aesthetic sense as problematic beautiful formal expression of power.

Looking at Art Trends in the Context of imperfection and perfection Wabi-Sabi and we are faced with increased Glicht. Wabi-Sabi, our environment and ourselves in, barışıp with flaws and shortcomings, acknowledging them together better in a way that allows us to sleep and happiness (http://bizimkahve.gazetevatan.com/haberdetay.asp?hkat=1&hid=20047 17/06/2013) It is defined as. Korea, modernist art, especially wabi-sabi is often confused with the principles of minimalism to distinguish the principles of wabi-sabi is found particularly handy. In short, Wabi-

Sabi, the beautiful thing is done correctly and not the complete, dynamic incident between us and one other thing, which means to say is nice because even tainted with defects (Korea, 1994).

Glitches increased, giving rise to the English jumping readers scratches on CDs (http://www.uludagsozluk.com/k/glitch/ 06.11.2014). In short, failures, errors, defects, means both disorders. This concept first, recorded in English in 1962 during the American space program. John Glenn "in the strict sense of the word, a glitch is a principal change in the voltage electric current.", He explained (Moradi, 2014). Elsewhere designer or artist, this glitch in the art "digital surrealism in the photo" is expressed as. By Morandi and Menkman this "glitch art" other words "imperfection" in digital media technology, is a special modernist and formalist approach. Errors, defects dramatizes offer on internalize the work and the people "(Menke man, 2011).

The resulting changes in new technologies and techniques, changes in the design approach it is clear that understanding the cause or form. The digital graphic design software technology developed for many designers, the 15th century with Renaissance perspective, in the 18th century and early 20th Centuries head geometry and design development is described as threshold current period. Facilities offered by computer technology for design and visualization gives the signal that the threshold point to a new era in understanding the relationship of architecture design and form-görselleştirme-. How it will affect the spatial understanding of computer-based visualization and design technologies it is difficult to say today, because these technologies can be considered a new use in the design process and is a controversial area.

Purpose of the Research

The aim of this study graphic design professionals and candidates; poster design implementation process, and to determine their perceptions about compliance with the aesthetic design criteria and evaluation so according to the imperfection and perfection of social phenomena poster expert in the design and students' opinions.

Method

In this study, the scanning area of the descriptive method to perform the measurement tool (survey) research model type is used. The scan model is in the past or currently existing approaches to research aiming to describe a situation as it was there (Karas, 2005, p. 77). One of 15 selected posters made for Democracy Festival Workshop described the views of students and experts in the field have attempted to address these posters, the answers given to these posters; students and was conducted on the data based on expert opinion. 5s information collection form was prepared in the form of Likert scale.

This research universe of the MEB General Directorate connected Kutahya from secondary schools in the province of Kutahya Central Girls Technical Anatolian Vocational School for Girls / Graphics and Photography Space Grade 4 students and classes into branches subject teachers, Dumlupınar University Faculty of Fine Arts in Visual Communication Design / Graphic ASD 3rd and 4th grade students and Technical Vocational School of Design Department of Graphic Design Instructor Class 2 consists of students and professionals from a total of 160 people in the area. The sampling method is selected by stratified sampling method. The reason for choosing the final year students in the study group in terms of knowledge of the design, the advent of better efficacy than the lower class and the design is thought to have the maturity to express themselves better. Therefore, the questionnaire survey was administered to students in the secondary school and university.

In taking a sample, random (random) sampling method was used.

Results and interpretations

This section collected data on the appropriate measurement tools, analyzed and interpreted using

statistical techniques necessary explained and turned into tables.

The data obtained will be used to normality test to determine the test was applied to analyze the data. Banners for Kolmogorow-Smirow test were determined according to the normal distribution of the data (p <.05).

Due to the normal distribution between groups t-test was used. Professionals and students for each poster (GSF-VS-CML) between the independent t-test results tables (tables 1-15) case is given below.

Democracy and Human Rights Education in order to "feast of democracy Themed" Descriptive Results Related to Social Content crafted Poster Design

Of the participants Descriptive Results

Table 1: Results of a descriptive posters belonging to Participants

Item Statistics

Banners Avg. Std. Deviation N

Item Statistics

Afişler	Ort.	Std. Sapma	N
AFS1	47,9813	11,45814	160
AFS2	50,8563	10,94747	160
AFS3	51,5750	10,55179	160
AFS4	51,4500	11,57899	160
AFS5	54,4688	12,62468	160
AFS6	49,6875	11,98489	160
AFS7	51,4750	13,10478	160
AFS8	51,8250	12,72375	160
AFS9	55,3750	10,92902	160
AFS10	53,2125	11,97292	160
AFS11	56,4250	11,90558	160
AFS12	56,7688	11,26090	160
AFS13	47,9000	12,07221	160
AFS14	47,0438	14,32302	160
AFS15	41,7375	14,35729	160

Table 1. According to the opinions of average participant is analyzed, 12 Poster: 56.7688 with an average maximum value observed is understood that banner. 15 Poster: 41.7375 poster who were found to be at least average value. This significant difference, besides designing posters said that due to the difference between whether or not it finds the

communicative response in the viewer. That detected the message poster designed, according to Merck, plain meaning next connotations also contain the messages-image integrity to demonstrate the visual-verbal hierarchy and white-colored cavities, that is noticeable, compatible with the shape or image of typographic characters in a way the organization; cultural era, when the banners are the best way to express attention to the social and economic values is a very effective communication tool (Mercier in 2014, p. 56). According to indigo detection in non-verbal communication is the process of recognition by audiences of messages through sensory organs (Çivitci, 2013, p. 40).

According to Rand, the secret of longevity can design simplicity. The biggest problem of the designer is to do something related to new or legacy content (Rand, 2002, p. 6).

According to these findings obtained as a result, the message can be specified in the design process as soon as forwards or the fastest deliver more striking design and evaluation of a priority.

Experts say the results of descriptive Banner

According to the survey by the average among groups of posters by the expert data descriptive survey results are as follows.

Descriptive Statistics

UZMAN	f(N)	Min.	Max.	ORT.	Std.Sapma	Varyans
UA1	20	26,00	60,00	45,4500	9,96560	99,313
UA2	20	29,00	63,00	49,0000	8,94427	80,000
UA3	20	27,00	65,00	46,2500	10,33072	106,724
UA4	20	26,00	70,00	49,0000	10,37710	107,684
UA5	20	32,00	70,00	54,7000	11,17846	124,958
UA6	20	14,00	66,00	45,9000	12,30704	151,463
UA7	20	14,00	70,00	51,0000	12,66574	160,421
UA8	20	16,00	70,00	52,1000	11,95562	142,937
UA9	20	14,00	70,00	53,6500	12,86478	165,503
UA10	20	14,00	67,00	47,9000	11,84949	140,411
UA11	20	42,00	70,00	58,1500	9,49390	90,134
UA12	20	41,00	70,00	56,1000	10,47252	109,674
UA13	20	24,00	61,00	45,6000	11,13269	123,937
UA14	20	14,00	69,00	46,4500	13,58976	184,682
UA15	20	24,00	70,00	42,6000	12,42832	154,463
Valid N (listwise)	20					

Table 2: Results of a descriptive poster of Experts

According to the expert opinion of the average of the Table 2. Investigation, 11. Poster: 58.15 average is understood that banner with a maximum value observed. Poster 15: 42.60 average with posters who were found to be the least value. This significant

difference, besides designing posters said that due to the difference between whether or not it finds the communicative response in the viewer.

Visual elements and typographic elements in the focal point of the design with text that is used in the majority of graphics products are sometimes "visual" some time "writing" is possible. This is regarded as a condition that makes it easy to take the same message to everyone in contrast to the visual arts. Or the type of audio visual communication is not to say that it is better than the visual report. Powerful and efficient graphics products have stunning visual or audio-centric features such as graphing products (Works, 2013, p. 1).

It is expressed by the influential and powerful statement expressing graphics products to Ultimately expert.

This also shows that just visualizing prepared or posters only be concluded on the typographic features can vary depending on visual perception.

Poster descriptive results of the Undergraduate Faculty of Fine Arts students

Average are as follows between the Faculty of Fine Arts in Visual Communication Design Department of Graphic ASD Undergraduate Students descriptive survey data group according to the survey results according to the criteria for banners.

Descriptive Statistics

UZMAN	f (N)	Min.	Max.	ORT.	Std.Sapma	Varyans
GSFA1	70	23,00	70,00	51,4000	11,15036	124,330
GSFA2	70	19,00	70,00	53,0286	11,10552	123,333
GSFA3	70	28,00	70,00	52,2571	9,78121	95,672
GSFA4	70	25,00	70,00	52,8714	11,25195	126,606
GSFA5	70	27,00	70,00	57,3571	11,16157	124,581
GSFA6	70	15,00	70,00	48,2429	12,46262	155,317
GSFA7	70	16,00	70,00	51,8143	11,98464	143,632
GSFA8	70	14,00	70,00	53,9286	12,67466	160,647
GSFA9	70	28,00	70,00	56,3143	10,58101	111,958
GSFA10	70	14,00	70,00	56,2714	12,53392	157,099
GSFA11	70	18,00	70,00	56,3429	11,79276	139,069
GSFA12	70	30,00	70,00	57,6286	10,87501	118,266
GSFA13	70	22,00	70,00	51,2714	11,07147	122,577
GSFA14	70	24,00	70,00	48,2000	12,71037	161,554
GSFA15	70	14,00	70,00	43,5571	13,74998	189,062
Valid N (listwise)	70					

Table 3: Results of students of Fine Arts descriptive banner

Table 3. When examined by an average of Fine Arts students' opinions, 12. Poster: 57.62 It is understood that the maximum value seen posters. Poster 15: 43.55 average with posters who were found to be the least value. This significant difference, besides

designing posters said that due to the difference between whether or not it finds the communicative response in the viewer.

According to Arslan, information learned in the design process is important to be able to move to different contexts; for it is the question is to look at a holistic perspective. At this point, in any case links should be established with the conditions that must be associated with each other and the current (Armstrong, 2013, p. 110).

The result is determined according to the student's knowledge by conceptual dimension table.

Technical Vocational High School Poster descriptive results of the Associate Degree Students

Average between Technical Vocational School of Design Department of Graphic Design Students descriptive survey data by the group according to the survey results on banners criteria are as follows.

Descriptive Statistics

Meslek Yüksek Okulu	f (N)	Min.	Max.	ORT.	Std.Sapma	Varyans
MYOA1	30	23,00	67,00	39,9000	11,28731	127,403
MYOA2	30	22,00	68,00	45,2667	11,58159	134,133
MYOA3	30	22,00	68,00	47,0667	10,23494	104,754
MYOA4	30	16,00	68,00	46,0000	9,63471	92,828
MYOA5	30	14,00	68,00	44,9333	15,49846	240,202
MYOA6	30	31,00	70,00	51,2000	8,54764	73,062
MYOA7	30	22,00	67,00	45,0333	11,36080	129,068
MYOA8	30	28,00	69,00	46,0333	10,93707	119,620
MYOA9	30	32,00	70,00	51,8667	9,50402	90,326
MYOA10	30	38,00	70,00	50,7333	8,30427	68,961
MYOA11	30	41,00	70,00	50,8333	9,08991	82,626
MYOA12	30	42,00	70,00	54,6667	8,31838	69,195
MYOA13	30	14,00	64,00	45,0000	11,47411	131,655
MYOA14	30	14,00	70,00	44,2333	14,51440	210,668
MYOA15	30	14,00	68,00	42,8667	13,14831	172,878
Valid N (listwise)	30					

Table 4: Descriptive results of the posters on the Vocational School

Table 4. Vocational students' opinions are examined by an average of 12. Poster: 54.66 It is understood that the maximum value seen posters. Poster 1: 39.90 average with posters who were found to be the least value. This significant difference, besides designing posters said that due to the difference between whether or not it finds the communicative response in the viewer.

By Ketizmen, there are many methods to be used by a designer of visual communication. However, the most important of these is the ability to give

a message in the most effective manner as soon as possible. Attention and perception of the target audience, the designer has become an indispensable material (Ketiz bearing, 2013, p. 67).

12 cool colors dominate the leaderboard. According to Kılıçkaya only cool colors or simply to leave a good impression to the presence of warm colors and cool colors of an image in warm colors made the rule, stated the need to establish a balance (Kılıç, 2002).

As a result, Vocational School of Fine Arts students expressed their evaluation by experts and based on different banners.

Poster of the descriptive results of the Vocational School for Girls Secondary School Students

Girls Vocational High School of Graphic / Photo Graphics Area Secondary School Students According to survey data, the average among groups according to descriptive criteria for posters scan results are as follows.

Descriptive Statistics

Kız Meslek Lisesi	f (N)	Min.	Max.	ORT.	Std.Sapma	Varyans
KMLA1	40	24,00	69,00	49,3250	9,78850	95,815
KMLA2	40	26,00	70,00	52,1750	9,77933	95,635
KMLA3	40	26,00	70,00	56,4250	9,98175	99,635
KMLA4	40	22,00	70,00	54,2750	12,78217	163,384
KMLA5	40	30,00	70,00	56,4500	10,04592	100,921
KMLA6	40	26,00	70,00	52,9750	12,59932	158,743
KMLA7	40	15,00	70,00	55,9500	14,80289	219,126
KMLA8	40	21,00	70,00	52,3500	13,53353	183,156
KMLA9	40	32,00	70,00	57,2250	11,18031	124,999
KMLA10	40	22,00	70,00	52,3750	12,25098	150,087
KMLA11	40	14,00	70,00	59,9000	13,72962	188,503
KMLA12	40	21,00	70,00	57,1750	14,06193	197,738
KMLA13	40	17,00	70,00	45,3250	13,51426	182,635
KMLA14	40	14,00	70,00	47,4250	17,17913	295,122
KMLA15	40	14,00	70,00	37,2750	16,56377	274,358
Valid N (listwise)	40					

Table 5: Descriptive results of the banner of the CML students

Table 5. Investigation by the views of the average student CML, 11 Poster: 59.90 It is understood that the maximum value seen posters. Poster 15: 37.27 average with posters who were found to be the least value. This significant difference, besides designing posters said that due to the difference between whether or not it finds the communicative response in the viewer.

According to Tomakin, modernist graphic design applications simple and straightforward, rational and theoretical, holistic and minimalist, imaginative

and aesthetic, regular and cause and effect in the relationship, as monitor the function of the format for the target audience rationalist as designing; graphic design application in wanton postmodern, non-symbolic and aesthetic way nested, overlapping and creating a fragmented image intermingled with effect (Tomek, 2013, p. 91).

A person can be seen as a result there is always a link between his own view. CML experts and students accessed the same evaluation.

Independent experts and students T-Test Generally Results

Different to test whether a significant difference between two groups of measurement results and the average of these two groups parametric independent t-test was applied according to the results we want to compare the measurement in question.

Independent group administered questionnaire that two posters of a significant difference in the t-test evaluation; 3 and 10 are the poster. It has been concluded that there is no significant difference in others.

Intergroup One -Way Anova Generally Results

This analysis of variance was used to test the hypothesis of two or whether the differences between groups more than average.

Between two or more per group Inter -Way Anova One assessment in the absence of a significant difference between the banner on; Banners are 6 and 14. It was concluded that there is a significant difference from the other.

Conclusions and Recommendations

Banners are elements which have continued with providing help in the social structure and social structure in the production of visual culture. Banners may contribute to the history of humanity living in this transformation process. Changing the dynamics of the society, they create for ourselves a new creation and usage. Banners, with the popularity of the life and lifestyle synonym strings.

Posters made artistic concerns propelled the path to becoming the perfect gidilirken be confronted with various defects or problems. This is the opposite, we can say that the design was defective and evaluated by different people, but if the audience can experience the perfect concept. However, certain criteria can be flawed or excellent ratings when placed in the context that criteria.

This is a particular infrastructure should be created in the next design. Designers can enter the information itself sufficient efforts to remove the hardware. For this, art history, mythology, design philosophy, sociology of art can benefit even from different disciplines and sources and routing can be done in this direction. Subject experts and designers of the interview, if you can follow the utterance can read articles.

Banner tastes different, albeit a feeling of the masses is one of the instruments that transmit thought or a product directly to the audience. The audience of social need, is the most powerful means of communication should also referred to the political and cultural areas (Spring, 2014). For this reason, it has different groups of people in these banners, demonstrated the diversity of tastes. This indicator is examined in the social banner made with this study, statistical analysis was carried out again with mathematical reading.

"Democracy International Arts Festival Workshop" is the subject of study is the basis of the activities identified. The study, by observing how you're going through an evolutionary process and its actuality in the modern sense of linguistic and stylistic changes, such as that suffered during the period nor the content of banner with an international dimension has been launched for this purpose.

Before the study, democracy feast examined banner with a preliminary investigation, posters selected from ninety to close the banner, the design of which the assessment criteria in line was decided that analyzed forms of work content and methods of analysis have been identified. Fifteen poster efficiency in this context is evaluated based on criteria of cost.

These posters that reveal his or designers are examined in terms of aesthetic form. There is no absolute good or absolute imperfect-perfect work can be called. However, if certain criteria are evaluated and presented with help or good elements in the lower level (media) can go to review. Consequently, statistical conclusions form part of the work under study and should be considered in a recommendation. The graphic arts studies have tried to adhere to the general principle reached on the banner as a discipline technique.

According to the average of the views of all participants, 12. Poster: 56.7688 with an average maximum value observed is understood that banner. 15 Poster: 41.7375 with an average of posters who have reached the conclusion that the minimum value

According to the opinion of the experts average, 11 Poster: 58.15 average is understood that banner with a maximum value observed. Poster 15: 42.60 average with posters who have reached the conclusion that the minimum value.

According to the average of Fine Arts students' opinions, 12. Poster: 57.62 It is understood that the maximum value seen posters. Poster 15: 43.55 average with posters who have reached the conclusion that the minimum value.

According to the opinion Vocational average students, 12 Poster: 54.66 It is understood that the maximum value seen posters. Poster 1: 39.90 with an average of posters who have reached the conclusion that the minimum value.

According to the views of the average student CML, 11 Poster: 59.90 It is understood that the maximum value seen posters. Poster 15: 37.27 average with posters who have reached the conclusion that the minimum value.

According to the Vocational School of Fine Arts and 12 posters, 11 posters and according to the experts and students CML is determined. With a minimum assessment experts, FFA and KML by 15 posters, it was concluded that based Vocational 1.afiş.

According to the results obtained as a result, the message can be specified in the design process as soon as forwards or the fastest deliver more striking design and evaluation of a priority.

All the results of this analysis are assessed at the highest rate, we look at the posters selected; design balance, use of space in space, authenticity, simplicity, attention attraction, post-image integrity, individual thinking and questioning encouraging, the message has to be given, use of color, there are features such as visualization. The lowest rates can be assessed on the posters selected for the missing or rarely used features listed above.

Banners design criteria should be considered when designing, individuals should consult with experts in the field of design, these criteria should be laid down within the framework of a product as a result.

In this study the universe in Kütahya province, the area of graphic design and graphic design experts who participated in the research were obtained from students. A similar research in other regions, cities, should be conducted on a larger sample and be able to compare the detected results.

The questionnaire was developed to measure research in the field of graphic design professionals and students of graphic design for the poster design can be used as a qualitative research method to measure different poster visuals.

Surveyed the posters; as well as in terms of form and content, messages, behavior and attitude change and the attractive design, graphic design principles in terms of students, teachers and improved again to be taken by experts. Designers who are the target audience, students and experts, developed this scale to be applied in a similar survey.

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WOMEN AND SCULTURE IN PREHISTORICAL ANATOLIA

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Uğur HALICI

Abstract

The purpose of this study is showing women's social,cultural and religious role's effect on the way of life in the civilizations and communities who had lived in prehistorical ages in Anatolia; and dealing with woman statues (goddesses) that had come up as a result of this condition. The role of woman which was respected and symbolizing fertility in Anatolia geography in which matriarchal culture was dominant; and its reflections to the art of statue have been studied with examples especially throughout the neolithic period.

It's aimed to create awareness of these statues which show our cultural richness and set light to history of civilization; to make these works of art create curiosity among people and to contribute more and more people communicate visually and learn about these works of art by publicising them. In this direction Anatolian Civilizations Museum has been very useful for the study with its accumulation, activities and rich collection inventory and it has formed the visual communication dimension of the study.

Keywords: Anatolia, Statue, Goddess, Neolithic Period.

1. Introduction

Thousands of years ago; while primitive man was fighting against difficult nature and life conditions, his head was busy with lots of questions- the answers of which he couldn't find- about lots of cases which are easy to explain for us at present. He was afraid of the things that he couldn't explain and assigned a divine meaning to them. And this situation basicly affected the formation of religious beliefs (Tanilli, 1997, p. 27).

Although the notion of sin wasn't formed yet, they used the bury dead people with their belongings that they needed when they were living. The belief of life after death started to form in this term (Turani, 1997, p. 31).

Drawings made by people on the walls of the caves and the rocks, discovered sculptures and ruthless struggle against the nature have been the first signs of a supernaturel search of power of the mankind (Şenyapılı, 2003, p. 23).

Nearly 9000- 10000 years ago, Anatolian communities left the caves, built the first permanent shelters and built- up areas and they started to lay the foundation of settled village life. The most important feature of the first built-up areas was that they were made by a developed architecture tradition that based on a very old and long established erudition. On the other hand it is understood that this tradition of architecture was shaped out by the communities during the transition period from caves to the first villages. This term, was defined as the first stage of the urbanization period, the first upturn of the manking history and the term in which the civilization started to crawl (Belli, 2001, p. 5).

The reality that the oldest settlements of people in the Near Eastern history were seen in Anatotolian Lands, was expressed through the scientific researchs. Anatolia is between north and south hemispheres in the subtropical climate belt. By the help of this special feature Anatolia has been home to human settlements since the oldest eras. This belt gave the people who settled down there an oppurtunity of having different kinds of plants and animals (Uhlig, 2001, p. 74-75).

Neolithic Era caused woman to have a respectable and important place in the society. Fat women figurines with big breasts, big bellies, big hips strengthen the idea of they were exalted in the "land-seed-fertility" triangle and they were seen as gods symbolically. Nevertheless, communities of Neolithic Era created a way of life which includes shouldering the life together, sharing its gains

and loads, regarding comman benefits and not dominating over each other. It is thought that the relationship between the "Mother Goddess" –who takes place in the centre of the belief system of all matrilineal communities in the Neolithic Era- and people was a matter of love and gratitude rather than a matter of "worship". (Darga, 2013, p. 44-45).

In Anatolia geography, the thought of mother goddess developed by the evolution of features that were regarded as suitable for earthen woman figurines. Maybe these figurines were buried in the earth to raise the fertility. Previously these magical objects were thought to belong to creative powers, but afterwards they were thought to be the creative powers themselves. People used to vow and serve sacrificial animals to the figurines to raise the fertility and the fecundity. Earthen woman figurines were accepted as the mothers of the goddesses seen in the next centuries (Ergener, 1998, p. 36-37).

Naked woman figurines that we can see in nearly all the neolithic settlements of Anatolia have a big importance in terms of religion history and the social history. The divinity's being female is an evidence that neolithic people lived in a matrilineal community. Matrilineal life style has lasted for a very long time in Anatolia (Kulaçoğlu,1992, p. 11).

Neolithic Era has been lived in Burdur- Isparta lakes region, Konya- Çatalhöyük, Canhasan in Karaman and Hacılar settlements near Burdur in Middle Anatolia. Hacılar and Çatalhöyük are known as the oldest and the most important Neolithic Era settlements of the world (Alpagut vd, 2007, p. 5).

2. Goddesses of Çatalhöyük

Çatalhöyük, which is one of the biggest settlement centres of prehistorical eras, takes place in Çumra, the 52 km southeast of Konya. The settlement consists of two adjoined barrows. The one in the east belongs to the Neolithic Era and the one in the west belongs to the Chalcolithic Era. The East Çatalhöyük settlement of which 14 floors have been researched so far is one of the biggest towns of the near east with an approximate population of 6 thousand people and more than 1000 houses. Only a small part of the settlement- which can be

dated between the years of 7000-6500- could have been excavated so far (Belli, 2001, p. 7).

The cult of bull and mother goddess figurines are very important in terms of religion in Çatalhöyük. By the way, sacred places called "shrine" provide a basis of temples and took place in the building complexes. Reliefs and figurines made of terracotta and stone were found in these areas. It is striking that all age groups were shown in these figurations (Kulaçoğlu, 1992, p. 10).

Figurines found in the houses and the temples were mostly made of marble and limestone in the old construction layers, but they were made of painted clay in the new ones. They are not over 0,30 meters. Some of them are realistic, some of them are schematic and the others are individual or in groups (Sevin, 2002, p. 53).

These figurines are rarely male. Woman figurines were found mostly. The women figurines in Çatalhöyük were grouped as young women, women with children, pregnant women and old women (Kulaçoğlu, 1992, p. 10).

Women figurines found in Çatalhöyük are mostly in sitting position. Its reason is that they are giving birth (İmage-1) In primitive societies women used to crouch by holding on the obstetricians or the helpers, or they used to sit while giving the birth. This is the reason why they were mostly shaped in this position. We can see wild animals on both sides of most sitting women figurines in Çatalhöyük. These animals symbolize power. Women hold their breasts, their heads or these animals (İmage-2) The breasts of women are big and flabby, they are fat and big-hipped (Ergener, 1998, p. 33).

Image-1: The Mother Goddess   Image-2: The Mother Goddess

A small number of male figurines made of stone and marble have been found in Çatalhöyük and it is thought that they reflect young and mature men. They were shaped thinner than the woman figurations (Darga, 2013, p. 50).

3. The Goddesses of Hacılar

Hacılar barrow is located 26 km. southeast of Burdur, near the village of Hacılar. It is abaut 150m. wide and 5m. height. It is 940m. high from the sea level. Jame Mellaart did excavations between the years of 1957 and 1960 and found out culture documents reflecting different stages of Neolithic and Chalcolithic eras after 4 short termed excavations (Şahan, 1998, p, 16).

Important evidences about chores done in the rooms of the houses were found among these documents. Stoves, millstones, objects about preparing food and woving are some of these evidences. All the evidences about figurative and religious life of the community was obtained from rich figurine serial digged out from the excavation place (Roller, 2004, p. 52-53).

In Hacılar, at the end of Neolithic Era; earthen Mother Goddess figurines are one of the most important foundlings showing that matrilineal life style continues uninterruptedly. Goddess figurines found around the stoves in the basements of the houses in Hacılar can be grouped as standing goddess figurines, sitting goddess figurines, lying and resting goddess figurines and the goddess figurines sitting on their thrones. Young women figurines' hair is ponytail, but old women figurines have hair buns. Although male figurines couldn't be found at all in Hacılar, male children descriptions were interpreted on the lap of their mothers or with their goddesses (Kulaçoğlu, 1992, p.11).

Most of the figurines are naked. (image - 3) Breasts, hips and belly part of the women were described clearly; but special parts not showing gender such as face, arms and legs were shown schematically. Hacılar figurines show that there is a close relation between humanbeing reproduction and predators (Roller,2004,p.53-54).

Image-3: Sitting Goddess Figurine
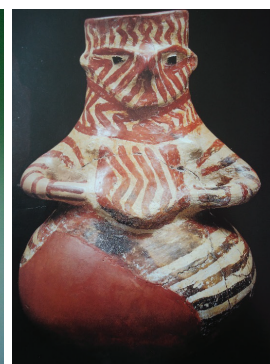
Image-4: Woman Figurine

In this period, artists didn't sculpt their figurines statically; on the contrary they started to sculpt them according to their abservations. They shaped the reproductive organs of the figurines exaggeratedly and they started to give importance to the face expressions of the mother goddess figurines for the first time. They tried to show the expression by big almond eyes and schematic glances. Body details were shown by stripes (image-4) (Belli,2001,p.15-16).

3. Result and Proposal

The art of painting and the sculpture came into being as a result of man's struggle against the nature. Prehistorical Anatolian Civilizations made woman figurines on which they loaded different meanings and missions and these figurines have been the first examples of the sculpture art.

People who lived on these lands that belongs to Turkish Republic now made a very big contribution to the culture of the world and to the development of the civilization.

Especially in terms of religion history, Anatolia made very big contributions to the Near Eastern and Ancient Aegean world. Without doubt, "Mother Goddess Cult" that led other gods and religions has the most important place in this term. Mother Goddess was called by different names in Prehistorical Mediterranean, Near Eastern and Aegean civilizations. But it was always degraded to the same prototype. The source of mother goddess belief was in Anatolia (Kulaçoğlu,1992, p.14-15).

These figurines that prevent our historical and cultural connections with the past from breaking

seems to keep their mystic powers nowadays. The contact between today's society and the ages dominated by mother goddess belief can be provided again by the mother goddess figurines left from those ages. It has to be aimed to increase the interest to the museums by studying woman figurines made in prehistorical Anatolia, by informing peopleabout woman figurines made by civilizations lived in Anatolia and by making difference in the thoughts and point of views of students and people as a result of visiting museums and doing workshops in the museums.

Besides, school-museum cooperation programmes can be arranged for the primary,seccondary and high school students who doesn't have the chance to see most of these figurines in Ankara Anatolian Civilizations Museumwhich was chosen "the museum of the year in Europe" in 1997 in Switzerland among 68 museums. This can be done by providing financial help to schools and by making museum visits compulsory in the yearly lesson plans with the leadership of the Ministry of National Education. These pieces of art help us to form visual culture and visual perception among people, especially among students. Furthermore, it can affect our view of sculpture art -that we stand aloof from as society- in a positive way.

Protecting the cultural-artistic heritage of our ancestors lived in this geography can be possible by education, awareness and making our museums active places. This vision must also be created in the society.

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SHOPPING MALLS, CORPORATE IDENTITY, REFLECTION IN THE CONTEXT OF INTERIOR: INTERIOR DESIGN STUDIO EXPERIENCE

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Fatih MAZLUM

Abstract

Nowadays, Shopping Shopping centers are the first places that comes to mind when mentioned. The world and especially in Turkey rapidly increasing the number of shopping centers per capita is increasing with a rising momentum square foot figures. The formation of institutions which have a significant place in shopping centers,they were experienced as their place in the market have begun to move to the next level. Corporate identity branding is the first and important step. First of all widely across the community institutions with images are detected. Also that performs direct communication with the public identity and image.

In this context, the paper by drawing attention to the image within the scope of shops and Selcuk University, Department of interior architecture and Environmental Design in the course of the fall semester 2014/2015 third Studio project,selected in the example of the province of Konya Shopping Center, shops, Designated brands, corporate identities based on the redesign is intended to. As a result of experience of the importance of this studio will examine how corporate identity is reflected in the shops. The project approach to research/evaluation phases of the design process and sketching outcomes will be evaluated and notification will be transmitted. 1/50 scale model of student work and project boards, the exhibition opened in the Shopping Center project was presented to a well attended audience.

Keywords: Shopping Mall, Store, Display, Identification, Images

1. INTRODUCTION

Various authors and organizations have identified the shopping centers in different ways over the years. Even though these persons and organizations put the different shopping center definitions forth, it are seen that these definitions are similar to each other as the content.

Today when shopping is said, the first places that come to mind are shopping centers (AVMs). The numbers of shopping centers (AVMs) proliferate rapidly all over the world and especially in our country that has a strong growth rate and thus their square meter figures per person increase with a rising momentum. Now shopping centers (AVMs) become protected, clean and safe living centers where the people can easily park their cars and have a great time and eat at peace as well as making shopping (Haque and Rahman, 2009: 167-181).

In modern shopping centers, a great variety of shops is brought close together and managed coordinately and systematically by private property owners to ensure that individuals and families may meet their needs by shopping at one time. Also these centers offer services to meet both social (amusement and recreation) and cultural needs of consumers as well as meeting the shopping needs of them (Pride and Ferrell, 1983: 275).

The identification of the shopping center made by International Council of Shopping Center shows similarity with definitions specified above. Accordingly in the shopping centers, a group of retailers is organized, developed, gathered and managed under a single property along with other commercial entities. These centers provide the possibility of parking for customers. The size, purpose and position of the shopping center are generally determined by the market characteristics of the commercial area where it serves (ICSC 2004).

Today, organizations are firstly perceived by their images with which they appear before the society. The thing providing the direct communication with

the society is 'identity, culture and image'. It isn't possible to create a positive image for an institution that fails to establish its own identity and culture. It is observed that these concepts are often used incorrectly. Based on this idea, it is essential to firstly examine these concepts on an individual basis that confused and even substituted each other in order to research the relationship between identity, culture and image. Institutionalization, as is often applied successfully in our country, began to exhibit itself together with the globalized world especially since 1990s. Firstly it consists of certain rules in one's individual life, family life, institutions, organizations and societies. Also it is a concept that describes the written rules in the institution (Nayır, 2010: 23-24).

Corporate identity is a path that leads in all areas from the design of name, logo, letterhead of any product, service, brand or vehicles belonging to an institution to overall appearance and interior decoration of institution building, from the secretary's dress in the reception to the behavior of salespersons and from the quality of managers and staff employed by the institution to production level of the institution, service mentality, all kinds of images and messages used in advertising and public relations (Bakan, 2005: 62).

Corporate identity represents the identity of the institution and the organization as distinct from individual identity. As well as corporate identity is one of the oldest forms of communication, it aims to recognition in terms of visual in the meaning of visible identity to be distinguished from other institutions and the organizations. Corporate identity reaches to these goals through logo, typography, color, special uniform, dress and activities. (Jefkins, 1995: 33).

Considering the fact that corporate identity is an important way chosen by an institution to express itself before the society, firstly it may be said that corporate identity consists of visual elements such as logo, colors used for this logo and emblem of the institution. However, corporate identity does not consist of only these elements, also it contains the topics such as organizational communication, organizational behavior and corporate philosophy as well as visual elements aforementioned. The establishment of a successful corporate identity may be only possible thanks to the design and implementation of these elements in a unique way (Tuna and Tuna, 2007: 6-7). Each institution has an identity and this identity creates the source of corporate brand. Corporate identity is used to distinguish it from other competitors and to offer marketing opportunities.

Corporate identity is reflected on the stakeholders using a kind of ranking and shows perception way of the institution and the structure of the institution. The functions of the corporate identity may be summarized as the identification of the institution's self, the focusing of management on important strategic issues, effecting of the resource allocation process by institution and the motivation of employees. There are three approaches such as Visual-Graphic Design, Integrated Communication, Interdisciplinary (Corporate Identity Mix) to define the corporate identity. According to the graphical views, it is accepted that corporate identity is synonymous with logo and visual descriptions. Visual identity is divided three major types as monolithic identity, transferred identity and marked identity. According to opinions taking place in integrated communication paradigm, discrepancies between the works of visual designers and marketers reveal the necessity of making formal communication efforts. According to the opinions taking place in set of interdisciplinary values, corporate identity has specific characteristics features established strongly by the behavior of the organization's members (Gümüş and Öksüz, 2009: 23).

2. PROJECT PHASE

In the scope of Interior Architecture Project-3 studio course in Konya Seljuk University, Faculty of Fine Arts, Interior Architecture and Environmental Design Department, 2014-2015 Education-Training

Fall Semester; Konya KentPlaza Shopping Center is addressed together with 2nd students based on corporate identity fact in the scope of some selected brands identity.

2.1. Selection of Subject of the Project

Figure 1.2.3.4. KentPlaza AVM Frontal and Interior View (URL 2,URL3)

In the recent years the population increasing rapidly and business places the number of which increases rapidly in parallel with population increase, the developments in shipping, transportation and communication sectors bring along some opportunities that enable people to find same and even better quality products from distant countries with a lower cost. When intense competition environment and tendency of consumers to good brands are added to these opportunities, the necessity of becoming a mark for goods and services produced by companies almost in every business area become an important issue. This fact forces institutions to give more importance to the advertising activities (Ak, 1998: 17). Because it is seen that the creation and placing on the market of a good and effective brand may only be possible through a series of corporate identity design and advertisement activity that are researched, planned and designed very well.

KentPlaza shopping center (AVM) consists of approximately 110 thousand square meters of area with tower composing of office block and has 45 thousand square meters of store space and a parking area with a capacity of 1750 car in total, including parking lot and parking area. There are 160 stores in KentPlaza and brand more than 60 offers service in KentPlaza shopping centers (AVM) in both national and international context. Also rapidly growing and changing understanding of shopping centers all over the world affects Turkey in recent days (URL 1). Based on this awareness, the subject of the project has been selected together with 60 students both in the scope of 2014-2015 Education-Training Fall Semester, Interior Architecture Project-3 course and Konya City Museum course. One of the most important reasons why we chose Kent Plaza Shopping Center (AVM) as a project subject is that KentPlaza Shopping Center (AVM) has the most comprehensive shopping center and the living area built in the city until then.

Figure 5.6.7. KentPlaza AVM Current Ground, Plans of 1st Floor and 2nd Floor.

KentPlaza Shopping Center (AVM) has approximately 6500 m2 of sports area, private playing field for children and a huge cinema complex consisting of 11 halls, including a large entertainment center with 5600 square meters, 22 food areas, a bowling hall and two swimming pools.

2.2. Making a Research for the Project:

After a decision is taken about the subject of the project, as a priority issue we carried out a comprehensive research trip in the KentPlaza shopping center (AVM) together with our 60-person project group. During shopping center (AVM) trip, we have received general information about general rules of shopping center (AVM), usage areas and stores in the shopping center (AVM), the brand and showcases.

Before project starting to work on the project, each student carried out reading activities and researches about the history of the shopping center (AVM) and brands chosen by them, especially about the history, culture, daily life of the shopping centers and the principles of corporate identity.   They examined

the samples of shopping centers (AVM) built in the world and Turkey and prepared a presentation consisting of these researches and presented it in class.

2.3. Project Work Phase

A list of requirements related to the building has been determined before starting to work on the project. Entry-circulation area, hot sale unit, warehouse, staff units, product display units and shop window solutions take place in the scope of this list. After this phase, function diagrams have been drawn. The study scale of the project has been identified as 1/100. The detailed studies have been performed on the required fields in 1/50 and 1/20 scales. Layout plan, floor plan of basement, ground floor plan and first floor plan have been asked to be drawn in a furnished way and technically. The visual studies describing 4 cross-sections, frontal view, detail drawings and all of indoors have been prepared. The visuals have been drawn in 3-dimension with help of programs such as free-hand drawing, marker painting technique, 3-ds max and sketch-up. The presentation-concept layout has been prepared for the projects. The researches have been delivered in file and CD together with written space fiction scenario.

In addition the project drawings, a model study has been carried out to develop 3-dimension perception of the students and to see performed studies in terms of the relationship among floors and space. Five projects to be selected from among 60 projects shall be examined as a sample in conjunction with their theme and corporate identities. In Watsons representing a quality and innovative retail concept; products more than 25,000 consisting of cosmetics and personal care products as well as innovative product groups completing them meets with consumer every week.

Watsons Turkey, with over 180 stores in more than 50 cities is one of Turkey's leading beauty and personal care products chains.

Figure 8.9.10.11. Front-Plan Sections of Watsons Cosmetics Store Projects, Büşra Tamdeğer (URL 4)

Hugo Boss is a ready-to-wear manufacturer operating open to the public and specializing in men's and women's clothing, based in Metzingen. The company receives its name from Hugo Boss, who is founder and fashion designer of the company.
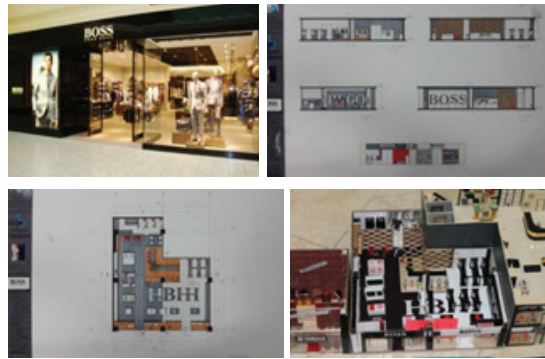
Figure 12.13.14.15. Front-Plan Sections of Hugo Boss Store Projects, Dila Yeşilyurt (URL 5)

Starbucks put into service in 1971 with a single store. Today Starbucks, with more than 21,000 stores in 65 countries, is the number one company in the world in the purchasing and roasting of coffee.
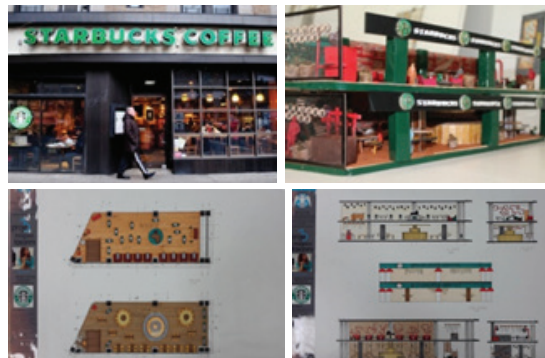
Figure 16.17.18.19. Front-Plan Sections of Starbucks Store Projects, Burcu Küçük(URL 6)

Until today since establishment date in 1985, presenting the excellent designed and high-quality product range including sports collections, denim, accessories, perfumes and home textiles together with men, women and children collections to customers worldwide, Tommy Hilfiger Group has become a clothing and retail company with trade volume corresponding to 5.6 billion dollars.

Figure 20.21.22.23. Front-Plan Sections of Tommy Hilfiger Group Store Projects, Mustafa Özgün Çiçek (URL 7)

Mavi, the first fashion brand of Turkey opened to the world, was founded in 1991 in Istanbul. Being a leading brand in Turkey for 19 years, Mavi today meets with its customers in 50 countries including USA, Canada, Germany, the Netherlands, Australia and Russia, in 370 stores and in nearly 5,000 sale points.

Figure 24.25.26.27. Front-Plan Sections of Mavi Store Projects, Aycan Güneş,(URL 8

3. Outcomes of Project Study:

Student project studies started in September 2015 and completed in January 2015. Opening of 'Store

Concept Design' project exhibition was carried out with broader participation of our dean, deputies dean, head of department, university teachers, students and visitors on platform in KentPlaza shopping center (AVM) prepared by us on March 13, 2015.

Figure 23.24. Project Exhibition Invitation for KentPlaza Store Concept and Family Photo

Student project studies started in September 2015 and completed in January 2015. Opening of 'Store Concept Design' project exhibition was carried out with broader participation of our dean, deputies dean, head of department, university teachers, students and visitors on platform in KentPlaza shopping center (AVM) prepared by us on March 13, 2015.

At the opening of this exhibition, information was presented by students via 60 different projects that the brands constantly used by people don't produce accidentally, each brand has specific features and goals and spatial formation inside store is executed professionally and therefore the importance given by end users to this subject has increased. When considered from students' point of view, presentation of the projects in question and establishment of communication with society caused students to gain the unforgettable experiences.

RESULT

Brands need to an identity to be imprinted in consumers' mind. Stores reflect their corporate structure to the consumer, using all visual communication means and design elements. If message reflected is clear, understandable and consistent, customer's loyalty and confidence against the product increase. The most important factor is window design, through which customer

gains first opinions about the store and customer decides about whether he/she will enter into the store or not, brand and reflection of corporate identity on the brand. If shopping centers (AVMs) desire to have a good image, firstly they should make an image study that will be effective on all shopping centers (AVMs). This image study that shall be fulfilled from head to foot should be a study containing all matters from the management of shopping center (AVM) to cleaner, from sale persons employed in the store to internal design of shopping center (AVM), from to the employees' clothing to their behavior manner against the consumer, from stores to be positioned in shopping center (AVM) to design of these stores, from the marks of vehicles given in the promotion works to the recreational events to be organized to increase brand loyalty and determination of artists to be invited or these events. Everything preferred here should be suitable to image desired to be imprinted in consumers' mind by shopping center (AVM). It is important to carry out these studies within certain integrity. Very small details that shall be gone unnoticed may cause not to obtain the expected yield from studies performed.

The store concept projects made by means of taking all of this information into consideration enable both students and consumers to have information about institutionalization of shopping centers (AVMs), stores and brands used often by them and also cause both students and consumers to mostly bring their awareness into the forefront.

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EXAMPLE OF CENTRAL ANATOLIA REGION IN TRANSITION FROM MASTER – DOMINANT PERIOD TO ARCHITECT AND ENGINEER – DOMINANT PERIOD

Bahattin KÜÇÜK

Hatice ÇINAR

ABSTRACT

Building making urge commenced with the instinct of sheltering has been previously made with natural materials. Indoor space used to be created by placing the stones onto each other and interconnecting the studs with each other. Transition of people to settled order and development of needs and improvements in science and technology and discovery of new materials have changed the face of building construction process.

The first factor required to be ensured at a structure is the strength of structure. In addition to safety, architectural traditions and suitability for the intended use and economic construction have been observed in compliance to with the purpose of economic production in every period. Today, providing the aesthetic requirements and also the applicability of modern structural systems in buildings represents importance. While productive intelligence of the mankind in the world have been developing new materials and new construction methods, the power of architectural design becomes having been improved as well. Nevertheless, until a given period, building construction masters have enjoyed a say. Once architectural and engineering professions have turned into formal occupation, the foreman – dominant period has been circumvented. It appears that transition from foreman – dominant period to architect and engineer – dominant period have occurred at different times in the countries of world. In this study, current period buildings have been examined within Turkey Central Anatolia Region. It has been seen that the role of foremen was at the forefront from the reinforced concrete buildings built particularly in the province of Konya between years 1980 – 1987 and a lot of construction defects have been detected. Wide spreading of construction systems improved in 2000s as well as increasing concrete plants and obligation to augment the quality of concrete and steel and implementation of new regulations and standard requirements have eliminated these defects. Having carried out the surveys related to this within this area as well, the transition period has been assessed with next contemporary construction period.

1.INTRODUCTION

An urbanization specialist says "Show me the city where you live, I shall tell the cultural status of its habitants". The most appropriate environment where the civilization shall develop is born in the cities. Up to now, the historical facts have showed that art and science have developed in the cities.

As known, the basis of urbanization depends of built plane. People across the earth have not simultaneously passed to build plane and nor the cities were established (Cezar, 1977). The construction works of people initially carried out by the foremen have been accomplished by the architects and engineers following the post – Industrial revolution developments. In time, the project and calculation methods were improved and the initiative of foreman was reduced thus more formal and technical practices have increased. Leaving the use of natural materials and upon use of new materials like reinforced concrete, production systems different from the previous ones has been discovered. Owing to new construction systems, construction of skyscrapers, suspension bridges, viaducts and arches and curved shell systems, stadiums and nice prestige buildings has been facilitated (Turku, 2004).

However, with these developments, the disadvantages of this transition period have been also experienced in some countries and in some areas. Concrete, iron and steel – induced

transformation has been filling up the settlement units of today with multi – storey buildings detached from nature. Conversion of housing construction in accompany of a rapid urbanization leaving the individuality into a giant – dimensioned commercial sector, particularly lack of restraint has been leading to unplanned construction in our cities and thousand years - built experience based knowledge accumulation of mankind to be mostly overlooked (Basgelen, 1933). In order not to come across with more difficult and greater problems in future, the most significant ones of these faulty applications made have been determined. Reminding has been made that they should pay attention to particularly the applications and should cause next centuries to gain unforgettable works by using advanced techniques.

At the same time, it should have not been overlooked the harmony of the buildings they made have caused environment to gain, both social environment and technical environments as well. Because, the products of architecture and engineering generate the mirror of that society.

2.INVESTIGATION OF CONSTRUCTION DEFECTS IN TERMS OF TRANSITION

An investigation has been accomplished on reinforced concrete buildings built in the center of Konya between years 1980 – 1987. 7 distinctive faults have been observed on 13 masonry, 15 carcass totally 28 each hereof and it is outlined by being listed at Table – 1. The ratios of defects according to the number of defect variances as per masonry and carcass building are determined at Table – 2. As a matter of fact, in-city housing activity is tidy. Despite, the supervisions of worksite chiefs composed of architectures and engineers and municipal audits took the job seriously, yet the influence of the foremen was ongoing during that term. It has been seen that the aspects that led to structural defects and low quality during foreman – dominant periods are as follows; Figure – 1   a – Wrong beam application at the masonry buildings, b – Erroneous foundation application, c – Cavities

formed in the support element as a result of erroneous concreting and d – Column edge broken for iron door assembly (Kucuk,1989).

1). Non-adherence of builder teams to the approved project,

2).Project modification made by the building owner without acquisition of consent from project author and preparation of modification project,

3) The on-structural element damages being kept away from inspection due to being covered with plaster and cladding elements throughout supervision term,

4) Destruction developed at the stage of installing and fine workmanship of the auxiliary structural components,

5) Social level and economic situation of the building owner.
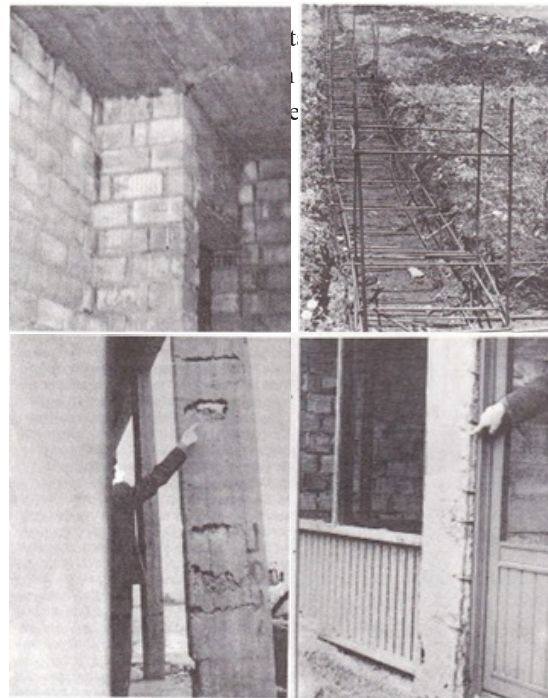
Figure – 1   a – Wrong beam application at the masonry buildings, b – Erroneous foundation application, c – Cavities formed in the support element as a result of erroneous concreting and d – Column edge broken for iron door assembly (Kucuk,1989).

The investigations carried out later on in the same periods and places have shown that buildings were perfectly made. Among most crucial caused hereof are:

1)– Developments in calculation methods,

2)– Modernization of zoning regulations and standards,

3)– Widespread of technologically made systems,

4)–The fact that effects of architectures and engneers have augmented while population of foremen has decreased.

Table – 1   Detected Defective Buildings and Varieties

Order No	Place of Building or Date of License	Feature and Status of Building	Defect Types Examined and Seen on Which Structural Element
1	Karaaslan Quarter	Carcass 230m^2	Non-construction of foundation at least 90cm below the freezing depth from the ground surface and non-constitution of an encasement.
2	Organized Industrial Zone	Carcass Vegetable Market Building	Ingredients of concrete mixture being contrary to the standards. Concrete production, transport and placement processes performed with primitive method. Low – strength concrete – induced spills and cracks from the elements. Deformations at the intersecting points and formation cavities in beams and columns.
3	Isiklar Quarter	Carcass Two-Storey Workplace	Cavities in the reinforced concrete columns.
4	Cumhuriyet Quarter	Carcass Eight-Storey Residence	Ingredients of concrete mixture being contrary to the standards. Concrete production, transport and placement processes performed with primitive method. Columns sprout lengths being short and their ends not bent in a hook shape. Column axle fault – induced eccentricity. Cavities in the reinforced concrete beams.
5	Meliksah Quarter 30.11.1983	Carcass Five-Storey Residence	Faulty axial alignment of column – induced eccentricity.
6	Alavadi Quarter	Carcass Four-Storey Residence	Rebar arrangement errors in the foundation girders. The lack of concrete cover thickness.
7	Meliksah Quarter 29.12.1983	Five-Storey Residence and Workplace	Rebar arrangement errors in girders. The lack of concrete cover thickness. Shortness of iron reinforced concreter adherence height.
8	Havzan s	Four-Storey Residence	Destruction made at the structural elements for plumbing installation.
9	Ring Road 29.12.1893	Five-Storey Residence	Broken structural elements for plumbing installation and iron door assembly. Iron frames welded to the rebar of reinforced concrete column.
10	Ring Road 27.06.1983	Five-Storey Residence	Beam sides carved to insert electrical conduits and plumbing pipes which led to sectional weakening.
11	Seyh Sadreddin Quarter	Nine-storey housing	For securing iron balcony railings, the concrete slab and column were broken and they were welded to the reinforced concrete rods.
12	Cumhuriyet Quarter	Six-Storey Residence	Due to faulty axial alignment of columns and weakness of molds, bended columns.
13	Fatih Quarter	Six-Storey Residence	Due to faulty axial alignment of columns and weakness of molds, bended columns.
14	Istanbul Street	Four-storey residence	Occurrence of shrinkage and falls with concretes of column and flooring due to poor quality of concrete materials and no water curing was made during setting phase.
15	Nalcaci Street	Eight-storey workplace	Poor – quality concrete ingredients and low strength. Presence of spills and cracks with the beams and floors.
16	Meram Side 09.07.1892	Four-storey residence	Although the walls at basements are required to be at least 40 cm in thickness for the earthquake zone, it was built in 19 cm.

17	Meram Side 15.04.1980	Masonry Three-storey residence	The walls were built in 19 cm thickness at the basements. More than 3 meter opening was made on the wall.
18	Esenler Quarter	Masonry Three-storey residence	Insufficient full – length walls between inter-windows openings at the exterior wall. Cantilever made at the masonry building and wall weakness which supports it. Floorings were directly seated on the walls without making a beam.
19	Cumhuriyet Quarter	Masonry Three-storey residence	In – wall sections to be built with flue briquettes for chimney space were weakened. Floorings were directly seated on the walls without making a beam.
20	Ihsaniye Quarter	Masonry Four-storey residence	Floorings were directly seated on the walls without making reinforced concrete beams.
21	In the Vicinity of Aziziye	Masonry Three-storey workplace	Destruction of non-plastered exterior walls by external effects.
22	In the Vicinity of Aziziye	Masonry Three-storey workplace	The beams directly seated on the walls which led to deformations on the walls and floors.
23	Cumhuriyet Quarter	Masonry Three-storey residence	Poor – quality concrete material. Disproportionate use of materials in manually made mixture and low endurance. Non-existence of under – foundation blinding layer and insulation. Excessive reinforcement hoop spacing.
24	Cumhuriyet Quarter	Masonry Three-storey residence	Failure to observe mortar and grouting at stone walls of basement. Non-existence of under – foundation blinding layer and insulation.
25	Meram	Masonry Four-storey residence	The concrete aggregate is not graded, excessive coarse gravel. Presence of gaps in floors and beams. In – wall sections to be built with flue briquettes for chimney space were weakened. Basement walls were built in 19 cm thickness.
26	Aydinlik evler 30.03.1981	Masonry Three-storey residence	Missing dilatation as per 30m. Floors seated directly on the walls without making a beam. In – wall sections to be built with flue briquettes for chimney space were weakened.
27	Cumhuriyet Quarter	Masonry Three-storey residence	In – wall sections to be built with flue briquettes for chimney space were weakened. During concreting, chimney spaces filled with concrete and wall was broken to clean the chimney space.
28	Sems Quarter	Masonry Four-storey residence	Due to weakness of walls of foundation and basement floors, repeating building sinking.

Table – 2   Evaluation of Errors

	CARCASS BUILDINGS		
Order No	Types of Defects Examined	Number of Errors	Ratio of Errors
1	Non-obedience to 90 cm – freezing depth from at the foundation and non-constitution of an encasement	1	%6
2	Concrete mixture ingredients are contrary to standards. Concrete production, transport and placement processes made by primitive methods which resulted in reduced concrete endurance. Presence of spills and cracks occurred on the elements.	4	%26

3	Formation of gaps in the structural elements due to causes of non-graded concrete aggregate, abundance of coarse gravels not being well-placed.	3	%20
4	Erroneous eccentricity and column starter bars due to faulty axial alignment of columns.	2	%13
5	Faulty axial alignment and weakness of molds.	2	%13
6	Reinforced concrete arrangement errors. Short starter bars and adherence heights. Insufficient concrete cover thickness.	3	%20
7	Broken structural elements for plumbing installation and iron door and trailing installations and being welded to the reinforcement.	4	%26

MASONRY BUILDINGS			
Order No	Types of Defects Examined	Number of Errors	Ratio of Errors
1	19 cm walls made with brick and briquette at basement floors.	3	23%
2	More than 3 meter opening were left at the walls. Cantilever made. Insufficient lengths inter – windows full wall spaces.	2	15%
3	Floorings were directly seated on the walls without making reinforced concrete beams.	4	30%
4	Disproportionate concrete mixture components. Concrete endurance lower than project endurance. Poor material quality. Concrete aggregate not being graded. Manually made mixture.	2	15%
5	Lack of reinforcement at the foundation, non-compliance of hoop spacing. Non-existence of under – foundation blinding layer and insulation.	2	15%
6	Improperly laid basement stone walls. Failure to observe mortar and grouting.	2	15%
7	In – wall sections to be built with flue briquettes for chimney space were weakened.	4	30%

3. TRANSITION PERIOD – INDUCED GAP IN ARCHITECTURAL AND ENGINEERING SERVICES

Architecture is a profession which considers also the user aiming at the humanness of near and distant surroundings as well as creation of the beautiful. The building owner, employer or the user should not make any interventions against these, approved projects and construction legislation.

Unfortunately, it has been seen that the buildings made by the majority of architectures were used later on in a different way they had intended and designed for. For example; a research carried out in Germany in early 1960s has revealed that 80% of residences were being used in a different way what the architects had designed them for (Bektas, 2003). Also this fact represents another manifestation of master – dominant comprehension. Because, also these alterations have been made by the foremen, builder teams in exchange of money. During these transition periods, the issue of participation in designs of building owner or user is likely to bring in the errors like task gap, overconfidence or avoidance from responsibility particularly with inexperienced architects and engineers. Valuing the views of employees, applying assistance of various disciplines and accomplishment of a team work

are the contemporary behaviors. However, one is obliged to be as strong as to manage this and not to deviate from its branches.

Construction works are completed within the triangle of owner, designer and constructor upon having undergone stages of planning, designing and construction. An architect or engineer adopts each one of these main roles and carry also the responsibilities brought in by the roles they adopted. Thus, they are supposed to assume the duties project responsibility, construction responsibility and supervision responsibility.

Thus, they are supposed to have taken over the duties of project responsibility, construction responsibility and supervision responsibility. In cases when an architect or an engineer failed to take decision and intervene regarding the matters exceeding own knowledge level and professional capabilities, it has been seen that the tried to evade from responsibility with behaviors like taking a medical report and not to come to work. Some have exhibited reckless approach by even transferring responsibility to the expert foremen thus become having brought in corruption.

Failure to maintain a balanced authority / responsibility relationship in this kind of transition terms also creates such gap too. Implementation of an unauthorized person – issued project in exchange for interests and responsibility for the technical implementation is avoided at the phase of supervision may also issue an invitation to defective manufactures. In addition to professional incompetence, abundance of jobs, lack of pay and misguidance are also counted between these gap forming factors (Tankut,1993).

4. COMPARISION OF CONCRETE CONSTRUCTION TECHNIQUES AND QUALITIES DURING TRANSITION PERIOD

The reinforced concrete has promoted with the design and implementation of modern carrier systems and implementation of high – strength concretes as well. High – strength concrete has started to be employed since 1970s. As a result of endurance levels achieved, it has been possible to build high reinforced concrete buildings that can compete with the steel ones. Initially, importance was given to high – strength concrete production in Scandinavian countries and the United States. Amendments have been made both to the concrete standards and also to the cement standards in European Union as well. The production of composite cement which will enable a performance increase and use of microfibers in concrete has been carried out in many western countries. It has been determined that the plants making direct ternary mixture – cement production was commenced in Iceland, Canada and Australia (Koca, 1996). It has been seen that the reasons such as upgrading the standards and calculation criteria renewal of concrete and cement and preparation of a new earthquake regulation and widespread advanced construction techniques have improved the quality of the buildings built in the Central Anatolia Region in 1990s. With the expansion of ready-made mold and tunnel mold systems, it has been made possible for the holes of plumbing and electrical installations to be made available according to the project in advance. Thus, breaking the structural elements is prevented during assembly of such installations. At the same time, the precise placement of the molds due to being in modular structure has been entailed thus axis shifts and curvatures in the elements have disappeared. Particularly hand – free preparation and continuous supervision of mixtures in of ready – mix concrete technology under control of computer at the concrete plants, its being taken and transported with transmixers and pouring it into the molds using concrete pump , being placed by vibration and maintenance hereof and it maintenance are being are very sensitively and technically carried out. So, the quality desired is being upgraded. Said ready – mix concrete enterprises have emerged for the first time in 1987 in Turkey and firstly, it has been implemented at the regions where an intense construction like Istanbul, Ankara, Izmir and Adana goes on. Even since 1990, gaining liveliness, as seen at Table – 3 below, it has kept on its development at ascending rates in other cities too (Kozikoglu,1994).

Table – 3 Ready – Mixed Concrete Plants and Capacities in Turkey

	1990	1991	1992	1993
Number of Plants	60	67	100	115
Transmixer	330	526	780	1100
Production (m^3)	2.080.000	2.700.000	4.800.000	11.000.000
Production Growth Rate		%30	&78	%29

İf it is required to compare again this transition term in terms of produced concrete quality; the compressive strength of concrete produced between years 1980 – 1990 in Denizli being from Anatolian cities of Turkey has been examined. Documents above 1,500 belonging to the concretes undergone experiment at the laboratory of Denizli Engineering Faculty have been found. These documents are the official reports issued by the competent persons upon completion of experiments performed on at least 3 sample concretes taken from the concretes applied at the constructions. Compressive strength – based concrete category ratios have been provided at Table – 4. According to this, it is understood that the class below BS14(B160) was in majority in that period (Ozpinar et al,1993).

Table – 4 Years between Years 1980 – 1993 Category – Based Concrete Ratios According to Official Statement in the Province of Denizli

27% below BS14(B160)
59& below BS20 and B225
7% between BS20 – BS30
7% Others

The output of a study related to distribution of concrete category – based ready – mix concrete production, accomplished using year 1993 data is given at Table – 5 below. According to this, it is seen that the consumption of BS14(B160) in Turkey has decreased and it has shifted to B225 and BS20 class and use of quality concrete has been widespread.

Table – 5 Year 1993 Category – Based Concrete Production Ratios

BS14(B160)	27.00%
B225	57.50%
BS20	5.00%
BS25	4.00%
Others	6.50%

5. CONCLUSION

The construction products produced with the materials found by the people within their own facilities have been produced with the aid of foremen in in ancient times. These architectural structures produced are the original structures in terms of traditional construction methods. However, a lot of structural defects have emerged in this period when the foremen had a say. Once passed to architect and engineer – dominant period, defect – free building products made with diverse and robust materials have emerged together with the technological developments. The defects encountered with the buildings made in Central Anatolia Region during foreman – dominant period and masonry structural products addressed to in this paper have been eliminated by making interventions using standards and making controls once passed to architecture and engineer – dominant period. As for today, with these post – architecture and engineer – dominant period developed construction techniques and materials starting from 1990s, buildings with a solid structure are being freely designed.

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SPATIAL TRANSFORMATION IN THE BUILDINGS WHICH LOST THEIR FUNCTIONS SAMPLE OF OSMAN HAMDİ BEY ART GALLERY"

Esra Aksoy
Ömer Koyuncu

ABSTRACT

Changes of needs in the course of time; thus causing the places to lose the function of the buildings in the past. Comparison of the function, buildings which can not move today in the course of time, they are doomed to be disappeared. Structures can not find life with the original functions, according to time conditions, again functionalized important in terms of both cultural and economic, ecological, Therefore, rather than demolish the lost its function structures, giving life to bring back function is important in terms of sustainability. Refunctioned of buildings are linked to many subjects as primarily installed to the function in a position to answer the needs of the place and being compatible with the space, In this context, it is necessary to decide what will happen to the building's new function with actualize necessary and accurate analysis. In this study, located in Adnan Menderes University Karacasu, Memnune İnci Vocational School campus and monopoly building which has potential reuse-was completed spatial and structural analysis, is discussed the process for to be converted an art gallery. Located in the center of campus buildings; established a new function has been determined by the needs of the high school, in accordance with characteristics of locations, for readaptation to use some alternative functions were analyzed in plan basis. In order to ensure the continuity and look after the building. As a result, college gained a showroom that can promote. Regularly, it is given a space to be used for exhibitions. Building, which was inactive as warehouse, with art gallery function, allow faculty and students to organize

personal and group exhibitions, it was reopened active use. Most importantly, giving new life to the building and to provide continuity, It has fulfilled our social responsibility.

Keywords: Spatial Transformations, Art Gallery, Reuse, Sustainability

1. INTRODUCTION

Nowadays, with development ongoing changes, also affects our buildings. The buildings which reflect the community lifestyle and socio-economic level, in time, is influenced by the conditions of life. In conjunction with the change of these values, it started to fill the lifetime of the building, either left idle or destroyed,or new building is built according to current conditions. Buildings demolish, Instead of demolish the building and do a new one, load a new function, it provides both economic and social as well as ecological benefits to the society. In this study, belonging to Memnune İnci Karacasu Vocational School and the monopoly building, which is inactive for years, describes the re-enrollment process is implemented. Exhibition hall was a need for to exhibit the works of art which have done by technical school and also promote the works. Instead of destroy the buildings and re-built, load them a new function, provides economic and socia, and ecological benefits to the society.

This need has led to the conversion of a building and find life. While arising from the need to transform the exhibition hall, interior design criteria were taken into consideration priorities of the exhibition hall and function to adapt the new function of the building was evaluated. A gallery that can meet the needs of Academy with subsequent amendments were brought to the school. Both can show products that have made the program can be made in the academy as well as solo exhibitions have been put into place in life.

1-Reuse-funtionalization

Buildings are always in a relationship with the community where they are located. The structure of the changing times and needs of society, it makes

necessary changing the buildings. Buildings that are not answer the needs and time requirements, may be faced with abandonment cases. Against this background, it arises in destroy a non function building or yet not completed structural life. In such a case, the building continues with a new function enables both environmental and economic gains.

When loading a new function to the building, environmental and structural analysis of the building must be carried out It is necessary to analyze the spatial building primarily by looking at the structure of the material and technical character to determine the compatibility the new functions of the building. Based on these analyzes, depending on specific needs, loading art gallery function to the building was deemed appropriate.

2.Interior Design Criteria of Art Gallery

Art gallery or exhibition space, according to the definition given by the Turkish Language Institution; artistic products where are introduced to the community and to be available where it is exhibited with the purpose. (tdk.gov.tr). The artifacts in this exhibition is made out of composite or individual exhibitions are places that connects with people.

So, the most important function is the display of these places. All interior design must be as to the forefront of the art which will exhibit. The design should do emphasis alone and increasing the impact of the arts on display by isolating it from the place. (Eldem, 2001) Ceiling, wall, color of the floor, face, texture and light reflectance levels are highly effective in the detection of artifacts. (Sener and Yener, 2007) That's why the selection of a nature to distort the perception of color and use of non-glossy surface art is required. Another important design criterion is the lighting in the exhibition space. The points are to be considered in the gallery and museum lighting; protection from harmful rays of the art which will be exhibited, not eliminate the dazzles for prevent the appearance of exhibited products, enable to exhibit as clear and accurate, the lack of daylight and artificial lighting

will contribute to the color of the exhibited artifacts, revealing the formal design products, etc. (Kurtay and et al, 2003).

Picture1. Examples of the Organization of Thematic Exhibition Art Gallery (http://www.juskysg.com/gallery-categories/museums-thematics/)

Considering these criteria, the design space has been addressed and resolved. In the existing building which converted to an arty gallery, required changes are made and considering the arts which will be exhibited, design of the exhibition space and the elements were made.

3.Osman Hamdi Bey Art Gallery

Karacasu Memnune İnci Vocational School where was located in Osman Hamdi Bey art gallery, was established on 2000. On 2000, the scholl had 42 students and ve 2 programs but now, there are 900 students and 24 programs. Architectural Restoration, Architectural Decorative Arts, Jewelry and Jewelry Design and Leather Technology program are technical programs and the others are social programs. (http://www.akademik.adu.edu.tr/ myo/karacasu/default.asp?idx=323439).

All these technical programs in education and training periods, inability to exhibit the works they have done the course and not to promote the college has experienced shortages. Thus the necessity of these difficulties have led to established an art gallery. Art gallery has 100 m2. The first case of building, located by the first function, there are 2 storages area. The entrance door is double-wing, buit as leaned on the left side of the wall of the building. (Picture 2).

Picture 2. Imaginations from interior space

The window openings are in three walls of the building, and 13 pieces. The mosaic covering places, the walls are painted in two colors, yellow and salmon. Some walls coated with wooden planks down to the halfway and shelf arrangement is made. Ceiling lights are long fixed fluorescent lamps. (Picture 3).

Picture 3. Imaginations from the interior space The exterior columns are white and walls are yellow. Burgundy border paint is drawn (Picture 4).

Picture 4. Exterior Image

The narrow interior space of the building in order to make little wider, non-bearing wall was broken in one of the two storage areas. So it has grown more space to use. Then, surplus window surfaces are covered with bricks. Window space is left to get enough sunlight of products which are exhibited. Old flooring and baseboards removed, re-leveling concrete floor was laid and uneven floors surfaces have been corrected. Black granite was chosen as the ground floor. All the walls were corrected with plaster material. Columns and beams colors are preferred as black and white. It is made of black iron profile to help match the venue of the main entrance door and storage door. As lighting, is preferred rail spotlights. Exhibition of components, objects of different sizes and heights and to exhibit the sculpture are designed in black and white pedestals. Rail metal wires are used for art which must be hung. For jewelry and jewelry design program, in terms of exhibit the jewelry arts, 2 pieces showcases are designed. In terms of to seen the arts as comfortable in showcase, showcase interior lighting is used.

Resim 5. İç Mekandan Görüntüler

In the exterior design in order to correct the bad image primarily, the water pipes are covered with plaster material. Only the front wall and door edges are built from firebrick for to be asymmetrical facade design. The location of the entrance stairs, in order to ensure integrity in the interior floors, are covered with the same material

Picture 6. Exterior imagination
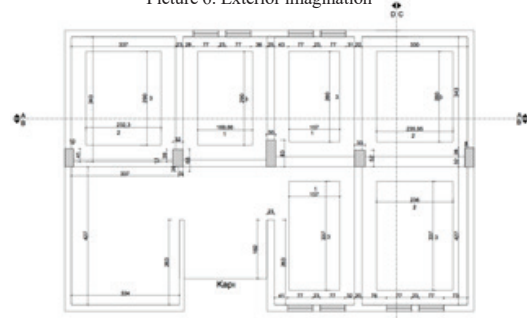
Figure 1. Plan

Figure 2. Plan   A-A KESİTİ
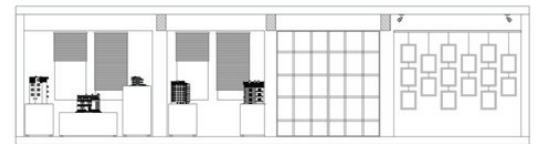
Figure 3. Plan   B-B KESİTİ
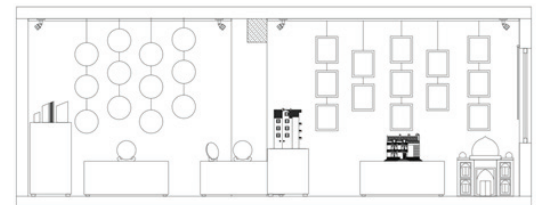
Figure 4. Plan   C-C KESİTİ

Figure 4. Plan

4. CONCLUSION

In this study, functional and spatial transformation of a building adventure is explained. This change in functionality is performed, which the analysis has done and how. The building was transformed into an art gallery, applications made before and after, the transformation is supported by images.

Gain right to live building which cannot used with case study. On the basis of the study, is situated sustainability in architecture. Rather than demolish the building and make a new one, the evaluation of an existing building, the college has gained both economic and social benefit. The Academy had place which exhibit their products easily. Thus, Art gallery was brought to the Academy that the lecturers and students make their solo and group exhibitions. Together with these gains, has created a space that can be used as assets belonging to the practical part of the whole school

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DIFFERENT GARDEN TYPES and MATERIAL USE FOR INTERIOR ORGANISATIONS

Gülru KOCA

Abstract

Since the beginning of architecture, humanity is in need of living in nature both psychologically and physiologically. Psychological reasons mentioned here can be listed as meeting humans' need for nature and improving the sense of being well; while physiological reasons can be listed as using plants to improve the indoor air quality of spaces and plants' positive impact in terms of acoustic. Along with this, fast and intense urbanization that took place following Industrial Revolution caused increase in construction, decrease in areas required for landscape works around buildings and their surroundings especially in metropolitan areas. For these reasons, since 1980s, interior landscape organizations take place in the buildings. Depending on scale, function and concept of the structure, interior gardens are classified under 4 groups to create a visually positive impact and design an ecological environment that has healthy indoor conditions.

It is possible to have some problems due to difference in the nature of materials used while combining buildings created by humans with plants of the nature. Thus, when designing interior gardens, selecting and detailing materials is crucial. Especially in recent years, numerous construction materials produced from petroleum wastes are being used, which have negative impact not only on human health but also on the health of plants. It is extremely important for human health and for designing sustainable buildings, that interior gardens created to integrate with nature are produced from environment-friendly materials.

The purpose of this paper is to give information about general classification of interior gardens that we see in many buildings today, conditions required in a healthy interior space, selection of materials to be used in plant pots, plant beds, shadings and construction systems which are components of these areas.

Keywords: Sustainable building materials, interior gardens, ecology

1.Introduction

Space is described by many scientists as "three dimensional void" and "void formed architecturally" [Kuloğlu, 2013]. Exterior space is described as space between "outdoor voids" and interior space is described as the space created in the building depending on the function of the structure. When designing interior spaces, a primary criterion is to plan spaces according to the function of the structure. However, there are other criteria that need to be considered. As use of unhealthy construction materials became more common due to the increase in consumption of resources and as time spent in interior spaces increased compared to the past, qualities of interior spaces becomes more and more important. Especially in developed countries, people spend most of their day in interior spaces. According to a research carried out in USA in 1997, people spend 88% of their day in interior spaces and 7% in vehicles. Accordingly health of the building becomes more of an issue [Frontzac, Wargocki, 2011].

"Healthy building design" is a design method that can also be referred to as "green building design". Although this design idea that many public and private organizations focus on in recent years got more complicated due to various definitions and although its boundaries cannot be set precisely, common goal is to create buildings that do not have negative impact on human health. Criteria like ensuring indoor air quality, proper ventilation and lighting systems, optimizing acoustic and vibration, creating an aesthetic, ergonomic, comfortable and secure space gained importance when designing buildings [Frontzac, Wargocki, 2011; Spengler, Qingyan, 2000]. Many scientific research have

demonstrated that low air quality in interior spaces have negative impact on human health. Microorganisms like mold and fungi that form due to poor ventilation, unhealthy materials that contain petroleum wastes and technological tools cause "sick building syndrome", lead up to increase in respiration related discomforts and accordingly create serious economic results like health expenses and work loss [Jones, 1999; Polizzi et al, 2011; Menteşe et al, 2015]. Researches indicate that, in university and office buildings better user performances (measuring, reading, understanding and writing etc.) is directly related with conditions of interior space and the indoor air quality [Lee et al, 2012]. All green building certificates granted in recent years, mention requirements to improve the indoor air quality [Wei, Ramalho, Mandin, 2015].

Three important factors must be taken into consideration to ensure most criteria required for healthy building design. These are producing sustainable buildings, accurately adjusting the impact of live and lifeless occupants in the structure on interior spaces and use of modern materials that can guarantee production of healthy buildings [Loftness, Hakkinen, Adan, Nevalainen, 2007; Vittori, 2002]. Lifeless occupants of the buildings are decoration and finishing materials, lighting equipment, electronic tools and live occupants are humans, animals (in some buildings) and plants. Lifeless occupants must have no harm on human and environment health, must not emit toxic gasses and must be allergen-free. Between the live occupants, humans should behave properly ecological and sustainability wise and plants should be positioned at accurate spots within the structure. It is stated that plants must be placed within the building in terms of building health, psychology and physiology of the user. As a result of a research carried out in NASA in 1989, it is determined that some plants decompose harmful chemicals like formaldehyde, xylene, and ammonia formed at interior spaces [Wolverton, Johnson, Bounds, 1989; Wolverton, Wolverton, 1993]. Due to these types of benefits, use of plants has increased in interior spaces with different functions and especially in areas used by high number of people like offices,

restaurants, shopping malls and different types of interior gardens are coming into use. Along with this, materials used in interior gardens which are created to be closer to nature must be ecological and sustainable.

2. Interior Gardens

Interior gardens have always been popular. It is seen from historical ruins dating back to prehistoric ages that interior gardens have been used by powerful civilizations like Egyptian, Greek, Roman and Chinese civilizations to produce medical plants and as hobby spaces and for decoration purposes. In later periods, after the discovery of America, it became possible to access plants like fern, ivy and cactus which are now commonly being used at interior gardens. This evolution led to the development of horticulture and classification of plants. Plants started to be used in public places as well. Other than aesthetic and decorative purposes, the use of interior gardens increases everyday due to the positive impact of plants on physiology and psychology of people. Impacts that play an important role in using plants at interior spaces can be listed as follows; reducing energy expenses thanks to heat insulation provided, adjusting humidity levels, confining heavy metals and dust, lowering noise and ensuring acoustic [Wong, 2010; Köhler, 2008; Bass, Baskaran, 2001].

Interior gardens are composed of construction elements that form the garden, substrate, plant, water, lighting and insulation systems and are organized in different ways according to the scale of structures and classified under four different groups [Falkenberg, 2011].

2.1. Vertical gardens

Vertical gardens are defined as wall plantings that do not have contact with the ground, located at enclosed inner spaces or in an open but secluded inner courtyard. Vertical gardens composed of base structure, substrate, plant, supply of water layers which are installed on a vertical wall. While designing these types of gardens, direction, light, air flow, shade, temperature and rain should be taken into consideration and design should be done

according to these criteria. Installation will be in following order: laying the water and electrical systems, laying the substrate and then the plant. Wall that will carry the system should be resistant enough to support all these layers. Additional systems may be necessary according to qualities of the space [Falkenberg, 2011]. For example, for acoustics, sound absorbing layer at public areas or artificial lighting systems on a wall where there is not enough natural lighting.

Substrate used can be soil, hydro culture or notched bark. Expanded clay is being used recently as hydro culture and this is preferred due to its light weight. 10-12 weeks before installation of system, plants to be used start to grow in another environment and this way 80% of the system is created. After system is installed, substrate and plant is placed, humidity sensors and control units are connected and irrigation and nutrition needs are met. The water need of substrate is determined everyday by humidity sensors and irrigation is made for 5-10 minutes using drip tubes. It is possible to remove excess water with folded gutters under the vertical garden. Waste water or rain water can also be used in these systems [Falkenberg, 2011; Aydın İpekçi, Yüksel, 2012; Yazgan, Khabbazi, 2013].

Vertical gardens aesthetically support the environment they are in thanks to their properties (plant and substrate type, leaf size, volume etc.), do not cause loss in volume as they are not extremely thick and can be used in any volume with various dimensions [Wong, 2010; Köhler, 2008; Bass, Baskaran, 2001]. Details and examples of vertical gardens are given in Figure 1 and 2.
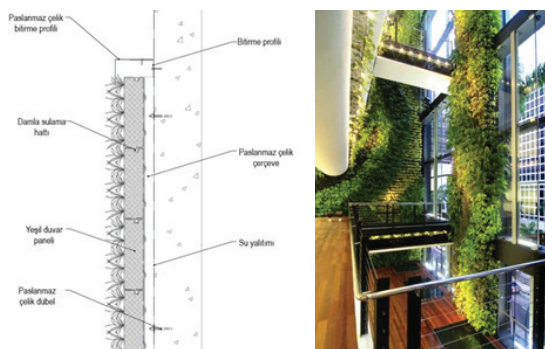
Figure 1. Vertical garden details Figure 2. An example of a vertical garden

2.2. Small indoor plantings in different functions of spaces

Indoor plantings under this group cover single/multiple planters or plant beds with different compositions. Planters are portable and plant beds are fixed components. Plant beds must be insulated very well and water should be removed via drainage system. Accordingly automatic irrigation system can be used. In basement floor applications, it is possible to build systems that are integrated with soil. If the insulation of the structure is done well and if the indoor garden is designed detached from surrounding venues, heating and cooling may not be required due to greenhouse effect.

Either single plants may be used in planters and plant beds or plants that cover the whole floor may be added to increase the leaf surface. Accordingly qualities that will improve the interior space may be enhanced, like filtering the air, encrusting, producing oxygen, improving humidity levels and cooling the air by transpiration [Wong, 2010; Falkenberg, 2011].
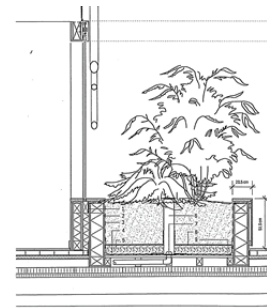
Figure 3. A plant bed   Figure 4. A plant bed detail

In these types of gardens, it is possible to develop creative solutions with distinctive design. Figure 3 and 4 shows the plant bad and its details.

2.3. Open and enclosed inner courtyards or patios

Interior gardens under this group are composed of courtyards and patios. Inner courtyards are open or enclosed spaces surrounded by the building. Patios are gardens that cool the area and provide an extra living space. These types of gardens are customized according to the comfort conditions

of users, enabling socialization. During the design process, age of the structure, load carrying capacity, glare that natural lighting may cause, wind tunnel due to photoelectric doors. Especially in projects where old structures are converted, load carrying properties should be taken into consideration and if necessary reinforcement should be made. If the roof structure does not provide sufficient shading, required light should be provided with screening systems or sun control glasses [Falkenberg, 2011]. Figure 5 and 6 show examples of inner courtyards and a roof terrace.

Closed inner courtyards can also be used to separate two areas when there is a high difference between the indoor and outdoor temperatures and to create comfortable spaces. These gardens can be supported with water features when necessary. For example, when designing the interior garden of a hotel located in the middle of the desert in Chili, a tropical garden is created and it was ensured that the interior relative humidity is 65%, when exterior is 10%, just like an oasis [Falkenberg, 2011]. Figure 7 and 8 present the interior and exterior of the ESO Hotel in Chili.

In case of open terraces without a roof structure that covers it, shading may be possible using ivy like plants that wrap around metal cables etc. stretched over.

2.4. Atria and large conservatories

An atrium was originally developed by Roman architecture and they represent the inward-looking central gardens in houses. Over the past few decades, the atrium concept is re-interpreted with different materials and techniques. Today they are being designed and used as large scale, multi-story glass covered courtyards and halls [Falkenberg, 2011; Roth, 1999].

Main purpose of use of conservatories is to protect delicate plants from the weather and to moderate changes in external temperatures. These glass made structures protect people and plants from impact of climate and balance the external temperature Today conservatories are transparent or semi-transparent structures that people spend time in [Falkenberg, 2011].

Figure 9-10. Building plan and interior view of Lutfhansa Aviation Center

Today in large building complexes like shopping malls and office buildings, these types of interior gardens are used and sometimes they gain different functions. While designing atria and conservatories, the insulation must be sufficient in order to create comfort conditions, if necessary walls and roof should be made of laminated glass. Some of these structures are designed with air-condition systems throughout the whole year and some are detached from the building thermally and conditioned with greenhouse effect. In terms of sustainability, the purpose is to heat and cool the structure with greenhouse effect and to lower the energy costs as much as possible [Falkenberg, 2011]. Figure 9 and 10 show the plan and interior view of Lufthansa Aviation Center, which is designed with many interior gardens.

3.Important Factors in Interior Garden Design

The common purpose when creating interior gardens is to prevent people from becoming distant with the environment, creating eco-friendly environment and ensuring sustainability. Despite

this, these are the structures where nature meets artificiality and there may be problems at their joints. For this reason, accurate arrangements are necessary.

When designing interior gardens, the most important criterion for user and the plant is that the building meets the comfort conditions. To ensure comfort conditions natural and artificial lighting, air temperature, humidity, air circulation, temperatures of surrounding surface must be in balance. In an interior garden that is well organized, lighting is one of the most important elements. Lighting should meet the needs of the plant, should be in a level that allows the plant to live and while making the arrangements, maintaining visual comfort of the users should be the purpose. It should be ensured that plant receives enough daylight during the day and reflective surfaces should be added considering the decrease at this level shall have negative impact on health of the plant. If necessary, they should be supported with artificial lighting elements [Falkenberg, 2011]. Figure 11 and 12 shows examples of artificial lighting elements used for interior gardens.

Figure 11-12. Indoor artificial lighting fixtures

Temperature of the space should be in a range to allow existence of plants and users (for humans this range is 18-22°C) and a suitable ventilation system should be installed to reduce the temperature that may increase due to reasons like greenhouse effect etc. [Zhao, Kim, Srebric, 2015]. It is crucial to maintain the humidity level as well. Otherwise, as a result of the humidity movement it is possible that construction elements are damaged and that their service life is shortened. Problems that are not aesthetic and that will be clearly seen by the user may arise like condensation on glass, mold growth, infestation [Falkenberg, 2011]. In order to eliminate

such problems, it may be recommended that hydro culture or plants which need soil with low humidity are used. Figure 13 shows the expanded schist used as hydro culture.

Figure 13. Hydro culture

Also the capacity of the load bearing system of the building to support the interior garden should be assessed and if the system cannot support the planting, additional works should be carried out like reinforcement. In order for interior garden organizations decided during the project phase and the aim should be to create the desired impact without damaging the building and plants.

4. Construction Materials used in Courtyards

The most important material used in creating interior gardens are plants; however substrate, insulation and lighting components, materials of planters/plant beds and finishing materials are also important. [Falkenberg, 2011]. It must be ensured that character of these spaces created to be in touch with nature must be demonstrated robustly and all materials should be designed in harmony with environment and with each other.

Materials like wood, ceramic, concrete, natural stone, metal and plastic should be used frequently in organizing indoor planting.

4.1 Wood

Wood, product of trees, is frequently used in interior gardens for production of planters and plant beds due to their organic structure and

various appearance alternatives. In order to enhance the strength of the material after it is cut, it needs to be dried up to the required humidity level and then shaped to its final form. It is possible to use wood as solid wood or composite wood. After the tree is cut, it may be recommended to chop it directly to obtain solid wood from resistant wood types and to enhance its strength by subjecting it to chemical protectors. As water resistance of composite types like MDF, HDF and chipboard is low; the material is frequently used as plywood [Toydemir, Gürdal, Tanaçan, 2000]. Despite this, since both types of materials will be exposed to impact of water and sun, they may face color and dimensional deformation.

According to ecological approach, wood is one of the most convenient materials because of its organic nature. Recently, disadvantages of using solid wood are being mentioned due to loss of resources and it was proved that there is no drawback in using this material if cultural measures are taken. Also, use of recycled and composite material is recommended as long as harmful chemicals are not used [Joseph, Tretsiakova, 2010].

4.2 Ceramic

Ceramic is made by firing the soil and it is one of the materials that are the most used for interior gardens. Material used for floor coating, production of planter and plant bed appears in different forms of ceramic. When producing plant bed, coating on top of bricks is preferred. Ceramic, porcelain or terracotta is used for walk ways and the preference depends on the concept of design and level of human traffic [Toydemir, Gürdal, Tanaçan, 2000].

Design decision is relative and reached by the designer. Assessments regarding human traffic level are made taking into consideration the safety of walking over the road. In areas with less residences etc. ceramic, porcelain and terracotta may all be used. However in a public area with high traffic, non-glazed ceramic and porcelain or terracotta brick coatings with rugged surfaces are advised.

When considered in terms of ecology and sustainability, ceramic is accepted to be an ecologic building material due to its soil origin. Along with this, as it is fired at high temperatures and as it contains harmful chemicals like arsenic, lead and raw materials in the glaze layer increases the damages that it may cause on environment. In recent years, use of non-fired bricks is recommended as there is no heat input. It is possible to use these types of materials at indoor venues [Joseph, Tretsiakova, 2010].

4.3. Concrete

Concrete that came into use after Industrial Revolution has become one of the materials that are frequently preferred for interior gardens. The reasons of preference can be listed as follows: it can be produced in any form, its resistance and service life is long, it is cost efficient. Concrete is used in different types and forms in interior gardens. Exposed concrete is used in planters/plant beds, concrete blocks are used in wall cores and paving blocks are used for floor coverings. Figure 14 shows an exposed concrete plant bed.

Figure 14. Exposed concrete plant bed

When concrete is evaluated ecologically, it can be called a non-sustainable building material. This is due to the fact that cement requires high temperature and emits a high amount of carbon during production process. Also some non-renewable mineral and water resources are

consumed during production. Lately environment-friendly alternatives are being produced and there is a great effort to generalize its use. The purpose for using alternative materials is to lower use of raw materials that lead to consumption of resources which are used as different aggregates, binding materials and reinforcement materials. To replace these materials, recycled materials or by-product materials obtained from other production processes [Joseph, Tretsiakova, 2010].

4.4. Natural stone

Natural stones are used as core or coating material when building the plant bed wall at interior gardens. As such are obtained naturally and since production does not require high energy input, they are considered as sustainable materials. The environmentally-friendly forms that can be used at interior gardens are the dry walls which are produced as mortar free. To prevent an increase in damages on environment, it is recommended that they are not processed with acid and sand [Joseph, Tretsiakova, 2010].

4.5. Metal

Use of metals has increased a lot in recent years due to its strength, flexibility, luminosity and lightness. The oxidation problem is prevented by using different alloys. Metals are used as planters, plant beds and finishing detail profiles at interior gardens. Metal finishing profiles are usually used to prevent roots of plants from stretching to other parts of the structure [Falkenberg, 2011; Toydemir, Gürdal, Tanaçan, 2000]. Figure 15 shows a metal plant bed.

Figure 15. Metal plant bed

High carbon emissions and harmful by-products that form during production process causes metal to be considered as environmentally hazardous materials. Despite this, as metal is possible to recycle and as 35,4 % of it is obtained from recycled materials, metal is recently accepted as a sustainable material [Yeang, 2012].

4.6. Plastic

Plastics are artificial materials that are produced by processing various minerals in nature. High strength, low price, lightness and the easy production process causes plastics to be frequently used in interior gardens. Along with this, as carbon emission is high during their production, harmful by-products are produced and as they do not decompose naturally, plastics are accepted to be non-sustainable materials. Some environmentally friendly types of plastics which are biodegradable are produced from biologic materials like starch and corn [Joseph, Tretsiakova, 2010].

5. Conclusion and Recommendations

As a result of dense and high buildings that increase every day due to high population, work and living spaces move to high story, away from nature. It is a psychological need for human to get closer to the nature, and scientists are also searching physiologic benefits of these. For this reason, interior gardens take place in many large and small buildings with different functions and people are focusing on methods that will draw them into nature.

When there isn't sufficient space in the building, vertical gardens may be installed and the environment may be supported visually. Accordingly indoor air quality can be improved.

In small-scale buildings, interior gardens can be built using single or multiple planters or plant beds. When there is no convenient space on the floor for laying planters different solutions can be created such as suspending them from the ceiling or staircase voids.

Interior gardens created at large-scale buildings are often designed as common areas that users may spend time in and socialize. These areas are

sometimes designed as recreational areas within office buildings and sometimes utilizing an inactive space in the building.

Atria and conservatories in large building complexes are usually used to integrate people within the large spaces between structures. These interior gardens improve the indoor air quality, have positive psychological impact on the users and lower the energy amount used to heat and cool the space thanks to greenhouse effect created. It is possible to add recreational areas and water features that have special functions to these types of interior gardens.

During all these organizations, required systems should be installed to maintain comfort conditions, to keep stable humidity and temperature levels to ensure that structures and plants are not harmed. When natural lighting is not enough, it should be ensured that plants receive sufficient light via artificial lighting systems. In projects where a structure with a different function is re-organized with a large interior garden, the load bearing capacity should be reviewed and reinforcement should be made if necessary.

Also the materials which are used to build interior gardens have to be sustainable and ecologic. It is recommended to use natural types of materials like wood and natural stone which are produced without using high energy input. Alternatively eco-friendly types of ceramic, concrete, plastic and metal should be selected. Recyclable materials should also be promoted and natural resources should be protected.

In this way, spaces that are in touch with nature can be created with low energy costs, and support people both psychologically and physiologically.

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A theoretical discussion about Changing Perception of Urban and Urban Transformation in Turkey in the Context of Environment and Urban Design

Hasbi ASLAN

Yavuz YÜCEL

ABSTRACT

It is being demonstrated as an cause of an effective design that the man, in the dynamic life cycle, wants to shape his environment every period of history. The home that mankind has tried to design is a concept that has dinamic qualifications and multiple explanations. With the aspects of population, settlement plan its culture and way of life, it can be seen that the urban phonemenon and its identification type can differ according to the geographic features and cultures. The rise of the notion of 'home' from the simplicity to complexity caused the concepts of urbanisation and city occur. Even tough it has various definations city apart from being a place for mankind to satisfy their basic needs, is a concept that requires human beings to be hand in hand with nature. A modern urban promises to human that a home which is integrated with the natural habitat and a case consisting of domination of these areas. Ecology, nature aesthetic and nature itself are prominent dynamics for gentrification designs. In this study, failures that occurred during gentrification period in our country and city perception are emphasized.

Key words: Home, urban, urban transformation, life cases.

1. Introduction

Cities rank first among the works people are collectively associated with. With its multilayer structure having many components at vertical and horizontal levels, cities have the characteristic which allows and requires looking at them from a lot of perspectives. From this point of view, the term city may involve an interwoven form of expression by means of various disciplines ranging from architecture to science, from history to economics and art, culture to anthropology.

Modern living space and city design is also a scientific field that creates cultural identity in terms sociology and, as a result, conscience and continuity trends. It is possible to see more clearly the values about the perception of city in Turkey when we compare the residential areas with irregular population growth rate to those where regional and local culture still survive. The urban transformation in Turkey is a process that can't deal with life wholly, but focuses solely on construction. The new urban architecture which suggests a new understanding and culture of residing and is being carried out swiftly by the government tends to convert the settled urban perception of individuals to an artificial one. This trend of official ideology, which displays a totally new approach, forecast creating an urban living space which is being redesigned and re-perceived with public zone beyond a living space with an aesthetical integration which isolates the individual from his past. In this phenomenon, which is called urban transformation and carried out by the government, it is possible to notice the attitude that foil the perceptions regarding the cultural atmosphere of the concept of home and ideal building.

The modern living phenomenon and circle pay attention to an integrated attitude involving the individual living together with the nature and aesthetic within the scope of urban and historical values. Today the strategies carried out in Turkey in regard with urban transformation correspond to a perception of urbanisation and settlement which is far from this understanding and the integration of the past and the present, where the individual is trapped in the overwhelming concrete and high buildings. The conceptual framework of the urban transformation carried out within this perception is equivalent to making people have homes by

bringing them together. On the other hand, the conceptual framework required by modern urban transformation is composed of four headings: the nature, aesthetic, cultural heritage and sustainability.

The practices of urban transformation, when inquired in many respects, can be handled through the problems it creates as well as through the advantages it provides. The increasingly enlarging gap between the residential areas of the city and the buildings which results from the cultural imbalance between industrialisation and urbanisation has become a common problem for residents of the cities in Turkey. The group for whom we are trying herein   to explain a distinct culture have created a peculiar sub-culture where they share the same attitudes and life styles as the environment they live in and which has differentiated from the dominant culture of the city or the society they are in. For this reason, the urban transformation actions must be scrutinised in a way that can yield solutions to such problems.

In this study, the problems caused by the process handled from the perspectives of settled urban transformation, the nature, the environment and aesthetic through the places where urban transformation is carried out and the systems of this transformation predicted.

2. Aim of the Study

Aiming to make a contribution to the discussions on misperceptions and wrong designs in regard with urban transformation processes carried out in Turkey, this study also aims to reveal the relation between urban transformation and aesthetic, nature, life and city, considering the short and swift history of urban transformation in our country. In addition to this, it aims to help trigger a discussion on the new conceptual framework regarding city and urban transformation which take place with economic, industrial and environmental effects being isolated from nature and environment in which the perspective way of the city existence evolved in time which the nature and environment phenomenon created and which is one of the basic components of the concepts home and life.

3. Method and Findings

The study, constructed on the relations between urban transformation processes and the modern point of view regarding nature, life, aesthetic and city, was carried out in line with this objective by using the literature scanning method, and it was configured on conceptual explanations and field study. The study is relied on literature analysis, document searching and observations. The definition of urban transformation, its objectives and developmental process were examined with resources obtained by scanning articles, thesis, books and internet in conceptual infrastructure.

3.1. The Concept of Home (House)

The concept of home and house of human being varies tremendously -from caves to buildings which require technique- in accordance with historical periods. In addition to this, we also encounter the concept of home and house distinctively in accordance with the culture and lifestyle. Since man discovered himself and the world, learned how to use fire and nature in the process of developing cultures of individual and social life and realised the importance of agriculture for him, he has spent thousands of years. In this process, it is seen that the communities living in nature taking the advantages provided by the nature developed the concept of home and house in 4000's B.C. depending on technical improvements and today an understanding of home and house has been formed in a way isolated from nature, which results from the belief that technological advances provide life security. Technology causes isolation from nature, aesthetic and areas it needs with irregular population growth and unplanned urbanisation apart from forming a security for the living space of man as in many fields.

The concept of home cited as "in general the home, house the family or a person lives in" (TDK, 2005: 665-2203) is a precondition for the sustainability of city and urban culture as in its emergence and development. Within the scope of urban development activities, the concept of home and

house began to be handled in different ways. Home or house which is shaped through economic and social developments is regarded as places where all the needs of an individual may be met.

Figure 1. The first examples of natural life in Anatolia.

Figure 2. Examples of easthetics and urban transformation which is dominated by nature.

Figure 3. Building tradition which is created by Housing Development Administration in the process of urban transformation

3.2. The concept of City, Urbanisation and Town

A city has the characteristic of being an expression of man's journey in the world in economic, social and many other ways as an existence of a collective culture. The concept of civilisation is related to urbanised residential areas. Cities and towns emerged when man specialised in his field, developed his competences and when people who produce ideas emerged. With the development of cities, the types of culture which creates them began to form. A lot of cultural activities in economic, social, pedagogical, artistic and many other field shaped the current perception of city and city life. In this sense, city and town are a result considered in the concept of home. As the big homogenous formation composed of the components of home, the concept of city and town allows satisfying industrialisation, globalisation and basic needs. With views on urbanisation varying depending on changing world and environmental conditions, the policies of local administrations on residential areas and buildings give clues as to at which level the formation of cities are in terms of modern sense.

Houmt defines the city as a dwelling with peculiar characteristics which enables a social community to deal with the problems which can not be solved at individual level (Aktaran Topal, 2004: 281). There are different meanings and definitions of the concept of city in accordance with various areas today and in any period of history. Accordingly, the conceptual alteration of the city has continued in historical development, the concepts with close meanings to each other's more or less like 'cite', 'polis', 'medine', and 'kent' used in the past were replaced by 'bourg', 'ville', 'city' and 'urban' today (Topal, 2004: 227). In addition to this, it is seen that the effect of economic and social structures on the concept of city have kept the concept of city at a changeable surface. In Grand Turkish Dictionary, city and town are used with the same definitions(TDK, 2005: 1138).In the same dictionary, the definition of city is: "a settlement where the majority of the population are engaged in trade, industry, service or administration and generally there is no agriculture, town". According to Dogan, a city is not a spatial organisation which is formed by solely economic, social, cultural and political structures in a certain place. Beyond this, a city is both the context and result of what is lived in these structures and mutual interactions (2002: 69).

Cities have become a common issue of many disciplines. Işbir, stating that the definition of city and urbanisation can be made via different disciplines, points out that public administration, economics, geography, architecture, engineering, sociology, social psychology, history, art history and criminology constitute the structure of a city and its basic components (2000:2). According to Avcı, who states that there are different definitions of the concept of city and urbanisation in accordance with each of the disciplines in question, every discipline has mde its own definition of city in line with its objectives. Some certain criteria were employed while these definitions were made. These criteria are an administrative centre, its population, and its economic and social features (2004:10). The social, economic and cultural activities in which

common culture is shared and lived at a high level can be seen as an effective element to determine the social features of the city and those who live in it. All these features are essential elements to define a settlement where a certain group of people live as a city. Trade, which is essential for large groups of people to survive, stands out as an important determiner in the formation of today's concept of urbanisation. Brendan (2005) listed the criteria to determine whether a settlement is a city or not as below:

- The size of the population,
- The intense of the population,
- The space it occupies,
- Economic and social organisation,
- Economic functions,
- Supply and demand for labour force
- Being an administrative centre

Urbanisation put forwards the outstanding situation of communities in structural evaluations in general. It can be seen that the elements determining the definition of settlements in quantitative and qualitative terms are largely the existence of the density of population, economy, labour force and the administrative centre which secures all their coordination. So the decisive elements for today's cities are trade and economy. The formation of cities and the values they have carried have always been the indicators of knowledge and civilisation level of human being, and one of the most important indicators for the shape of man's future –considering the comments on today's high buildings. The urbanisation concept which bears common features of the nations in the world can also be regarded as one of the results of globalisation. " A European city has two distinctive physical concepts with highly outstanding lines. According to the first concept, streets and public squares have been curved from an original solid material... According to the other main concept, the city has a shape of an open park area and in this area the buildings are located as three-dimensional objects (Ellis, 1986: 115). The economic and cultural

importance of cities also gave way to a political rivalry among each other in the world. This force means not only economic fight but also challenging the present world, winning a victory against it and even ruling it. This boomed after the industrial revolution in general. Urbanisation emerged in 20th century as a by-product of industrialisation as a result of the boom in population. For this reason, the urbanisation process is handled in two sections before and after industrialisation. "The main reason for such a division is that urbanisation became more significant and gained acceleration through industrialisation" (İşbir, 1986: 8). Urbanisation process has been affected largely by the economic and social structure of population and the changes in it rather than the population itself. Within this context, city and urbanisation may mean the alterations in cultural life in general to large groups of people who live together economically and socially, can meet their needs and have been able to do so in a system. Urbanisation in its narrow sense is the process in which the number of cities and their population increase. In conclusion, the dominant culture created by urban behavioural patterns and values on those in the past can also be examined.

3.2.1. Urbanisation in Turkey

The potential labour force in population and economy have been an important factor that helped cities to grow in the same direction and to survive till now. The main development and emergence of cities in Turkey in their modern sense also occurred after the industrial revolution as in many cities in the world. Industrialisation accelerated movement from countryside to cities especially in such developed countries as England, France and Germany and 48,6% of the world population began to live in cities as of 2000 (United Nations, 2000: 182).

The rapid increase in population means that the population of villages and cities increased together, but this situation hasn't been experienced in a balanced way in Turkey. According to the statistics

the population of cities increased at a regularly increasing rate, faster than the population growth in villages like the general population growth, which disturbed the population balance between cities and villages in favour of cities. The urbanisation in Turkey accelerated significantly in 1950's in line with developments in the world. The movement in this process occurred towards the economically and industrially developed cities. The population of Turkey evolved from a countryside population into urban population as of the foundation of the Republic. The urbanisation in Turkey is the result of domestic migration from countryside to urban areas rather than being a natural population growth. The approaches to planning system of urban transformation in Turkey can be examined under five headings:

•The republican modern image oriented urban renewal (1923-1950): the economic development model dominated by republican leadership and central administration in single party regime gave way to large reconstruction movements such as expropriation in urban areas, changes in usage of fields and rebuilding.

•The industrial modern image oriented urban renewal (1950-1965): The politic conflicts in multi-party system following the war in transitional period and liberalisation oriented economic development model led to urban renewal movements which didn't care about historical heritages with the domination of the government aimed at industrial development and reconstruction of the army. With migration depending on industrialisation, construction and illegal housing began in the urban texture.

•Capitalist industry oriented urban revival (1965-1980): The country's industry oriented, over-controlling and authoritarian policy was aimed at economic development. Conserving historical buildings in the city and socially dominated urban practices gained importance, shanty settlement around the city centre continued to expand.

•Post-industry market oriented urban renaissance (1980-1990): the integration oriented, decentralize and liberal policies and export-led economy of the country gave way to practices depending on postmodern movement. With the transfer of planning authorisations to local administrations, public housing activities began in big cities, conserving, reusing and rehabilitating historical sites within the city gained importance, and the government, unable to provide social homes for whoever needs, preferred to make illegal housing legal.

•Post-industry income oriented urban renaissance (1990 - present day): political coalitions, privatisation oriented economic model and the need for integration to the global process made it possible for the capital to be urbanised. In this period, with socio economic rehabilitation and revival activities aiming at tourism, activities focusing on converting the shanty settlements into qualified houses gained importance (Gürler 2003'den aktaran Polat ve Dostoğlu 2007: 64).

In the projects implemented through urban transformation in general, it is an outstanding fact that the partnership between public and private institutions is dominated in city centres where urban reconstruction is attractive in other words the income level is higher. This situation naturally has caused emergence of some critics that urban transformation projects are an income sharing model. Besides, another critics is that the urban transformation projects implemented in the city centres cannot totally be integrated into the physical and social structure in the environment.

3.3. Urban Transformation and Conceptual Framework

Transformation is a precondition important and essential to the emergence and development of production and consumption processes or cultural activities that man is associated with. Naturally, the emergence, growth and development of cities are social situations which occur in this direction. The concept of urban transformation based on

construction is a kind of solution to the effects of unplanned development.

However, that the transformation and solution in question are limited to the patterns of houses provided for the individuals is enough to bring up the way in which the concept is handled in our country for discussion. The urban transformation which is foreseen for the areas where people economically in poor condition live or those who live in shanty houses is supposed to provide a solution to social, economic, physical and spatial problems beyond housing and settlement transformation.

It is seen that urban transformation is a concept which emerged with the aim of preventing unplanned urbanisation created by the population movements to city centres and accordingly developed to solve social and economic problems. "Urban transformation is defined as a comprehensive vision and action which try to find a solution to economic, physical, social and environmental problems in the area that has gone through an alteration with the aim of solving urban problems (Clarke, 2003: 12). There have been discussions on urban transformation processes in Turkey as in many other parts of the world. Urban transformation can be defined as a regional, cultural, social and physical transformation which is carried out in order to yield solutions to the demand for houses in densely polluted areas. The final objective of urban transformation is to make a contribution to the sustainability of the individuals role in establishing the urban existence in common culture by terminating the elements that separate the city as a whole and by using the houses with similar texture. Urban development, or urban transformation the term used in Turkey, is regarded as planning the places for constructing houses for those who are to adjust to city life.

Even if the source of urban transformation models and reconstruction in terms of housing is associated with several reasons, the city, which is a body of socio economic, political, cultural and physical components that are interrelated and the agent of urban reconstruction, is acknowledged to have a dynamic structure. Within this context, the concept of urban renewal and its processes which refers to a kind of intervention to the city also has a dynamic structure by evolving" (Kocabaş, 2012: 92). With this dynamic structure, the emphasis is on the decentralised intervention types in which the environment is dealt with as whole, social policies which affect not only the residential areas but the cultural structure of individuals as well. The urban transformation concept, which is handled in the western world through such approaches as urban renewal, rehabilitation, conservation and gentrification, revitalization, redevelopment, improvement, clearance within urban design and conservation from a wider perspective, is handled from a tunnel view in our country and founded on extensive renewals. The objective of urban transformation can be put in order as to prevent physical collapse, to ensure the sustainability of historical texture, to revive economic life, to promote the quality of architecture and urban life and to activate culture based dynamics, to ensure the participation of relevant parties on every scale (Polat ve Dostoğlu'ndan aktaran Kocatürk ve Yücel 2012: 79).

The politic and economic structure of urban transformation in Turkey has evolved into a different direction from the one in developed countries. It is obvious that economic, social, politic and cultural transformation are prepared in 21st century in the world by taking into consideration the social, pedagogical, cultural and psychological needs of human being and then put into action. In this projects the focus of renewal is on man and thus leading to rivalry, transformation/renewal. Urban transformation

- Revives run-down places in the city which are abandoned
- Develops the city in a healty and effective way
- strenghtens the economy of the city
- promotes urban life quality and social welfare (Köktürk ve Köktürk, 2007: 3).

Although the causes which necessitate urban transformation across the world differ in direct proportion to countries industrial and technological development, the main reason for this difference is composed of the effect of cultural interpretation they have made between the past and the present, global effects, the history, tourism, health and sociability. Urban transformation processes in developed and developing countries have different meanings and reasons. The logic of urban transformation in developed countries which are implemented to solve socio economic and spatial problems in line with post-industrialisation development is highly different. As for the developing ones, it is the matter of conversions of informal settlements caused by migration into formal ones. Also, urban transformations including revival of the residential areas damaged in the wake of natural disasters, making the houses of economically poor people healthier, conservation and revival of historical cities as a result of the increasing importance of culture and tourism as in most countries have been gaining ground in recent years. In general it is possible to associate the reasons for urban transformation actions implemented im many parts of the world with macro economic, social, cultural, physical, politic and environmental factors.

The social structure extensively affected, shaped as a result of the changes and conversions required by the era, and thus gaining a peculiar characteristics is also highly under the influence of the social relations, communication types, communication technologies, environmental and cultural morals and the necessities of the same period. The sites and buildings man defines as home bear the trace of the period of their construction along with all the environmental factors. These buildings are evaluated in accordance with whether they meet the contemporary needs considering the cultural, social and economic changes which inevitably emerge in time. As a result, no wonder the residential areas and the buildings we call home are exposed to changes and conversions when they are far from serving their construction purposes. All the conversions carried out on such a purpose may be thought to be useful, However, it is an important problem how this conversion will be carried out, whether the site or the building in question will be demolished completely to rebuilt it or the existent one will be restored. Considering the urban transformation practices carried out in city centres especially in Turkey, the harms to the environment caused by construction sector should be evaluated in many respects. The cultural and social values which houses and residential areas can get across the society by means of the practices aiming to make them available again with their historical and cultural values should be taken into consideration. The most tangible output of this would be the communication and cultural accumulation between the past and the future.

To sum up, urban transformation strategies which have become the practise instruments of planning, designing and conserving must be sustainable and innovative projects the objective of which is to produce solutions to physical and environmental problems, to create qualified and sustainable living spaces and to produce alternatives to social necessities which newly emerged along with socio economic/technological developments.

3.4. Urban transformations as closed to the nature: The outlook of the nature and aesthetic on transformations

The attitudes towards homes and cities publicly and privately constitute the core of our understanding regarding those which are aesthetical, natural and artistic. The nature itself is the source of aesthetic. For this reason, the nature is an endless source for those who know how to look at it and sense it. In general, the nature is the basis of human reflexivity and sensuality for everyone who deals with the knowledge and needs of human being. Aesthetic and everything about life can be reflected in the nature. "Man is the existence in the nature in the widest sense. The world is the nature containing man. Our conscience is the conscience of the world containing us. We can't separate inside and

outside; ourselves and the world. We know we are in the world and we find the world in us. The world contains the nature and man, or man in the nature. The world is the world because of us. We can't think of a world excluding the nature. We communicate with the nature through our senses" (Timuçin, 2008: 125). Human being started to exist with the nature. For this reason, a lot of views consider the nature and man as a whole. So man has obtained and learned the beautiful one, useful and aesthetic one firstly from the nature. The nature provides man with sheer beautiful and aesthetic ones in addition to sheer realty. What is beautiful in aesthetic is the valuable one, in contrast, what is valueless is the ugly one. Herein it is not the matter of incoherence, plastic awkwardness in terms of modern aesthetic. In modern aesthetic, the ugly one is exclusively the unsuccessful one, the one who can't express, and the one with no depth for humanity" (Timuçin, 2008: 57). For this reason, an urban transformation project far away from the nature, environment and aesthetic can be considered to be the buildings without depth in aesthetical, social and sociological terms in the short and long runs.

The value of healthy environment and healthy housing which are advised in environmentalist societies for an ecologic societies foresees a healthy and logical reconstruction where the psychological and biological health of individuals are paid attention to, and regional resources are exploited accordingly. While this is the case of environmentalist societies, considering the conceptual dimension, it is clear that the idea of city renewal which is now possible to be implemented as a part of comprehensive, social programmes in line with the developments in Europe emerged as a result of globalisation and its effect on public and local administrations rather than similar urban transformation programmes in our country (Özden, 2007: 213). In Turkey, where the gap between the regions is increasing day by day as in the distribution of economic and cultural welfare, the urban transformation projects are not heart-warming at all. The current urban structures in Turkey, which negatively affect the balance

of nature and people, the urban transformation processes in progress stand out due to their concepts and implementations. Creating sustainable and liveable projects aiming at life depending on the nature, history and the environment for biological and psychological diseases today's individuals struggle against at every level they go away from the nature increased the importance of urban texture.

The approaches which are called urban transformation and considered as temporary solutions to residential areas have many criticised sides contradicting with each other in terms of design, environment, economy and society. Agricultural development deals with the dimension which reflects the city's general physical features. Environmental development concerns with its location in all natural existence within physical development and adjustment to it. Economic development within urban transformation deals with residential areas, the job opportunities in these places. The social dimension deals with the effect of public expenditure for education, health etc. on people's lives. In a structure of interwoven contexts, the implementation success of urban transformation depends on the relation between man and nature, the indicators of its integrated and balanced implementation. The configuration of any transformation project must aim at the nature; consider man to be a part of nature. Accordingly, the urban transformation projects must function in a way in which they integrate man who open to the nature into the soil, and the components of the nature rather than aiming at construction of buildings to promote the employability in city centres.

As a social and cultural transformation movement, urban transformation should have the power to transform people rather than the environment. People who have been transformed culturally and socially can become aware of the necessities for them and the society in a socially ecological consideration. Transformation of the individual and development of the idea of home and urban

which is based on the nature is at the outset related to raising the awareness of people. The awareness level of people directly effects the living quality of the society positively as in many parts of the world.

Bangalow in Australia is a residential area with a population of 3000 people along with its vicinities. A design group was formed from Sdney University in 1990 to evaluate the future of the town and to protect the historical texture regarded as an environmental heritage in case the planned highway might affect its potential as a touristic destination. The researchers examining the region with local architects and city planners organised meetings with landowners which were of economic and social importance and the majority of the participants had favoured the idea that the historical heritage should be protected, the streets should be developed, and some facilities should be established for visual and performing arts. In the area where people live within the nature, the majority of the population is young families with children, and it has a heterogeneous population texture. In the workshop held in the region, the focus was on the strategies which would enable the residents to implement their thoughts. In the workshop where the participants produced a lot of ideas, the objectives and the strategies determined were summarised in accordance with the urban necessities and conditions. Also, the design group showed them the drawings of the projects so that they could compare them to their foresights. Following the analysis of the results of the workshop, the volunteers established an organisation called "The Spirit of Bangalow" in view of the necessity for strategic plans to realise the objectives determined by the residents. Two months after the establishment of this organisation, there happened some important developments about implementing such projects as providing fund, park construction, conversion of the old cinema into an art centre. A year after the workshop, some changes happened like adding verandas to the buildings and a playground.

The design of conventional settlement and housing allowing people to live in the nature and depending on open and semi-open spatial design was abandoned in 20th century with the indoor design frequently seen in Turkey. This understanding, in which people live in multi storey buildings in areas considered to be a city, stands out as a continuing one in current urban transformation projects. The understanding of industry, technology, politics and local administrations which is not futurist caused a high demand for housing in many parts of Turkey. This understanding, relied on consumption, influenced also the transformation of today's urbanite identities in social, economic, pedagogical and cultural respects. Isolating the individual from the nature of environment, soil, trees, flowers, this understanding also means neglecting psycho social necessities. These residential areas closed to the nature represent new configurations of public places and urbanisation. Today's people need housing designs which scattered around in the nature and in harmony with it.

4. Result

Urban transformation projects include the process which are not as effective and practical as in the past, to set quality living conditions and secure its sustainability in economically, environmentally, socially and physically degenerated areas, be able to adjust to the futurist structures in social, cultural and economic terms and can meet social necessities and multi dimensional process are important. Within this context, it is seen many of the urban transformation projects in Turkey can't cope with the problems with urban and residential areas. The efforts of large groups of people to get the possibilities they need for their survival and to increase their income level has given way to urban transformation, but caused people to move away from the natural environment, one of man's needs.

The urban transformation projects in Turkey are the housing oriented ones. Such a transformation means the ignorance of the natural one, the historical, aesthetical, pedagogical and healthy one. The urban transformation movement in Turkey within the scope of housing process aiming at economic and social structure bring nothing to people in the process in line with cultural and futurist approaches.

Turkey needs a nature based urban transformation. In conclusion, the nature and environment, one of the components of residential area and life phenomenon, evolved in time and created today's urban transformation understanding. In this article on a critical approach towards misconceptions and wrong designs to make it clear how urban transformation process functions and concludes, the aim is to emphasise that housing or residential areas are a necessity related to economy, the phenomenon of urbanisation and residential areas is a futurist and sustainable idea which can be put into action through policies caring the nature, environment, health and human life.

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KIDS' FURNITURE AS A MEDIUM OF EXPLORATION

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In childhood period,which involves individual's 0-18 years of life,child interacts with her/his surrounding artificial environment via the furniture. This study is aimed at analysing the role of the furniture in environmental interaction process of 3-6 years' child. Since the environmental interaction process of 3-6 years of child can be defined as a way of exploration, furniture of this population serves as a medium of exploration. Determined population perceives the environment via five senses, links the objects and her/his self, adds meanings to objects and the environment, in other words explores the environment. In this study, while handling the interaction between furniture and kids, combination of literature review and personal experiences are applied as the methods.. With the help of gathered data, prominent elements of kids' furniture usage, kids' ways of furniture usage, order of applying five senses . For the last, understanding the environmental exploration of kids and analysing the role of furniture in this exploration process can create awareness on positive and negative effects of environmental elements and marks of this awareness can be seen on furniture designs.

Keywords: kids, space, furniture

1.Introduction

The needs, which determined by the one's self or the society which the person belongs to, are the underlying reasons of all human actions in a lifetime. An individual, who is at any level of Maslow's (1943, p.370) hierarchy of needs pyramid while meeting his /her physiological, safety, love/belonging, esteem, self- actualization needs, always interacts with the surrounding environment. Environment for an individual is the whole of natural and artificial spaces in which the one explores for self needs. In this study, which is run under the interior design discipline, interaction between artifical environment and the individual will be handled for a specific age group.

While interacting the artificial environment, any individiual uses five senses and applies to some mediums to explore it. Exploration quality of the interaction and enthusiasm of the exploration are more dominant in childhood stge in which endless quriosty and attention occur. In childhood stage involving generally 0-18 years of the lifetime, the kid usually interacts with the artificial environment via the furnitures which are the elements forming the environment. . Population of the study is the 3-6 years old children, the first ones exploring the environment conciously. A child in determined population perceives the environmental elements with the five senses, sets linkages between these objects and his/her self, attaches meanings to these objects and to the new world constituted from these objects. He/she moves away from the visceral and incidental acts and notices the things with a kind of casualty. From this perspective, population of the study (3-6 years aged children) becomes the first explorers. Since the interaction between the artificial environment and these kids carries more explorative characteristics, their furniture gains the quality of being first environmental explorative medium. Five senses and emotional statements of the child are the determinants of the kids' exploration of the environment. Design elements of the furnitures are the determinants of being a medium for exploration. In this study, effective features of two sub categories of exploring process, furniture and 3-6 years old kid, will be examined seperately. Although, focus group of this study is the 3-6 yeras old child, while explaining the effects of furniture's design elements, related data of other age groups will be given.

2. Characteristcs Of The Child Within The Context Of Exploration Of The Environment

As in every healthy person, environmental elements are percevied with the help of tactile, auditory, visual, olfactory, taste senses by child.

However, order of senses' usage at perception and cognition process of the child varies depending on his / her age. As adults, child defines the perceived environment with the help of emotions and these emotions determine the approach of the child to the perceived environment. In this section, child's order of senses' usage while exploring the environment and any change in child's emotional statement related with the environmental conditions will be questioned.

2.1 Usage of five senses for exploring the environment

For the most of the scientific studies, childhood include 0-18 years period of the life. This period divided into sub categories in accordance with the child's physical, cognitive and psycholological development by different researchers and special characteristics of these sub-stages are defined by them. Büyükpamukçu (2004, p.59) defines the characteristics of the child as personal characteristics, identity characteristics, motor skills, psychological characteristics, behaviors and sentimental characteristics. All of them are related with each other, so differences in different stages of childhood cause changes in the order of senses' usage while perceiving the environment. Çukur (2011, p.71), mentions about different views on child development. Çukur (2011,p.71) cites that according to Ergin (1982) ve Yörükoğlu (2006) 0-12 months old child (infant) perceives environment with his / her mouth, reacts to sound, realizes the near environment, does not use hands, 12-36 months old child begins to walk and speek, runs, jumps, climbs, 3-6 years old child shows dynamism, expression, independency, mobility, makes actions like skating, swinging, handling, throwing, stringing, putting one thing to another's inside, cutting, joining. On the other hand, Çukur (2011, p.71) informs that Piaget and Yavuzer (2003) classify the early childhood stages and explain that 0-2 years old child (at sensory motor stage) has catching and sucking reflexes, interest on the near environment, 2-7 years old child is attracted by the object's appearance, defines things according to their unique and deterministic features, unites irrelevant objects and concepts. In addition to the mentioned researchers who deal with the physcial and cognitive development of the child, Erikson as being a developmental psychologist (2014), divides pre-school period into three sub stages in his system of psychosocial developmental stages as 0-18 months old infancy stage, 2-3 years old early childhood stage, 3-5 yeras old pre-school stage. With the help of the given information, without differing depending on the system which we use, we can say that at the early stage in pre-school period taste, auditory and tactile senses are as important as the visual sense for perceiving the environment; at the second stage tactile and visual senses become more dominant while taste begins to lose its dominancy, at the third stage mainly tactile, visual, auditory senses are used to explore the environment.

2.2.Importance Of The Emotions For Exploring The Environment

as adults attach emotions to our surrounding environments, objects, spaces according to their specificications, associations, other variables in the environment. Sometimes while mentioning about spaces, we use some words implying six universal emotion happiness, sadness, fear, surprise, disgust, anger which are defined by Ekman and others (1969, s.86). These emotions do not change for kids. Emotional statement directly related with the psychological statement of the person, for this reason emotional reactions of the child for the environmental elements are the subtopic of the child pscyhology and at that point physcial world and child psychology link to eacother. Child frequently uses the term "the most.." to rank and to attribute superiorty to things while expressing his / her emotions. Karabatak (2015, s.23) explains gathered data from the studies about the attached meanings of environmental elements and spaces for kids as:

"*Korpela and others (2002, s.388) defends that positive emotions and self regulation occur in*

the the most liked spaces and agreeing with the Lukashok and Lynch (1956), Ladd (1977), Cooper Marcus (1978-1979), Hester (1979), Wyman (1985), Sobel (1990) opinions, she states that safety, privacy,control are the prominent statements related with the most liked place. "

At that point, we can come into conclusion as when the child expresses the surrounding environment and elements with positive words; self identity, self confidence, control, privacy, security can occur, by so environment and its constitutional elements -furnitures- should be designed to satisfy the psychological needs of the kid. This makes the design elements of the furnitures, which are the mediums for exploring the environment, important for both sensorial and emotional development of the child.

3. Effects Of The Design Elements Of The Furniture

Bielefeld and El Khouli(2010, p.9) show design as the intersection of unity, material & structure, function, concept at the design map that they created. As in all product, design value of the kids furniture alters depending on these elements. For the 3-6 years old kid who can not be reach right conclusion on evaluating function and perceiving the structure, at first material and unity of the surrounding objects gain importance. The concept of unity as being a design element here differs from the previously mentioned Piaget and Yavuzer (2003)' s unity which carries negative meannings as being used to define the state of linking irrelevant objects and concepts for 2-7 years of child. In this sense, design valued unity can be understood by the child with its different aspects. Design valued unity involves visual properties like color, form, illutrative elements for kids furniture. As the change occures in the order of senses' usage depending on child's physical, cognitive and psychological development, order of design elements that are percieved by these senses changes. Karabatak (2015, p.25) cites that Elibol and others (2006, p.36) and Konrot (1989) suggest color come first from the form for

the 3-6 years old child in perception process and with the help of the Sharp (1974)'s researches she expresses that child at this stage prefers color to the form while at further stages form comes first than color. However, color elemnt of the furniture can be sensed only visually, while form can be sensed both by visual and tactile senses. As it mentioned before, since the children percieve the environment via tactile, auditory, visual, olfactory and taste senses, material can be named as the most dominant element of furniture for kids' exploration of the environment. In addition to these, illustrative elements, less often applied to adult's furniture than kid's furniture , which are the reminders of cartoon characters, toys or natural elements play important role on increasing the interest for exploration and on directing the child.

3.1. Material in Kids' Furniture

As before mentioned; as Çukur (2011, p. 71) cited, 3-6 years old child, according to Ergin(2006) and Yörükoğlu(2006) the one who shows dynamism, expression, independency, mobility, makes actions like skating, swinging, handling, throwing, stringing, putting one thing to another's inside, cutting, joining; always interacts with the material while he/she takes these actions. For this reason, material properties like softness, hardness, slickness, viscousness, heat conductivity, patterned etc. play important role on explorer's putting meaning to the environment. By remembering these properties kid puts negative or positive meaning to the environment.

3.2 Color in Kids' Furniture

Common belief on the color perception of the child is that primary colors are more attractive to the child and they ease kids'exploration of the environment since they are the basic colors and easily perceived. Another common belief is that there are certain differences on color choice of children as pink or blue depending on their gender. However, in the study of Elibol and others (2006, p.36), which is about the color choice of the

childen for play equipments and run with the 100 students, 50 girls and 50 boys, aged 4-6 in Ankara Beytepe Kindergarten, warm colors are prefered more than otheers for both genders. As the kid sees everything as a play, we can assume that this works for the furnitures. At that point, by using the furniture as a medium for exploration, preference of warm colored furniture or evaluating furniture as a positive determinant of environment can be achieved.

3.3. Form in Kids' Furniture

Kids more easily perceive basic geometric shapes and simplified natural forms. This helps them to create control, self confidence, security states and so they define objects with these shapes as the most liked ones. Another reason for child to prefer these kinds of forms is ease of establishing pre-causation, which involves the participation, phenomalism, realism, artificialism, animism, which Uğurel-Şemin (1988) mentions about her translation of Piaget's (1926/1988) expressions on child and environment relation.

3.4 Illustrative elements in Kids Furniture

Illustrative elements, which are placed on the furnitures or other environmental elements and which refer to cartoon characters, contemporary toys, animals or loved people, are highly determinant for kids because of their tendency to attach identities to objects. With the help of these elements, child sets relation between the actual characters which illustrations refer to and by so the kid transfers the features of the actual character to the object and after that transfers to his/herself via the object. Thus, self confidence, control, security, self efficiacy develeop.

4. Conclusion

Karabatak (2015, s.85) states that "Child is viewed as significant and precious because of his/her potential of development and of continuing the existing for every age and every society." That potential carried by the child can turn into

kinetic energy only if the child maintains his/her exicetement about the exploration in every field. At the point of exploration of the environment, furnitures should trigger them and direct them in a right manner. In this study, in order to understand the environmental exploration process of the children, child's perception and effects of furniture's design elements are briefly mentioned.

To conclude, understanding the environmental exploration of the children who are the ones to give meaning to the future and analyzing the role of furniture in this process can create awareness on positive and negative effects of the environmental elements and can lead to see traces of this awareness on child furniture design. This study is aimed at continuing by a researcher who never gives up exploring the child's world and will be supported by the field work and practices.

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THE INTERACTION OF HUMAN-NATURE IN THE ARCHITECTURAL FORMS FROM PAST TO PRESENT; "BIOMIMESIS"

M. Kübra KAYMAZ

Mine SUNGUR

SUMMARY

Benefiting from the samples in the nature in the architectural design is an extremely common method nowadays. The nature's evolution discovered many efficient and effective biological mechanisms. In the opinion of Benyus; by the result of the evolution of billions of years, the nature learned what was useful, what was appropriate and what would continue and the humans were always in a struggle of copying the nature. In this context, the nature may be seen as a model at meeting with their requirements for the human being. It offers the important clues in recovery of the vehicles used by us and our lives, to copy the nature's mechanisms. The biomimemis comprehension comes to the forefront for the designers to be able to learn the nature and to take support form nature in this process. "Biyomimesis" is a comprehension occurred regarding creating of the forms and functions showing similarity with the living organisms. The aim of this science also named "Bionic" and "Biomimetic" is not copying or replicating. It acts with the thesis that every model has potential to ensure the ideas regarding the new methods and materials that will develop the available one. The comprehension "Biomimesis" stating the studies and copies regarding the nature's methods, designs and processes took part in literature at the end of the 20th century. This comprehension stated with the term biomimetic by Otto H. Schmitt in the year 1969 firstly, most commonly means that the living and non-living things are copied and then inspire to the new designs.

In this study the comprehension ''Biomimemis Design'' meaning usage of the nature's genius, evaluation of the nature's technique, the methods of inspiration from nature in the place's design and its place in the place's design were searched. The designs learned/inspired/modelled/adapted or applied from the formations and the structuring in the nature and the samplings were made in the way that what kind of architectural responses this might produce while examining the nature's complex structure with secrets tried to be solved in scope of research. In the study its contribution to ensure in the design is discussed by searching the transfer methods of inspiration from nature to design.

Key Words: Biomimesis, Anthropomorphic, Zoomorphic, Phytomorphic

1.Introduction

As the human being was affected by the nature in many fields of art since the antique ages, the nature awakened the humans' interests, became the source of inspiration and solution method since the past when it was considered in the architectural design limitation. The human researched the nature by the result of this interest and used what they learned in the architectural design by copying, interpreting, metaphorically and analogically. The approach manner of the human within the need of creating any place for himself to nature formed the main character of the architectural products. In other words, the basic component determining the place culture is in the relation established with nature by humans.

The human – nature relation and its affects to the architecture were formed with the developing social, technological, religious and economical conditions. The nature was basically considered as a formal emulation in the architecture until the second half of the 20th century. The biological form was also started to be taken as not only an ornament component but also as an example in the formation and transformation of the alive forms because of the subversion after the II. World war and thanks to the technological developments following it. The methods of learning from nature were reformed and

carried to a very different extent particularly when the ecological problems occurred in the last fifty years.

The design methods and modelling with the nature reference found its retribution with the ''biomimesis'' approach in the architecture field since the antique ages. Therefore discussion of the biomimesis comprehension in the architecture, theorization and inspection in the historical context are important to understand this approach not new rightly and to find out their potentials. In this context, this study targets to examine how the biomimesis comprehension's meaning and scope were perceived in the architecture discipline and the usage samples with samples. It is the basic aim of the study to submit that the formation processes in nature caused to what kind of renewals and variety.

2.Biomimesis Comprehension

The designs ''learned/inspired/modelled/adapted or applied'' from the structuring and formations in nature'' are tried to be understood with the comprehension ''Biomimesis'' (bios-life and mimesis-to copy) since 1990's (Antoniades,1992). Similarly we see that the terms "biomimetic", "biognosis" and "bionic" are used for the researches and studies aimed at development of farther technologies '''by learning from nature" in the same way in the different disciplines.

The comprehension biomimesis is related to creating of forms and function showing similarity with the living organisms. The biomimemis used by the American engineer ''Otto Schmidt'' firstly in the year 1969 and occurred with uniting of the "bios" (life) and "mimesis" (copying) words in Greek (Eggermont, 2007) a design principle searching the sustainable solutions by examining the textures and strategies tested to the humanity's problems by nature for centuries. The biomimesis also used as ''bio-copy'' in Turkish is/was firstly materialized the book "Biomimicry: Innovation Inspired by Nature (Biomimicry: Renewal Inspired from Nature) of Janine Benyuz, the writer of the

biology sciences, issued in the year 1997. In Benyus's opinion, the nature learned after the researches and developments of 3,8 billions of years that what processed, what was appropriate and most importantly what would remain on the World without being destroyed. Many problems tried to be solved by the human being in nature were already solved, it is important for the humans to look at the nature for the solution searched by them (Benyus, 1997). Copying the nature's mechanisms offers the important clues to us in recovery of the means used by us and our lives.

3.Biomimesis Conception in the Architectural Design

The nature became an important component affecting the place's design since the humanity's presence. It is known that the comprehension biomimesis is not a completely 'new' comprehension, the old societies lived in nature; for example, the natives of America and Amazon's tribes always met their own needs by taking the nature as example. But, the nature transformed to the human's examination area consciously particularly in the Renaissance and Enlightenment Age in the 18th century. Consequently, the opinion of making design by being inspired by nature is also seen before the 20th century. It is seen that many architects from Gaudi performed his designs with the organic architecture comprehend to the Expressionism trend at the beginnings of the 20th century, from Rudolf Steiner produced the designs in the crystal and organic shapes to Goethe made designs by adopting the plants' growing as a principle, from Bruno Taut with the design of the crystal structuring in the Alp Architecture, to Wright having the architecture comprehend in conformity with nature, From Nervi came to the forefront with his structural designs to Candela by being inspired by nature (Selçuk and Sorguç, 2007). But it is possible to tell that these designs' interaction with nature remained limited with structure mostly. For example the similarities showed by the architecture samples selected in the different geographies of the world in the pictures seen in Figure 1 are interesting.

Figure 1. Some Samples Upon the Similarity of Nature and Architecture (Portoghesi, 2000)

Many factors such as the increasing environmental pollution, global heating and elimination of the natural resources directed the architects to make more nature friendly designs after the middles of the 20th Century and the 21st Century and the numerous buildings inspired by nature were designed in this term. Because the perfect arrangement in nature also acquires much more dimension whenever descended.

It is necessary for the designer to distinguish the mimemis to nature (analogy) and biomimesis designing methods in order to understand the comprehend biomimesis. In the biomimesis design the aim is not to emulate but to learn from nature. The result product may like to the sample inspired formally in the process of learning from nature but the aim is not the formal analogy, it is the functional analogy. In this direction the comprehend Biomimesis in the architectural design handled in the study scope was handled and explained under two (2) main headings as the formal approaches and the functional approaches. The samples obtained by the result of examination and modelling of the formations in nature with the systems and means supported by computer, the samples remained limited with structure mostly, of the designs' interaction with nature under the sub heading of the Formal approaches are included in the sub heading of the functional approaches.

3.1. Formal Approaches in Biomimesis Design

It is possible to give many examples inspired by/learned from nature in the architecture inheritance. It is seen that the various metaphors from the structures branched like a tree, the flower

analogies, from the network structuring to the shells, from the crystals to the stars were benefited from in a large spectrum when the examples are examined. In this part the designs seen as a formal emulation component basically until the second half of the 20th century in the comprehend Biomimesis are classified under three (3) headings as the "Anthropomorphic", "Zoomorphic" and "Phytomorphic" approaches and analyzed upon the samples.

3.1.1.Anthropomorphic Approaches

The Anthropomorphy, "human formality" is derived from the words antropos (human) and morphe (form) in Greek and mean that the human forms or characteristics are attributed to any presence (Cevizci, 2010).

We see the human's body in every kind of production from the cave pictures that might/may be accepted as the first artistic work by us. The human's body was always interpreted and used in the spatial productions and art, too. Gruber mentions that the anthropomorphic settlement plans are/were seen in the traditional architecture examples when the start point of the comprehend biomimesis is/was researched (Gruber, 2011).

Vitruvius, one of the earliest theoreticians of the architectural art, emphasized teh relation between the nature and the architecture in his book named "Ten Books Upon Architecture' and said as followings, "They interpreted these footprints in the sizes reminding the women's/females' gracility and then formed a column when they wanted to build a temple with a new style's beauty. Thus they emphasized the grace, ornament and rates special to the women/females" (Vitruvius, 1998). It is seen that the woman's/female's body also represents the gracility, elegance and aesthetic in the antique term just as nowadays. Gaia, the representative of desire and the land's goddess was also described with the image of a female's body in the Greek and Hellenistic terms.

The examinations upon the human's body reached at the top points in the 18th and 19th centuries, the

exposition decreased almost nonexisting even in the art of west. In this term the bodies of female and male were defined upon a powerful contrast. Many examples attributing to the female's body occurred in the samples of Art Nouveau trend

before entering into the 20th century. In this term even the hard materials such as iron, glass were designed in the shape having the crispate, round lines with the various techniques and then used (Karagöz, 2007).

Fred & Ginger (Dancing House) building in Prag, designed by Frank Gehry in 1992, is likened to a dancing couple (Figure 2). In the building the male is described in the strong and dominant shape, the woman is described in an elegant and dynamic shape. The differences between two parties illustrate the contrasts in the female-male perception mentioned in this part and their spatial reflections clearly (Hasol, 1998).

Figure 2. Dancing House, the Design of Vlado Milunic and Frank Gehry, 1992 (Url-2)

Another designer benefitted from the components of the human anatomy in his studies with the designs and their applications is Santiago Calatrava. As seen in Figure 3, Calatrava inspired from the eye form for the Science and Art Centre. This building surrounded by the water around it completes the eye form by the effect of water illusionically.
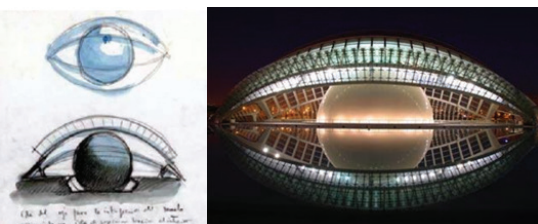
Figure 3. Calatrava's designed Artistic and Scientific City Spain, 1998 (Url-2)

Calatrava's building where we see another anthropomorphic approach is Lyon Satolas Airport. He designed this building of him by being inspired by the dancing male structure (Figure 4).
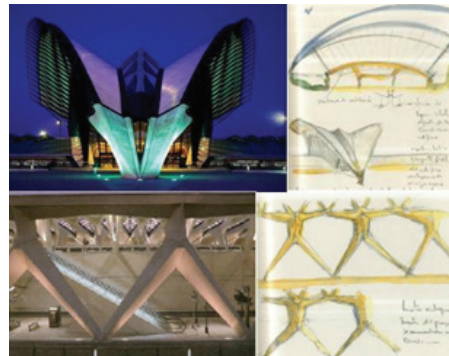
Figure 4. Lyon Satolas Airport and Dancing Males' Structural Sketches (Url-3)

The analogical relationship between the architecture and human body ensured the beauty's natural statutes and the nature's passage to architecture when we looked at the examined samples. The body became the shape of an intermediator "modifier'.

3.1.2. Zoomorphic Approaches

Zoomorphy, is derived from the words meaning ζωον (zōon) in other words animal and μορφη (morphē) in other words shape in Greek and means imposition of the zoological characteristics to the non-living beings, events, humans and gods. The animals having the different symbolic meanings in every culture entered into the daily life, also into the colloquial language besides many artistic and literature works, the zoo morphological mimesis was always used in these fields.

The Renaissance term occurred in Italy in the 16th century, the cow shaped diary design of Jean Jacques in the 18th century (Figure 5), are showed as some of the first selective samples of the zoomorphic architecture (Aldersey and Williams, 2003).

Figure 5. Monster Theme Park and Jean Jacques Lequeu Designed the Cow Shaped Dairy (Aldersey and Williams, 2003)

The place, the animals' shapes in its culture evolved similarly like the anthropomorphic images, followed every term's dynamics and protected their places by transforming. The animals' figures from an animal's abstraction that is the sign of fear in the buildings' sides to the furniture's legs similar to animals' legs in Art Nouvea are always seen in the different scales in architecture.

Bilbao Building designed by Fraank Gehry, came as the Bilbao Effect in the Architecture theory was designed by being inspired by fish (Şekil 6). The architecture also has some other buildings with fish appearance, may be told as more primitive, than his earlier terms. (Aldersey ve Williams, 2003). Frank O. Gehry tried to feature the usage of metal in order to reach to the perfection of the form arisen out of nature based on part on the surfaces of Bilbao Building.

Figure 6. Frank Gehry designed Bilbao Building (Aldersey and Williams, 2003)

One of the important buildings showed as an example for the zoomorphic buildings, is also Clyde Auditorium reminding of an armoured animal called Armadillo with its outer view (Figure 7). The building was opened in the year 1997. The nature was benefited from within the structural searches, the building forms a framing system supported by the joists and the steel frames totally (Türkçü, 2009).

Figure 7. Norman Foster, Clyde Auditorium, 1997 (Türkçü, 2009)

It was commented that the formation performed in Einstein Tower was a resource of inspiration for him in the design process of Ronchamp Chapel,

a masterpiece designed by Le Corbusier in the year 1955 (Powers, 1999). The curvilinear wall surfaces, the roofing and the window openings placed in an irregular structure are in evidence in Ronchamp Chapel having the similar geometric formation logic (Figure 8). It was defended that the art and architecture were melted in the same ladle and consequently, also an extremely strong visual effect was caught in the building.

Figure 8. Ronchamp Chapel and Horn (Powers, 1999)

3.1.3. Phytomorphic Approaches

The phytomorphology is the science examining the plant's morphology, shapes while phyto means plant, herbal, regarding the plants. This branch also known as "Botany' examines the plants' anatomies, outer structures in the microscopic and nano technological level (Anabritanica, 1993).

We see the most intensive motifs of plants as colour, fold and texture in the buildings designed in effects of Arts & Craft and Art Nouveau following the Classical term in West. The artists of Art Nouveau, turned their backs to Classicism with a romantic approach searched the inspiration in nature and used the organic forms of the plants representing the approach to nature. Victor Horta described how he used the plants as "I threw the follower and the leaf but followed and took their ways without implicating' (Karagöz, 2007).

As seen in here, in parallel to the anthropomorphic and zoomorphic approaches, the plants are also the resources applied for usage as the ornament means in the Greek and Roman architecture, functionally after it. The herbal figures seen on the sides in the term of Art Nouveau, on the heads of columns in the Greek and Roman architecture, found their own levels in the quotations in the micro and macro scales in architecture particularly in the second half of the 20th century (Figure 9).

Figure 9. The Leaf Motif on Head of Corinth Column (Url-6)

Bahai Temple in Delhi, the capital of India is a building benefited from the plants in the macro scale (Figure 10). The building also known as Lotus Temple was completed in the year 1986; became a faith centre for the persons having the Bahai faith, living in India and around it.

He has observed that how the plants opposed to the static loads in order to build the carrying systems of his buildings in Calatrava, imitated from the body and branching systems while the buildings of the famous architect Calatra also set very important examples for the biomorphy action (Figure 11).

Figure 11. Santiago Calatrava, Lisbon Orient Train Station, Portugal, 1974 (Url-8)

The herbal components were used both functionally and formally in Qizhong Stadium (Figure 12) designed by being inspired by Peony known as the national flower of China. The principle of moving the flowers' petals according to sun and wind by checking the cool air coming from outside when the same metal parts are opened and blowing the hot air risen up into the stadium again when eight moving metal board with the leaf appearance formed the upper cover of stadium is closed was copied (Starford, 2005).

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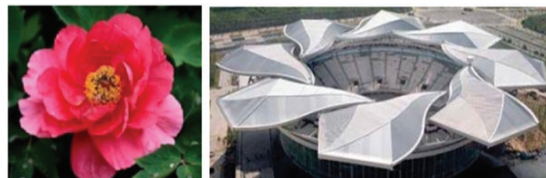
Figure 12. The National Flower of China and Interior and External Appearance of Qizhong Stadium (Starford, 2005)

3.2. Functional Approaches in Biomimesis Design

It is possible to mention about many analogies from the trees' branches to flowers, from the crystals to shells in the architectural history. But it is seen that the sample inspired, adapted in the buildings seen until the middle of 20th century remained in limitation with form. Many samples such as the geometers of the combs among honey seen by us in nature nowadays, the spider web's structural rigidity, drift to sun besides its lightness, kinetic of the bat's wings were started to be examined and used thanks to the fast developments in the production and technology after the industrial revolution (Selçuk and Sorguç, 2007).

Hydrocarbon (CH2) building known as the first biomimesis building of Australia is one of the most successful biomimesis applications made in the last terms (Figure 13). In the project all matters such as how the water is used, benefiting from and protection against the solar energy, starting from the selection of the side-coating besides being inspired by the termites were handled as a continuous process having a specific dynamic, such as the atmospheric events (Url-1).

Figure 13. CH2 Municipality Building in Melbourn (Url-1)

A more futuristic model of biomimes was also actualized by Vincent Callebaut Architecture, a Belgium architecture company (Figure 14). The project named The Dragonfly was designed in the way to meet the need for food with the gardens housed in its structure aimed at the expanding population, to reuse the natural resources and to form biologically biodegradable wastes in the centre of New York (Url-1).

Figure 14. The Dragonfly Designed By Inspiring From Dragonfly (Url-1)

Zari gives Watterloo International Terminal designed by Nicholas Grimshaw & Partners in London in the year 1993 as an example of the shape/ process Biomimes in the organism level (Figure 15). The curved glass cover coat with length of 400 meters, designed in order to be able to respond the changes upon the air pressure while the trains enter into the terminal and departing the terminal, was fictionalised by being inspired by the pangolins' reactions against the air pressure.

Figure 15. Grimshaw Architects, Waterloo International Terminal (Zari, 2007)

In this part the examples given under the name the functional approaches in the Biomimesis design form some of the examples built and it is necessary to determine that there are many examples. Also the

designs not performed, in the design level, possible to be performed are available and these designs are the designs contributing to the Biomimemis architecture importantly. The Concert Hall's design formed by Philip H. Wilck in guidance of hernan Diaz Alonso for Vienna city may be given as an example of it (Figure 16). In this design an approach showing the different material and different geometric shaping offering opportunities for the multi layered and complex music experiences was followed. The design was built by being affected by biomimesis while its acoustic building was being formed. It was inspired by the biological shell geometers by using a shaping similar to the ear or muscle structure (Figure 16). A place becoming self-sufficient for energy was designed thanks to the interactive and active materials.
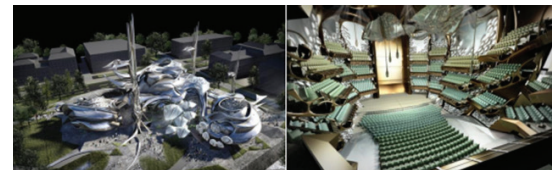
Figure 16. Philip H. Wilck, Concert Hall (Url-5)

The biomimesis occurred as the result of the interaction of nature – design offers a 'new' expansion both in architecture and also in other disciplines. The nature – design interactive examples increase day by day. The comprehend Biyomimesis formed a dynamic area respectful to environment, with a large potential, expanding the architecture discipline's limits and also continues to form.

4. Result

The base of philosophy examining the life way, culture of human being from the Antique ages until today is accepted as nature. The architectural design shaping the physical environment where we breathe in, symbolising the creativity and the human's labour is always in interaction with nature. The nature became the source of inspiration for humans since the first ages.

The differences between the conditions of the 21st century and the conditions where the architecture

of the 20th century created the radical changes in handing of shape naturally when IInd world war and modern architecture trends after the 19th century are thought. The architectural shape and nature started to be the components of a common process in the 21st century while the shape is affected by nature in architecture in the 20th century. The natural forms were applied as the resources of individualization and specialization in the Organic Architecture developed in a closed term while the nature is a visual source of inspiration particularly with Art Nouveau trend at the beginning of the 20th century. It was not mentioned from this term that the technology did not check the nature but it found presence one within the other.

The efforts of integrating technology and science to architecture, new form searches, being affected by nature and its forms in modern-day's architecture opened new doors in the architectural design. The forms in design corresponds to the various ''comprehends'' such as the current one, organic, ecological, living, dynamic, adaptable, metabolic, biomimesis, morphogenesis.

These comprehends correspond to their searches in nature, forms in nature and material in nature. The nature's shapes are analyzed thanks to the developing technology; the nature's shapes are reproduced with the software gained to the design by the computer supported programs.

As a result, it is not wrong to tell that the architecture is mostly tends copying the nature. But at this point it should not be forgotten that the main target in learning from/through nature is not to establish a formal analogy with the formations in nature. Thus the shape can only offer some clues at understanding the arrangement in nature and the formation processes. But it is necessary to handle the system / thought also including the process as a dimension beyond it. Shortly, it matters to understand the systematic in nature.

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A SPATIAL APPROACH IN GESTALT CONTEXT

Mehmet NORASLI

Rabia KÖSE DOĞAN

ABSTRACT

Gestalt term shows up in Germany in the beginning of 20th century and used to refer patterns, shapes, wholes and appearances. It represents an inseparable whole. As Gestalt theory relies on visual perception, it is a part of visual arts and especially used as an alternative design method in interior design, graphics, design of industrial items, arts, sculpture and ceramics.

In this context, in the introduction part of this study, the focus will be on the definition and development process of Gestalt and an emphasis will be made on its purpose and importance. The subject will be examined through five main principles in visual perception, used to describe the pattern of perceptional organization with samples in accordance with the Gestalt theory.

1 .According to proximity principle, the closer parts of a visual pattern create an effect of integration. As an interior space example of this effect, Switch Restaurant designed by Karim Rashid will be described here.

2 .According to similarity principle, different patterns become groups when they are integrated. This similarity case can be provided using such variables as shapes, colors, textures, measurements and directions. Mediacite Shopping Center, designed by Santiago Calatrava and Rod Arad, will be examined with its interior space visuals.

3 .According to figure-ground principle, background and objects are in an interaction. As background and objects can be perceived respectively in a different way but not at the same time, it can change perception thoroughly. The reflection of this method into interior space is seen in the office

built by Sid Lee design team for Redbull and this sample will be examined in the study.

4 . According to continuation principle, humans are tended to continue a form until its end. The continuation principle in an interior space will be examined in the sample of Banq Restaurant, designed by Office DA.

5 .According to closure (completion) principle, humans are tended to organize the blanks they perceive in visual world and this way, instead of separate pieces, they perceive it as a single whole. An interior space sample for this principle of perception, the visuals in Galerie Gmurzynska designed by Zaha Hadid will be examined.

In the end, Gestalt principle will be evaluated as a part of visual arts and as an alternative method, the samples of which will make great contributions for designers when designing and give users different aesthetical messages in visual framework.

A SPATIAL APPROACH IN GESTALT CONTEXT

"We do not see the world as it is, but as we are."
Fritz Perls, Dare-Devil Questions 2007

INTRODUCTION

Being a psychology origin term, "Gestalt" is a concept which came up in Germany in early 20th century. It has been started to be developed by Fritz Perls, Laura Perls and Paul Goodman in 1940s and today it is being used as a therapy.

Gestalt is a German word and there is not its exact equivalence in Turkish language. Therefore, it is impossible to explain its meaning with a single word and means pattern, shape, appearance (Korb et al., 1989). Gestalt represents a disintegrable whole. To enable to define what gestalt is, it is required to discuss from three characteristics. The first one of these is an object (or human, animal, color, or anything), second one is the medium or environment in which this object exists and the third one is the relationship between this object and the

environment (Das, 2012). For example, function of a knife; may show difference while cutting cake at a wedding ceremony, making salad at the kitchen or committing a murder at a dark room, namely, it may show difference according to the environment where it exists.

Space; is the clearances naturally formed and utilized by people on / underground and at the surface (Unal, 2013). According to concept of space, all of our sense organs give us information about our environment and the places where we live however human translates all this information into a conceptual view world(Altan, 1993). Once we associate the space and space perception with the philosophy of gestalt theory taking the inseparable parts of gestalt theory as basis, the principles determining the form of gestalt and perceptual organization which are in the same line come reveal. Once we take look at the gestalt principles and the definition of gestalt ensuring the whole of parts in visual perception might be employed to be a method form in the spatial design.

Figure 1. Hacettepe University Fine Arts Faculty Gestalt Work (URL-1)

1.HISTORICAL DEVELOPMENT OF GESTALT CONCEPT

Even though the Gestalt psychology has emerged in 1910s, Gestalt therapy approach has been developed by the clinic employee, German Therapist Frederick (Fritz) Salomon Perls and Laura Perls (Latner, 1992).

The initial entry of Gestalt therapy approach into literature has taken place with the study called "Oral Resistance" which was submitted by Fritz

Perls in 1936 to Czechoslovakia Psychoanalytic Association. In years 1941-1942, this study has been put into a book called "Ego, Hunger and Aggression" by Fritz Perls, Laura Perls and Paul Goodman. Later on also Hefferline has joined this team who has produced the Gestalt approach. The term of Gestalt Therapy has been used for the first time in the book written by Fritz Perls, Ralph Hefferline and Paul Goodman in 1951: "Gestalt Therapy: Excitement and Growth in the Human Personality" (Mutlu Tagay, 2010).

As for becoming increasingly prevalent of Gestalt therapy approach has commenced by the efforts of Perls at Esalen Institute in California in 1960s. Currently in America, there are more than 400 Gestalt Institutes in America. In addition, there are a great deal of Gestalt Institutes and centers which offer therapy training in various countries in Europe, Asia and Australia continents. Also in our country, Gestalt Therapy Association which was established in Ankara in 2000 has been offering training on this topic. This approach is being used in many parts of the world and various meetings, conferences and congresses on this subject are being held. Moreover, Temas: Gestalt Terap Magazine being a publication as a publication of Gestalt Therapy Association has been published in Turkish since 2001 as well as the Gestalt Magazines published in Russian, French, German, Spanish, Norwegian and Portuguese (Das, 2012).

2.SPATIAL APPROACH IN GESTALT CONCEPT

Gestalt which was brought together, organized or depicted as a format in visual perception holds a substantial place in the visual arts (Aydıntan ve Sagsoz, 2009). Having emerged in early 20th century and being used as a psychological therapy, Gestalt – as a result of having ensured a close relation with the visual perception – has been initiated to be used with different methods in the indoor design. According to Gestalt theory combined, are depicted as arranged according to the structure or format gestalt theory brought

together, organized or depicted to be a structure or format, in fact, these methods; are the principle of proximity, similarity principle, figure-time principle, the principle of continuity and closure (completion) principle which determines the shape of the perceptual organization.

Figure2. Schematic View Determining the Perceptual Organization Form (URL-2)

2.1.Proximity Principle and Spatial Example:

According to this principle, the elements that are closer to each other within a visual layout create a togetherness effect.
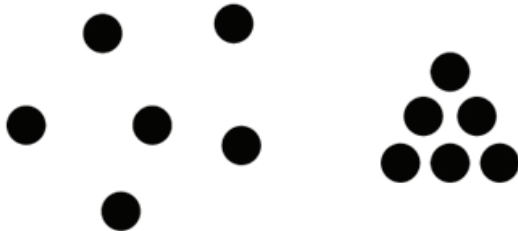
Figure 3. View of Proximity Principle (URL-3)

Switch Restaurant Karim Rashid has designed in Dubai is one the samples of indoor spaces which can be associated with the proximity principle Gestalt. The continuous and undulating walls surrounding a venue which come one after other continuous and undulating walls and surround the venue from the Switch Restaurant are in nature of supporting the proximity principle of Gestalt.
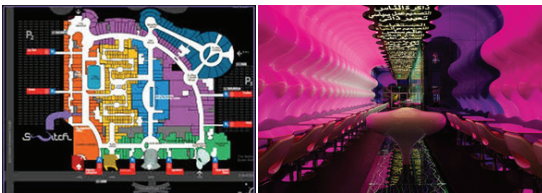
Figure 4 and 5. Switch Restaurant Plan View (URL-4) and Indoor Appearance (URL 5)

2.2.Similarity Principle and Spatial Example:

According to this principle, whenever many forms are found together, ones being similar are grouped. . This situation of being similar can be obtained with the variables such as the form, color, texture, size and direction.
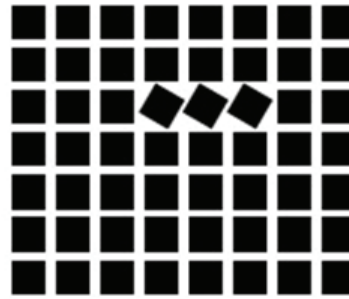
Figure 6. Views of Similarity Principle (URL-6)

Divided glass ceiling surface of Mediacite Shopping Mall designed by Ron Arad and built in Belgium in 2009 coincides Gestalt similarity principle.

Figure 7and8. Mediacite Shopping Mall Plan View (URL-7) and Indoor Appearance (URL-8)

2.3. Figure – 8 Bacground Relationship and Spatial Example:

Background and object are in interaction with each other. Since the background and object are not simultaneously perceivable but, perceivable respectively and differently, any effects contained at the background can alter the perception.

Figure 9. Shape – Background Relationship (URL-9)

Redbull Office building implemented by Sid Lee design team in Amsterdam can be exemplified to the Shape – Background relationship. The Shape – Background relation has been created by combination of the pictures used on the surfaces office walls.
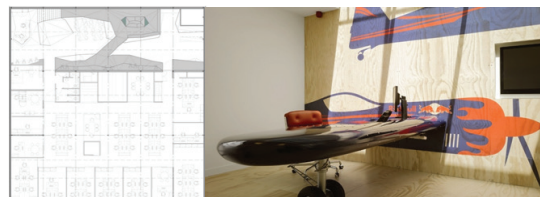
Figure 10 and 11. Redbull Office Building Plan View (URL-10) and Indoor Appearance (URL-11)

2.4. Continuity Principle and Spatial Example:

The human's tendency of exhibiting to get a form lying extended up to its endpoint is explained with the continuity principle.

Figure 12. Continuity Principle View (URL-12)

In 2008, Banq Restaurant built By Office DA in USA is a project which has flexible and continuing forms applied at larger openings (URL-13). This example is in nature of backing up the principle of continuity with its wooden forms at the curvilinear lines.

Figure 13 and 14. Banq Restaurant Plan View (URL-14) and Indoor Appearance (URL-15)

2.5. Closeness (Completion) Principle:
The individuals tend to organize the gaps existing in the visual stimulus they perceive in the visual world and through this path, to perceive a whole object instead of broken parts. The state of closeness I perceived more specifically than proximity and similarity (Yardim, 2012).

Figure 15. Closeness (Completion) Principle View (URL-16)

Galerie Gmurzynska built by Zaha Hadid in Zurich is from the examples which might be shown in parallel to Closeness (Completion) Principle. Galerie Gmurzynska is a building where the powerful geometries transform into sculptural volumes in heavy masses (Basarik Aytekin, 2015). The forms created by construct colors in fullness and emptiness forms on the walls are visually in tendency of expressing a whole.

Figure 16 and 17. Galeria Gmurzynska Three Dimension Mass View (URL-17) and Indoor Appearance (URL-18)

3. GESTALT'S ANALYSIS ON SPATIAL PLAN SCHEMA

We could also see the principles of Gestalt on the spatial plan schema as Gestalt makes his presence left on the views within the interior place with his principles determining the perceptual organization.

In autumn term of the Education Year of 2013-2014, the life area belonging to the persons having different hobbies was designed in scope of the lesson Interior Architecture Project-1 with the first class students, of the Interior Architecture and Environmental Design Department of the Fine Arts of Selçuk University. The plan schemas of the project studies performed have the quality supporting Gestalt's principles determining the perceptual organization.

In accordance with the scenario in the plan schema determined in Figure 18, the life area was designed to any person whose hobbies were Turkish art music and gramophone records. In the circular area the affinity principle is seen in the rhythmic sequence of the stools in front of/at bar.
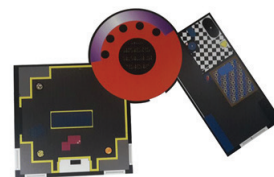
Figure 18. Plan Schema Constituting Example to Affinity Principle (Gülşah ÜNER)

In the plan schema in Figure 19, a life area was designed by using the nature and water elements to any person whose hobbies were yoga and meditation. The repeating organic form of the water waves applied on ground emphasizes the similarity principle.

Figure 19. Plan Schema Constituting Example to Similarity Principle (Tuğba BOZULMAZ)

The plan schema shown in Figure 20 is aimed at any person whose hobbies are airplane and to flying. The appearance of the airplane applied onto the circular ground formed in middle of place on sky proves the logic of figure-ground relation on the plan schema.
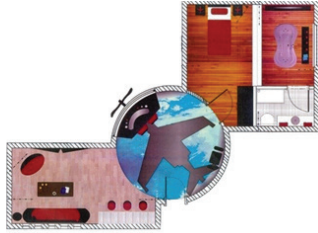
Figure 20. Plan Schema Constituting Example to Figure-Ground Principle (Deniz GÜRKAN)

In Figure 21 the life area was designed to any person worked as a disk jockey as a hobby. The figure on the black ground consisted of the fragmental forms. It is example of the saving (completing) principle that the parties gain a meaningful integrity to the plan's form as the they get together.
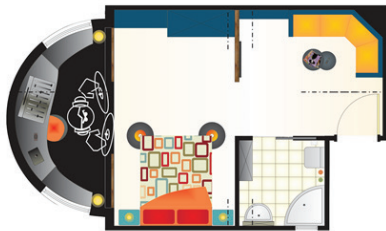
Figure 21. Plan Schema Constituting Example to Closure (Completing) Principle (Hülya İPEK)

In the plan schema in Figure 22 the life area was designed to any person whose hobby was bowling in accordance with scenario. As seen in the Plan schema, it was overlapped with the continuity principle that the pin form was found out with the material's difference on ground, the form is seen and our mind completes the figure when we looked at the whole plan.

Figure 22. Plan Schema Constituting Example to Continuity Principle (Burcu GÜVEN)

CONCLUSION:

Having emerged in early 20th century and being used also as a psychological therapy in the developing process, for the designer today, Gestalt has been initiated to be used as design – based application with determinations accomplished on visual perception organization as well. The determining classifications of Gestalt in perceptual organization are in nature of topic which might enter into the context of fundamental design and has been frequently applied methods with indoor designs.

Gestalt which puts the whole into a significant state in the visual perception bears a substantial feature in interior architecture. We can easily see the laws of Gestalt determining the perceptual organization form; with the uniformity perceived usage and plan schemes like indoor design, fittings, indoor-fittings relation, repeated and rhythmic contrast of the material elements. Therefore, Gestalt is a path of visual perception in nature which would pave the way of the designer and might visually offer aesthetic to the user.

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THE EVALUATION OF LIMITS OF INSPIRATION / IMITATION THROUGH ARCHITECTURAL FACADE DESIGN

Mine SUNGUR
M. Kübra KAYMAZ

ABSTRACT

People should constantly annihilate itself in order to create a new beginning every time" Theo van Doesburg, 1918

Working in other areas of architectural design or the design, people are the individuals who have the developed a sense of observation because of their nature. "Inspiration" concept, which is one of the possible effects of making observation shows its effect on the work emerging as a result of creative activity. The development of technology, the emergence of new materials and techniques, acceleration of access to information make our lives easier compared to the previous time. Problems arising from becoming widespread and less preventable of "imitations in the architectural design" that we will define as an exact copy in parallel with technological developments increase every day in the frame of design fields. When we talk about imitation in the architecture, imitated thing is an image, form and sometimes function. Inspiration and imitation are separated from each other in very sensitive point. There may be the imitation and inspiration in the design. Every design whose subject is architecture gives reference to some extent to previous ones and contains some quotes. Likewise, there are many designs carried out by means of getting inspired from nature. The prevention of the designer's thinking abilities by inspiration and imitation by means of going beyond its purposes and taking it into copy and paste whirlpool is a nuance to be paid attention here.

In this study, we mention from structures taking place in different countries and Turkey that different interpretations may be made, opening new doors in the design without ignoring importance of inspiration on creative activities. On the other hand, the negative effects of imitation on design are expressed and structures almost an exact copy of which is available in the various countries of the world are addressed. Unlike other design products, while "locality" in the field of architecture creates an important input in the design, it reveals the counterfeit architecture through "in exactly the same way transfer". Thus it supports the "irrelevance" concept between counterfeit and original structure appearing due to globalization.

Key Words: Imitation, Inspiration, Locality, Globalization

1. INTRODUCTION

Enormous developments in technology and communication technology make similar thoroughly the countries in many areas such as culture, economy, architecture including politics. In the process of globalization enabling to this development; labor, capital, technology and knowledge become concepts that know no limits. When we look at the effects of globalization phenomenon on the architecture field, it is seen that "locality" the concept becoming an indispensable factor in the design such as geography, climate, culture and social life conflicts with the globalization concept. Architecture which has a universal phenomenon beyond globalization also shows the locality property due to its cultural, urban and geographical property.

With gaining acceleration of technology and information age on facade surfaces where the architectural designs, especially the visual impact are perceived more today, "locality" phenomenon in the structures increasingly disappears. It is now an undeniable case to see in the world's different regions the architecture structures that are same or even exactly resemble each other. In fact this situation entails a new discussion. "Inspiration' and 'Imitation". The imitation tradition in architecture is an ongoing phenomenon. Imitation is the most traditional and impassable method of architectural

and fine arts which have the most important place in the cultural history. There are important similarities between artistic and architectural creation: functions such as imitation, expression, style, language, image, common information, awareness, education, shaping and beautification is the most important similarities (Gur, 2007).

The tried and tested options that are imported through imitation or inspiration prevent the designer to make efforts required to avoid the possibility of doing wrong. In other words, globalization hides behind grounds like being international grounds on belonging and identity issues by choosing the easiest way and imitation (Vanlı, 2007).

Inspiration and imitation in the design may be discussed even in different disciplines. All living or non-living creatures in nature become a source of inspiration for designers and designers give direction to their designers imitating them. But in this study, inspiration/imitation concepts are discussed in concern with the creation of another architectural structure by means of copying / directly moving a section or the whole of an architecture structure.

The environment that is a determinant factor in understanding again differences between imitation and reality as well as counterfeit and original is critical culture of architecture. The cultural environment we consider critically represents an environment endeavoring to mainly perceive the complex structure and nature of the design as a whole and to understand and evaluate the design process under the effects of all internal and external dynamics. Imitation in this environment is not an adjective expressing negativity directly, but it is a fact that needs to be discussed within the limits of contextual existence. These limits show continuity and change between a transfer form having a power to transform the design and a poor transfer annihilating the meaning of the design with an artificial perception and producing counterfeit signs and meanings (Güzer, 2007).

In this study, impacts of globalization in different dimensions on architectural forms shall be researched by means of examining the structures both in World and Turkey. When considering that all and any visual data is reached in the quickest way with the spread of the Internet, it is clear that possibility of the influence or becoming under the influence will extremely be higher at the same time both in Turkey and in the World. In this study, it is aimed to determinate this reality and to discuss the conditions needed to produce alternative strategies in local regions by struggling with these problems.

2. Inspiration and Similarity

It means to get inspired, to have a feeling and to gain inspiration in TDK (URL.1). Its expression in the old language is "inspiration". The inspiration may be defined as an emotion having a feeling or the power of creation. That inspiration is accepted as the first step at the creation phase reminds us that fact that we never cannot give up from inspiration in the power of creation. As a result, this emotional condition appearing in a stage of creation needs for every person producing a creative work in one sense. In other words inspiration is a natural form of human behavior. It is possible to be impressed and to obtain inspiration by everything that exists in nature.

The inspiration action may be described in such a way that it creates a new work by means of benefitting from a work created before also it may be described in such a way that created work is independent from original work (Şengel, 2008). Relation between originality concept and the inspiration phenomenon cannot be ignored. At this point in the design, it is possible to talk about the naturalness of inspiration in art and architecture. Taking inspiration from nature leads the architecture for many centuries. Original designs are produced by means of applying the inspiration in the architecture as a method in order to provide an a sustainable environment development today.

According to Güzer (2007), the architecture is always considered as an event closely associated

with art and creativity. When design product is discussed, becoming original, new, authentic, pioneer and distinctness is seen as a prerequisite for the positivity and also is seen as an "an indispensable expectation". When looked from a reverse viewpoint, becoming ordinary or copy, repetition, imitation is attitudes containing negative connotations.

Similarly, we cannot mention from the unlimited freedom or lack of originality completely in the field of architecture. That an architect is also influenced by the work of another architect does not mean that there cannot be originality in designed product. However, the "levels" of originality state can be discussed. Since every architectural work appears in a social structure and in a certain period of time and also since social and historical phenomenon becomes sole, unique and complete in its own right, it can be expected each architectural to have a specific originality and distinctness in relation to this situation. Therefore it is not always so easy to express that there is no the absolute originality in an architectural work. The important thing here is that: what is the level of originality in architecture work.

However Şenyapılı (1999) says, "the content and technique may not be new/specific/different in many buildings. A known content may be accomplished using known techniques but its formation should not be known. An architectural structure that imitates the other buildings is not "original". When formation approach of another architect is applied, the emergence of buildings which are lack of originality is inevitable". However, Vanlı (2006) alternatively emphasis that the comprehension the existent thing and benefitting from the existent thing is the most effective method to find non-existent and also he expresses that he believes that objectivity proving that has permanent values by passing of filter of time hides the cues of features that will exist in the future.

Goff (1968) is of the opinion that everything in art and architecture cannot be completely original. According to him, many things belonging to the past or today influence the production of an artistic or architectural work, but the originality can be reached upon interpretation of affected things. The original work is obtained with intuition, inspiration and imagination power by making use of other original works, new methods and advances in science (Goff 1968). Abdi Güzer (2006) suggest with similar thoughts that it is not so easy to mention from an original and unique product when architecture is discussed and in fact the issue discussed here is a limit problem. Each design the subject of which is architecture gives reference and contains citations to a certain extent for previous designs. On the other hand, according to him the architecture exists together with a fixed physical context and gains meaning in contradistinction to other products of design. Therefore, the "place" is a determinant input of architecture or forms a basis for the existent (Ozorhon, 2008).

Originality in architecture not only may create original consequences in the form of structure but also differences in the use of material and technology may create original consequences. Evaluation method of the material used in the architecture work, interpretation form and difference of the structure gains the importance at this point. Also differently from other design products, "place" existing with physical context in the architecture is an important design input and context-sensitive design may be original to the extent that it express the meanings suggested by relations established with the environment.

Inspiration is seen in almost every field of design. Regardless of product of design, designers dealing with different fields act with the same sense of inspiration. As understood from speech made by Aydan Balamir at the symposium held under title of "Inspirations in the Architecture", inspiration need appearing in the person who created that work in the designing process is a normal and even necessary process. As mentioned in many sources, inspiration in articles taking place under "Finding good idea" phenomenon is a step leading to the individual to creation. Inspiration defined as an action forcing

the individual to creative, "intuition" and "creative enthusiasm" is always described as being under influence and fascination process, realizing the idea to life, leading to find its body and bringing to life it and is interpreted in that way (Balamir, 2001).

If another work emerges that is fully independent from inspired thing, we can come to the conclusion that inspiration contributes to the creativity and there is a piece of inspiration in every creation. "Because people don't make a new work out of nothing" (Şengel, 2009). The thing that is important is the level of similarity to inspired work of the similarities in this creation. If the proximity to the original work and sameness is a noticeable level, here is created a bad intent perception. In this sense making the stolen idea and plagiarism assessment becomes quite possible.

3. Imitation and Copy

Where is the "I m i t a t i o n" concept in abovementioned originality striving? Design, when it is examined in consideration of word meaning, is emphasizing to mark, leave a trace, stamp, be unique and one, signalize and separate actions. To be unique and one situation here explains originality. Although originality is mentioned under the word meaning of design, in this meaning, it becomes a factor prominent, which completes the design. We can define to imitate that it is produced like a part or whole of a thing or trying to assimilate, as to copy it is defined to try to make identical of a thing, or to make a composing or false of a thing by imitating its identical thing. In fact to imitate an existing structure or net structure obtained as a result of copying action in architectural design is evaluated as a fake architectural product.

Murat Belge (2005) says "When it cannot be created opinion that is original, "creating" is replaced by "borrowing" and saying by anyone is commencing to be repeated by others, thus this "opinion" becomes widespread, according to it is necessary that a thing said a lot becomes true, this fake thing becomes "true" finally".

Nowadays it became easier to access to information and source because internet is used in a widespread manner. Through those sources, this situation reasons that designers directly use designs produced as a solution for other design problems as a copy without making any change. It is necessary to separate this difference and to display an original stand against in revealed designs. Otherwise it is not seen a creative affect in a solution brought by an imitation and as the time passes, sector bound with stereotyped studies has been withheld from development.

Figure 1 Original /imitated designs in different disciplines (URL-2, Sahin, 2010)

Designers should study with opinion methods that ill feed their creative structures, should not confine themselves to others' solution opinion and should try to present one that is different always. Necessity that creativity reflects to designs effectively confronts to us with a motive of being unique and one as a result of study. Motive to catch a different one in a creative individual brings with being original currently. Otherwise, one to be confronted will be analyze to have been produced from one mould, whose similar are a lot and becoming identical that cannot be separated from others.

3. Evaluation of Inspiration over Architectural Aspects and Imitation Concepts in the World and Turkey

When human beings have started to move from one place to another place either with immigration or because of wars with effort in order to find better possibilities, flow of culture and knowledge inter-communal have started with this movement because human being is a social living creature. Consequently, since communities are social entities also, they are in communication with different communities. In this manner perhaps it is began phenomenon of globalism for the first

time. Until today from the early ages, growing industrialism, technology and knowledge flow day by day, especially globalism concept gaining momentum a lot after 1990s, it cannot be thought to be indifferent to architecture. It is possible to obtain knowledge by means of virtual environment rapidly. Within this context, architecture has not become a regional phenomenon; it has become an international phenomenon not having borders any longer and appearing everywhere in the world. Concepts such as identity and belonging that are accepted important paradigms of architecture traditionally have changed, it has been started to interrogate informatics technologies, significances and meanings.

Thanks to opportunities brought by technology, number of designers, inspirations and inspirational sources has increased considerably. When considering architecture of the world and Turkey, it has been specified that there are inspiration in form and at the level of front. But level of this inspiration exceeds limits over some structure and reaches to copy level. The fact that especially identical copy of popular architectural structures covering historical symbol of the country where it is contained is made in another place has broke off "place" phenomenon.

In the tables below, you can find new structures built by the way of inspiration and imitation from some structures in the world and Turkey:

Especially in structure where it was frequently used horizontal and vertical elements in front with the effect of brutalism movement in Boston City Hall building Merih Karaaslan applied the similar application in Izmir Government Office (Table 1).

Name of Building	Architect	Location	Year
Boston City Hall	K. McKinnell	Boston USA	1963

Name of Building	Architect	Location	Year
İzmir Government Office	M. Karaaslan	İzmir	1983

Table 1. Use of horizontal and vertical elements in front (URL. 3-4)

Horizontal prism used in front of Bauhaus building and front form whose one face is deaf is front form used in Turkey. Especially it was started to use a lot of architecture as well as civil architecture after 1950s (Erbay, 2007) (Table 2).

Name of Building	Architect	Location	Year
Bauhaus Building	Walter Gropius	Germany	1926

Name of Building	Architect	Location	Year
Vakıfbank B. Branch	Ç. Bayrak Y. Çoban	Ankara	2001

Table 2. Horizontal Prism whose one of fronts gives deaf monitoring (URL- 5,Erbay, 2007)

The fact that the structure is put in a horizontal rectangle is a form used in modern architecture frequently. It is remarkable the similarity Casa Del Garraf designed by Jose Louis Sert in 1935 and B2 House built by Han Tumertekin in 2001. Although there is a similarity between structures

both of two structure are one of a kind with localness concept because the reason of B2 House being deemed worthy by Agahan Architectural Price is to implement localness phenomenon in 2004 (Table 3)

Name of Building	Architect	Location	Year
Casa Del Garraf	Josep Lluís Sert	Barcelona Spain	1935

Name of Building	Architect	Location	Year
B2 House	H. Tümertekin	Çanakkale	2001

Table 3. Putting the structure in a horizontal rectangle form. (URL. 6-7)

Name of Building	Architect	Location	Year
Weishaupt Forum	Richard Meier	Schwendi Germany	1988

Name of Building	Architect	Location	Year
Social administrative center of GOSB	D.Tekeli S.Sisa	Kocaeli	1999

Table 4. Emphasizing Front with Arcades (URL-8- ,Erbay, 2007

Emphasizing the front with arcades that we encountered samples in the past is continuing to be used in modern architecture today. Front element with arcade whose samples can be found in abroad is used in our country similarly (Table 4).

Because of superior dominance of Wright for geometry, it was designed a front with a sharp and right angle in a church design built in 1947. It was very hard to construct that structure in 1947. But Wright has achieved to sustain the structure with geometry and technique up to now. Front design similar to that structure was designed in Turkey in 2002 (Table 5)

Name of Building	Architect	Location	Year
Unitarian Church	F. Lloyd Wright	Winconsin USA	1947

Name of Building	Architect	Location	Year
M.Karaoğlan House	D.Tevfik Çiper	Ankara	2002

Table 5. Constituting a form in front with sharp and right angles (URL-9 , Sonmez,2006)

It was given place to similar samples that was applied in Turkey by inspiring from different places of the world. But as a result that level of this similarity exceeded limits in some places and imitated and it copy has revealed (Table 6).

Original Structure - Country	Imitated Structure - Country
Burj Al Arab Hotel -Dubai	India
Notre Dame-du-Haut Church – France	Restaurant- China
Aziz Vasili Cathedral –Russia	Hotel-Turkey
Austrian Town- Austria	China

4. CONCLUSION

Thanks to localness, identity and belonging human being feels that he belongs to a culture and geography. In fact, national identity concept not only in Turkiye but also in the world became a real trouble in parallel with fast developed technology and information age. Especially, architecture cannot be contradicted in reflecting one of kind images of the countries because Sidney Opera Building it a structure to represent Austria or Guggenheim Museum is a structure to represent Bilbao. Perhaps in those buildings there is not localness the main

important point separating it from others and accepted was to try to build previously, and was not imitation.

When we examine samples expressed in the study successful architectural structures have been commented again as similar structures and one of a kind manner in oncoming periods. The difference between imitating and following is very big to discuss. While it can be defined that to follow in other words to take sample is one of the important behavior necessary to take into consideration in order to become successful, but to imitate is to steal others' efforts. In any architectural structure, it cannot be said that individuals constitutes a new product by aiding something from them is not much wrongful behavior. Anyway, to observe another architectural behavior in order to inspire is a situation necessary to become. But is should not be confused between taking samples and copying. Especially, localness and location concepts should be used in architectural designs deliberatively.

As a conclusion, to inspire is a method used in every field of design since the early ages. Widespread information access provides observation easiness. But the fact that designers use design produced as a solution for other design problems directly and without making any changes is evaluated as imitation though this information. For that reason, designer should study that will feed their creative opinions, should not confine themselves to other's solution opinion confine and should constitute original designs. In addition, motive of designers' commenting an existing design again brings to become original together currently.

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PSYCHOLOGICAL EFFECTS OF COLOR AND LIGHT CONCEPTION AT EDUCATION BUILDINGS ON HUMAN BEINGS

Müge Göker Paktaş

Abstract

Although color is obtained with light, we should perceive both physiological and psychological needs at space illumination; at what kind of lighting system we have used included intensity, color, luminosity, proportions of direction and shading. One of responsibility of designer is, creating space to be perfect functions on physiological and psychological needs. Human beings could be satisfied as emotional at spaces under the conditions of suitable analysis on emotional needs and necessities. Using the light as determining factor at designing creative spaces, we should know light's psychological properties furthermore physiological properties. While designing with light we have to deal it by shadow. Light and shadow are important components of design on creating character on spaces. They are important areas, in which human beings spent most of their lives, have to give mostly serenity. We have to design spaces both have necessary psychological needs; also have to active our senses of sight and hearing. Color which we perceive with light and its properties especially psychological effects should be well known perfectly by designers.

On proceeding, the conception of color is formed a relationship with light, under the examples of education buildings and interiors and the results of psychological effects on human beings. The subject will be handled by visual examples.

Keywords: Color, Light, Color on Interior Spaces, Psychological Effects of Color.

Özet

Renk ancak ışıkla var olduğundan; bir mekanı aydınlatırken, kullanılan aydınlatma türü ne olursa olsun, ışığın şiddeti, parlaklığı, rengi, yönü ve gölge oranlarının insanın fizyolojik, psikolojik gereksinimlerini dikkate alarak değerlendirmek gerekir. Tasarımcının görevi, koşullara göre fiziksel ve duygusal kullanım ve beğeni sağlayacak bir mekan yaratmaktır. Duygusal isteklerin ve ihtiyaçların uygun çözümleriyle mekanlardaki insanlar duygusal açıdan tatmin edilebilmelidir. Tasarımcının yaratacağı çevrenin algılanmasında birinci etken olan ışık öğesini bilinçli olarak kullanabilmesi için ışığın fiziksel özelliklerinin yanı sıra psikolojik etkilerinin de iyi bilinmesi gereklidir. Işığın psikolojik etkisi söz konusu olduğunda ışığı gölge ile birlikte ele almak gerekir. Işık-gölge mekanın yaratılmasında, mekana karakter kazandırmada ve anlam yüklemede büyük rol oynayan önemli bir tasarım öğesidir. İnsanların yaşamlarının büyük kısmını geçirdiği mekanlar, içinde yaşayan kişilere ilk önce huzur vermelidir. İnsanın fiziksel gereksinimleri dikkate alınarak, uygun görme, işitme, vb. duyularını harekete geçirecek, alışkanlıklarına uyum sağlayacak mekanlar tasarlanmalıdır. Bir mekan tasarımında, hacmin algılanmasını sağlayan ışığın mekana katkısı, fizyolojik ve psikolojik etkileri iyi bilinmelidir. Işıkla birlikte algılamaya başladığımız rengin, insanda yaratacak psikolojik etkilerinin bir tasarımcı tarafından bilinmesi gerekir.

Bildiride; renk kavramının ışık ile ilişkisi kurularak, eğitim yapıları, içmekan uygulamalarında elde edilen sonuçların birey üzerinde oluşturduğu psikolojik etkileri ele alınacak, konu görsel örneklerle desteklenerek sunulacaktır.

Anahtar sözcükler: Renk, Işık, İç Hacimlerde Renk, Rengin Psikolojik Etkileri.

Introduction

Education buildings are the places where individuals have been a part of social space after leaving from their home. They have been educating by their parents until three years old. After that age they become to join to populous-social spaces. Education buildings are one of those buildings, in which individuals have been educated in different

levels at every age until they become adults. Thus that kind of buildings keeps on their meanings above our lives as a psychological effect.

It is an undeniable fact that color affects our body physiologically and psychologically. The most important factor that causes the perception of color is light stimulus. It is impossible to see colors without light, because a person can only perceive the object in his/her environment with light and also colors can be perceived only under light. Illumination has to be handled also at education buildings, and designers play an important role on individuals while they have been educated by teachers.

1.The Concepts of Light and Color

1.1.Light

We could firstly see the attractive side of illumination by commenting the natural light at architecture in our lives. Natural light had been used as one of indispensable part of architecture for many centuries. Human beings first discover light by its light rays of fire. After the development of electrical systems it had become one of the most important part of our lives, thus electrical systems get more and more modified at the modern life process. Different kinds of lighting elements designs have been becoming commonplace at both architecture and our lives. Because of continuing life at nights, it become a necessary event to perceive obscurity. The firstly we form relationship with light has been covered at indoors and outdoors with artificial illumination (Halıcıoğlu, F. H., 2001, s. 29-33, 28-30).

Light which makes objects seen and noticed, is a huge ability at architecture, so that it is a quality of space at buildings (Dalkılıç, N.-Halifeoğlu, F.M., 2003). It has also an important role on getting dramatic effects on the unity of aesthetic. With the effect above the city atmosphere and architecture, the importance of lighting can be seen at the different perception of night images at human-beings. The contrasts, materials, colors, spacesand

and aesthetic values are all richness of buildings' identity at night (Halıcıoğlu, F. H., 2001, s. 29-33,28-30).

1.2. Color

Color is a physical and psychological event created by the light. The effect of color depends on spectral structure of falling light, opaque or nonopaque and reflecting structure of materials and eyes and brain which can be found in every human being and accepted as color receptors. Correct color formation can only be provided by the regular operation of this system.

Eye cannot see an object as a whole. It feels like there is integrity because of the shape formed by the parts side by side. Visual angle of eye varies from person to person. The appearance of an object depends on some facts such as being the light source itself or this object shall be illuminated by another light source and reflects this light. Light that falls on an object absorbs a portion of rays and reflects the rest. If object does not reflect any light, it appears black and if it reflects all, it appears white. In fact, there are no black and white colors. Because reflection is always continuing in every environment that the color white is affected from these reflections and changes. Objects absorb a portion of rays and reflect the rest. White objects are the most reflecting and black objects are the most absorbing ones.

It is possible to create the affect of a colorful light by mixing two different colors, too. There is a difference in terms of physics but the situation does not change psychologically. Events such as the mixture of colors, competence of colors, transparent and opaque colors and relationship between colorful surface and its environment do not show a physical property but have certain basics in terms of psychological aspects (Işıngör, M.-Eti E.-Aslıer M., 1986). Colors are formed of combination of white light, red, orange, yellow, green, blue, indigo and purple when ranked from the largest wavelength to the smallest. The ranking in the direction starts from the largest wavelength to

the smallest. The radiation which has the smallest wavelength in the composition of daylight is the color purple.

Light rays falling on objects reveals different views according to the behaviors and color characteristics of these objects against light. American Optical Society (OSA) determined three distinct features to define a color: Color type, color saturation and color brightness.

a. Color type is the scientific equivalent of the word 'color'. Red, yellow, green and blue are the primary types. Orange, blue-green and purple colors are secondary colors. Type is the most remarkable value quality of a color. This makes it possible to identify a color in terms of wavelength. (I.C.I.) system is based on this principle. Human eye can distinguish 200 types of colors in the most suitable conditions.

b. Saturation is the measure of purity of color. It refers to the amount of types contained in a color. Highly saturated colors are visualized as the strongest, brightest and vivid. On the contrary, least state of saturation is the state of a color which approximates to neutral grey.

c. Brightness is the measurement of lightness and darkness of colors. The brightness of light colors is accepted to be high and of dark colors to be low in grey scale containing black and white. However, brightness varies according to color terminology in colloquial speech. (For example, the color red of a fire truck is accepted as bright but its evaluation in the terminology is not bright but saturated.)

1.2.1. Color Perception According to Psychological Aspects

Color affects our biology and psychology. There is an important relationship between color and human psychology. This relationship is determined according to cultural level, socio-economic status, health condition, history, current psychological status, age, geographical location and the residential place of the individual.

Warm colors raises the blood pressure and cool colors reduce it according to Arnheim. Kandinsky said the following about this issue: Color evokes a psychic vibration. Physical sight immediately evokes psychological reaction as a second event. Hot red has a stimulating effect. Because it is similar to the blood and its impression may be painful and bitter. Color revives another physical event which has a bitter effect. Light yellow gives us a sour and acidic impression according to Kandinsky. Because it makes us think about lemon. [4].

Color is also an alternative medicine tool which has physiological effects. When it is looked at the relation of colors with the history of medicine, it can be seen that physicians used purple and its light tints for the purpose of soothing, green which is the color of nature to pep up, tones of yellow and orange against blood and internal diseases and red against chilling and heat loss prevention as a medicine during their treatments in the Middle Ages. Today, medicine denies the direct impact of colors on diseases but has accepted their impacts on psychology undisputedly. It is known that mental health and physical health are in a very close relationship that relationship between light and color is unignorible in terms of body health. Senses such as "excitement, depression, nervous reflexes" stimulating the whole body are created when light contacts with the eye.

Individuals with proper mental health feel intimate with especially warm colors but individuals who have problems with their mental health prefer cool colors and usually react negatively against all colors no matter which color is. Individuals with proper mental health are "open to external factors and have strong social relationships", "have warm, strong and easy-affected emotions" and their mental functions are fast and they are compatible people with the others but the others are individuals in a vacuum who have problems in adapting to innovations, cannot express themselves freely, cold people in their emotional lives and have controlled movements in any circumstances". As a result of

various studies, even people have more visual impairments because of their ages, it is indicated that they can distinguish the differences between colors and tints.

2. Space

Sub-stages that create the artificial environment are spaces. Space is a solid body that comes up by the covering of a space or spaces systems (Silverstein, 1993). It is also pure gaps created with life experiences of a human being and perceived and defined by three-dimensional boundary elements. It is impossible to think space without human beings and human being without space. Individuals define a boundary limit every time by making an individually defined spatial structure whether it is moving in space or standing. There are many definitions of space. Human beings makes the gap where he lives identifiable, thus space is the vital space environment where human beings live.

It should not be forgotten that spaces have to be in a form to respond habits, reactions and instincts of users and design elements as measure forms, color, and texture to be emphasized for to attain spaces in successful forms. Space must have the capability of creating a safe environment for the individual by protecting him from social and psychological factors such as cold, sun, dark etc. which are not desired by the individual. Physical qualities of space and qualities of elements forming it should provide an efficient character in the environment. Thus, space will have features of liveability and life quality sustainability.

2.1.1. Environmental Factors in Space Perception

Variety of data accumulated in mind by an individual since childhood, education in the family, knowledge that he has got during his school years and experiences gained during the rest of his life combines and forms the environmental factors. Spaces, in which we live, are the selected areas by the individuals according to their preferences as

a result of our cultural accumulations. Spaces are pegged as a living space, people and events during the first years of the individual's life as a result of traditional life style; provide the formation of basic knowledge needed to maintain his further life. Life habits directly affect the preferences of individual on the issue of design as a result of cultural background. Design process should be initiated by taking factors such as geographical location, climate, culture etc. into account in creation of use areas after determination of volume and functions and determination of general requirements because we spend the majority of our lives in these interiors.

3. Space Organization at Education Buildings

In modern life, schools have been identified as a place in which individuals been educated and also they have been expected as places full of facilities of effective learning systems. All schools can be secure neccessary instruction and education services under the supplied needed environment and conditions.

Schools makes young people to become well-developed by watching through the very latest improvements on social, culturel, technological and economical levels at both our contry and earth. It has been expecting from schools that they have to protect and live the current culture and also developing and modernizing the society. Thus, they must be in active and dinamic origin. This construction can be true only under designing neccessary physical spaces (Atabay).

New approches at education buildings shows that designs of schools make students more successful, and also makes them to be in more ingenious above their instruction and education process. In one of study at England, motivation and efficiently education can be well formed and direct proportioned with right in payment. Student performance, success, behavior have been searched, and as a result the success is seen increased 11% at well-designed buildings.

Well programmed design process, makes utilities can be communicate easily and this makes productivity to be also increased. Re-design the places as school gardens and etrance halls makes teachers can watch students easily at common areas. This situation also decreases the assistant number to five from eight during lunch time. Thus, the money it had been taken seizin could be added to instruction expenses.

Although well-designed schools increases success ratios, it has not been guaranty of good education. However, worse-designed education building, can be obstruction by only itself in front of the increased education standards (Tuncer, 2009).

3.1. Usage of Color at Educating Buildings

It can be easily seen that there are relationships between used colors and color choices at schools. User identified as student prefer dark and violent colors. While growing up, their color discrimination become more various. Henrich Frieling, who study with 10000 students between the ages 5-19, from Color Institude come to a conclusion: They prefer colors red, yellow, orange, purple instead of colors black, grey and brown which have been ignored by children between the ages 5-8.

However, childeren aged 9-10 had ignored grey, darkbrown, black, soft green and blue, they prefered red-orange and blue-green (Figure 1). Furthermore, 11-14 aged children's choices have been blue and orange. At the present day, generally it has been used luminous and light colors to feel more relaxed emotions at schools (Figure 2). Usually at coridors yellow and its light shedes of it have painted, and dooors colored withmix colores to make space more dramatic (Figure 3). If classrooms have been designed towards to north direction and open to cool light, warm shades would be used. If they have turned to south direction, cooler shades would be used. Also we could not make any generallazation on used colors at schools, we could easliy seen the above color usages at spaces considering the influences at students (Ankara, 2011, p. 10-12).

Figure 1-Figure 2- Usage of colors at indoors in educational institutions (Paktaş, 2014).

There could be changes at lighting values because of the different sky movements at geographical location we have been living on. Thus, the color experiences at northern hemisphere and counties near its environment could be different from the countries located at southern hemisphere. Also this subject is so important that it must not be omitted during designing architectural concept.

Figure 3- Usage of colors at indoors in educational institutions (Paktaş, 2014)

Figure 4- Usage of colors at indoors in educational institutions (Paktaş, 2014)

Similar effects are also seen in indoors and color applications of the two societies. It's seen while brighter colors are preferred in Eastern culture; less bright colors are preferred in the countries included in Western culture although various colors are used together. Human psychology that differs depending on the geographical location where an individual live in can cause behavioral differences when color preferences in indoors are gathered together (Figure 4). Eastern countries' hot climate and accordingly colorfulness dominated by warm colors on the outdoor spaces cause warm bloodiness, excitement, quick responding and sudden rising and falling emotional changes in people by the force of geographical location of these countries and Western countries' cold climate and accordingly colorfulness dominated by cool colors on the outdoor spaces cause self-possession, calmness, slow and late responding in people by the force of geographical location of these countries. The requirement of preferring proper colors in internal volumes individuals live in occurs to balance the defined behaviors. Thus, while less saturated colors are preferred for providing the balance in internal volumes especially in summer months in Eastern countries where environmental and cultural diversity is high; saturated colors are preferred in winter months in Western countries.

3.1.1. Color Usage at Classrooms

Classroom shall be designed with colors which will not detract attention (Figure 5). More lightened and dynamic colors can be used while spaces are colored. Also we have to pay more attention not to make eyes get so tired by using the colors as pure white, luminous and light shades of it.

Figure 5- Color usages at studio flats/classrooms (Paktaş, 2014)

3.1.2. Color Usages at Multi-Purpose Spaces

Multi-purpose spaces are areas where different kind of activities such as sporting, gymnastics and culturel events (Figure 6). Dyramatic effected color can be used at those spaces according to their intended use. Furthermore, we have to consider that those spaces can be open to different weather conditions. Thus colors have to be seleceted to their environmental conditons (Ankara, 2011, s. 10-12).

1.1.1. Color Usages at Teacher Rooms

Teacher rooms have different kinds of activities in it such as sitting out of classrooms, studying, discussing students' education levels with their colleagues, meeting with parents, storaging their own materials. It is located at the organization very near to director's room and classrooms. Dimentions of it can be change to the number of teachers. Also it is important to pay attention to take the natural light as soon as possible and at coloring that spaces. The colors shall contain relaxing and refreshing effects at spaces.

Figure 6- Usage of colors at indoors in educational institutions (Paktaş, 2014)

Conclusion

As we can recognize the colors only when there's light, even the most colored objects are seen as "black" by losing their colors if there's no light. Making color control carefully plays an important role in creating the proper brightness controls when designing perceptible and comprehensible volumes. The color selected by defining environmental factors depending on the existent light also would bring a character to the space and assign a different meaning.

One should apprehend the physiological effects of each color on our body to know the features of main colors in the color circle. The color red known as an exciting color is the most dominant color among others. While bright orange arouse the feeling of "excitement" and light orange arouse the feeling of "exclaiming;" they contain the expressions such as "lively, energetic, and social." Yellow is the most "cheerful" color among others due to its pure tone. It gives the feeling of "inspiring warmth and joy." Green symbolizes the natural aspect of life by making us perceive the feelings of "restfulness and tranquility." Blue having a relaxing effect appears as the opposite of warmth and excitement effects of the color red. Purple as a calm color reminds us "nobility, dignity and excellence" as well as can remind "kindness" in some shades.

Although we know all this information, meanings of colors can be varying in different traditions and cultures depending on the position of individuals. It's been seen the importance of subject if we handled it at education buildings. Educated people in different aged gaps, also have various physiological and psychological needs. These differences make education activity more successful or unsuccessful. So the organization has to be designed and colored in positive side. When we enter into a space, we can get clear information about the biological and cultural features of the individual who live in this space. Even if individuals have to live away from their societies with which they have cultural ties for life, they bring along their traditional habits in their cultures to the new place they settled for not to lose their identities. Color preferences in internal spaces especially at indoors of education buildings give information about our cultural structure and emotional inner world.

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Improvement of Interior Design Education Programs in Turkey

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B. Burak Kaptan

Abstract

Education includes planned activities organized for improvement in line with the specified purposes. Occupational education is performed to make a planned transfer in selected areas about professional knowledge, development and practice. In Turkey, education is conducted within the frame of determined programs by Council of Higher Education and universities. Until recently, education did not have a standard structure. However the higher education is restructured and education programs are being organized with the Bologna Process. It is seen that there are some deficiencies in regulations of Interior Design area, in terms of content and topics required by the profession in Turkey. These deficiencies lead to knowledge and proficiency differences among graduated interior designers.

This study examines interior design education process and development of it. The Council for Interior Design Accreditation (CIDA) criteria provide comprehensive assessment in this area. As a methodology, in Turkey, Interior Design, Interior Architecture and Environmental Design education programs are analyzed and deficiencies are determined according to the criteria of CIDA. Based on these criteria; human-centered design, global perspective, regulations, color and collaboration issues are not seen in many programs as a must course. Overcoming these deficiencies is important for interior design education and professional development.

Keywords: Interior Design, Education, Accreditation, Education Programs, CIDA.

1. Introduction

Educational process is being prepared by giving a particular importance to improvement and culture of occupation rather than self-improvement in occupational education. Therefore educational institutions are expected to possess certain qualifications for educating professionalist who has occupational competency. Proper occupational education is done by ensuring adequate conditions, having well equipped lecturers and organizing the programs for providing transfer of professional knowledge. An Interior Designer designs the spaces according to the user's physical and psychological requirements furthermore it evaluates the space in terms of aesthetic and function.

According to the definition of International Federation of Interior Architects/Designers (IFI) in 1983 that admitted by all organizations which bound the federation, an Interior Architects/ Designers;

• Identify, research and creatively solve problems pertaining to the function and quality of the interior environment,

• Perform services relating to interior spaces including programming, design analysis, space planning, aesthetics and inspection of work on site, using specialized,

• knowledge of interior construction, building systems and components, building regulations, equipment, materials and furnishings,

• Prepare schematics, drawings and documents relating to the design of interior space, in order to enhance the quality of life and protect the health, safety, welfare and environment of the public[1].

Nowadays, usage of the interior spaces has more importance than the past. People spends their time in interior spaces in daily life. Therefore the user's requirements, requests and pleasures become significant. Interior design is a profession area that provides human-centered services. It affects not only physical structure of interior spaces but also people psychology. In that case occupational education of designing and regulating the interior spaces must follow the necessities of the time and shows approach to culture of society.

1-IFI, Definition of A Professional Interior Architect/Designer. http://www.ifiworld.org/#Definition_of_an_IA/D (05.08.2015)

2. The History of Interior Design Education

As an occupation first professional practice and first education programs of İnterior Design were started to creating in United States of America in 20th century. Designing interior space reflects two different understanding: Interior Architecture and Interior Design. Tate (1986, p.235) said that, "two approaches are dissociated about concern extent of interest and detail level. One of them interested in its look, the other one had a concern about the function. These are carried until today at the international degree with different education models. Within that period it is stated to constitute that the educational institution reflecting two different understanding, occupational institutions regulating knowledge, rights and limitations and accreditation institutions supervising the quality of education.

When interior space designing was started, it was seen to be a craft in all art and design area. The academy system began by establishing Ecole des Beaux-Arts (School of Fine Arts) at the end of 17th Century. Bauhaus affected both education and practices with institutionalizing interior design at the beginning of 20th Century. The innovation of "Basic Design" course made a major contribution on art and design education. The aim of Bauhaus, is associated art, craft and architecture (Malnar and Vodvarka, 1992, p.173). Design concept which is the innovation of Bauhaus, affects interior design in terms of both occupational structure and education. In early periods this occupation name was interior decoration, afterwards it is named "Interior Design". In 1980s requirements of education were increased by professional practices, foreign and domestic academies were opened.

This period was progressed in a similar way in Turkey. Mimar Sinan Fine Arts University (Sanayi-i Nefise Mektebi) has an education system founded on "Beaux Arts", gives the first formal art education in Turkey (Yücel, 2010, s.22). The other one is Marmara University (Devlet Tatbiki Güzel Sanatlar Okulu) is known with the innovation of

Basic Design course in Turkey, was founded on the principles of "Bauhaus" (Marmara Üniversitesi, 2015). After 1980s there was an increase in interior design programs with Hacettepe University and İ.D. Bilkent University.

But however it is needed an education which fits specified standards of education programs in terms of incorruption of occupational culture and progress. Different education models in interior design which taking part in two different area, is clarified this distinction in reconstituted higher education area with Bologna Process. Interior design education is classified in both field of fine arts and field of architecture and building. In universities which have interior design department, it is named by Interior Design, Interior Architecture and Environmental Design.

European Council of Interior Architects (ECIA) which constitutes common platform in the European Community and The Council for Interior Design Accreditation (CIDA) which specifies criteria of education proficiency in USA become prominent at institutions that doing interior design education studies. CIDA, which has more comprehensive criteria than the other institutions, indicates by allocating classes and concepts need-to-know information load for getting the proficiency in interior design area. According to this classification (Chart 1), the main standards are global perspective, human-centered design, collaboration, history, space and form, color, furniture and equipment, environmental systems, building systems and interior construction.

3. Criteria of CIDA

CIDA, which accredits interior design education programs in USA and Canada, determines the main target by specifying and improving education quality standards for entry-level and professional interior designers and determines prospering interior design profession. Standards, which classify under 16 title, list as follows in line with this target.

Chart 1 Standards of CIDA

CIDA: The Council for Interior Design Accreditation		
Standard 1	Mission, Goals, and Curriculum	The interior design program has a mission statement that describes the scope and purpose of the program. Program goals are derived from the mission statement and the curriculum is structured to achieve these goals.
Standard 2	Global Perspective for Design	Entry-level interior designers have a global view and weigh design decisions within the parameters of ecological, socio-economic, and cultural contexts.
Standard 3	Human-centered Design	The work of interior designers is informed by knowledge of human factors and theories of human behavior related to the built environment.
Standard 4	Design Process	Entry-level interior designers need to apply all aspects of the design process to creative problem solving. Design process enables designers to identify and explore complex problems and generate creative solutions that optimize the human experience within the interior environment.
Standard 5	Collaboration	Entry-level interior designers engage in multi-disciplinary collaboration.
Standard 6	Communication	Entry-level interior designers are effective communicators.
Standard 7	Professionalism and Business Practice	Entry-level interior designers use ethical and accepted standards of practice, are committed to professional development and the industry, and understand the value of their contribution to the built environment.
Standard 8	History	Entry-level interior designers apply knowledge of interiors, architecture, decorative arts, and art within a historical and cultural context.
Standard 9	Space and Form	Entry-level interior designers apply elements and principles of two- and three-dimensional design.
Standard 10	Color	Entry-level interior designers apply color principles and theories.
Standard 11	Furniture, Fixtures, Equipment, and Finish Materials	Entry-level interior designers select and specify furniture, fixtures, equipment and finish materials in interior spaces.
Standard 12	Environmental Systems	Entry-level interior designers use the principles of lighting, acoustics, thermal comfort, and indoor air quality to enhance the health, safety, welfare, and performance of building occupants.

Standard 13	Building Systems and Interior Construction	Entry-level interior designers have knowledge of building systems and interior construction.
Standard 14	Regulations and Guidelines	Entry-level interior designers use laws, codes, standards, and guidelines that impact the design of interior spaces.
Standard 15	Assessment and Accountability	The interior design program engages in systematic program assessment contributing to ongoing program improvement. Additionally, the program must provide clear, consistent, and reliable information about its mission and requirements to the public.
Standard 16	Support and Resources	The interior design program must have a sufficient number of qualified faculty members, as well as adequate administrative support and resources, to achieve program goals.

In this standards 1, 15, 16 do not involve assessment of interior design education programs. Other standards include the following courses;

Standard 2; human, environment and space, ecological, socio-economic and culture,

Standard 3; human factor, human science ergonomic and psychology,

Standard 4; project, studio and designing space,

Standard 5; multi-disciplinary collaboration,

Standard 6; communication techniques, technique painting, computer-aided design,

Standard 7; production management, business practice, professional knowledge,

Standard 8; art, design, architecture and interior design history,

Standard 9; basic art/design,

Standard 10; color theory,

Standard 11; furniture, furniture design and material,

Standard 12; HVAC, sanitary system ve Environmental Systems,

Standard 13; building, relief, restoration, interior construction,

Standard 14; design law, and guidelines.

These standards indicate essential professional knowledge for an interior design program proficiency. In other words course and content of an interior design education program must include these standards.

4. An Assessment of Education Programs According To The Standards

In 2015-2016 Education Period there are 62 Interior Design, Interior Architecture and Environmental Design department actively providing education in Turkey (ÖSYM, 2015). However, 10 of these cannot be reached education programs, contents and information package. Education programs of 52 department evaluated by CIDA standards. In this assessment it is asked for CIDA standards equivalents by analyzing course content. Standard 4, 6, 9, 13 mean design process, communication, space and form interior construction and building systems issues situated in all departments. These information are common values for all occupation that use the design as an inventive method. Thereby each education as interior design has the profession course structured content. There are terms that including different facts as space for different profession. For example; in interior design, space means inner spaces bordered six surface but in landscape design these borders mean outside. An assessment of the other standards situated in Chart 2.

Chart 2 Percent of Courses

Standard	Content	% Course
Standard 8	History	96,2
Standard 12	Environmental Systems	90,4
Standard 7	Professionalism and Business Practice	88,5
Standard 11	Furniture, Fixtures, Equipment, and Finish Materials	88,5
Standard 3	Human-centered Design	48,1
Standard 2	Global Perspective for Design	30,8
Standard 14	Regulations and Guidelines	19,2
Standard 10	Color	15,4
Standard 5	Collaboration	0

Standard 8 history, standard 12 environmental systems, standard 7 professionalism and business practice and standard 11 furniture, fixtures, equipment, and finish materials are situated in education programs substantially. These standards occurs to be in need of effectively in sector basis for interior designer profession proficiency. On the other hand, standard 2 global perspective and standard 3 human behavior remain below 50%. This two standards absolute must for interior design. The first one global perspective is necessary for catching the contemporary and having a vision. An interior designer must have occupational knowledge or can access and must have creative identity. The second one is human-centered design, is an important factor that separating interior design from the other profession using the design as an inventive method. An interior designer designs the space according to the user's requirements, requests and pleasures with creativity. For this reason interior spaces lives with the user, non-living spaces obliged to be changed or used another purpose. In other words there is not any interior space without user. Deficiency of these two standards cause to keep away from the human and life facts in interior design education.

Standard 10 color and standard 14 regulations and guidelines, that remaining below 20%, display serious result. Color is significant factor that reflecting design approach. This situation leaves aside the education not only user's pleasure but also psychological effects. The other important thing that design becomes unidimensional. Because color is related with texture, this is the basis of material. Therefore material knowledge is deficient in education, too.

Accordingly, light which defining interior space existence, is affected directly. Briefly, color has an integrant content by associating with material to the texture and associating with illumination knowledge to the light. 15.4% rate of interior designer situates in sector and gives service with this knowledge. As for Regulations and guidelines determines the legal framework for practicing this profession. UCTEA (TMMOB) Chamber of Interior Architects of Turkey determined by promulgating the guidelines that interior designer's legal practice area and how gives service in this areas. Apart from that, an interior designer must observe the regulations and guidelines in various area. Some of these are as follows.

1. UCTEA Chamber of Interior Architects Home Regulations

2. UCTEA Chamber of Interior Architects Free Interior Architecture Practice, Registration and Professional Audit Regulations.

3. UCTEA Chamber of Interior Architects Interior Architectural Drawing and Presentation Standards Specification

4. Regulations of Buildings Fire Protection

5. Regulations of Constructed Buildings in Seismic Zone

6. Occupational Health and Safety

According to CIDA standards, the assessment result of Interior Design, Interior Architecture and Environmental Design education programs in Turkey, occurs the chart below (Chart 3). In this chart it is stated that the universities having courses in education programs. Chart 3 The Assessment Results of CIDA Standards

NO	UNIVERSITY	STANDARD 2	STANDARD 3	STANDARD 4	STANDARD 5	STANDARD 6	STANDARD 7	STANDARD 8	STANDARD 9	STANDARD 10	STANDARD 11	STANDARD 12	STANDARD 13	STANDARD 14
1	Afyon Kocatepe University		✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	
2	Akdeniz University		✓	✓		✓	✓	✓	✓		✓	✓	✓	
3	Anadolu University		✓	✓		✓	✓	✓	✓		✓	✓	✓	✓
4	Atılım University		✓	✓		✓	✓	✓	✓		✓	✓	✓	
5	Avrasya University			✓		✓	✓	✓	✓		✓	✓	✓	
6	Bahçeşehir University			✓		✓	✓	✓	✓		✓	✓	✓	
7	Başkent University	✓		✓		✓			✓		✓	✓	✓	
8	Beykent University			✓		✓	✓	✓	✓		✓	✓	✓	
9	Bursa Orhangazi University		✓	✓		✓	✓	✓	✓		✓	✓	✓	
10	Canik Başarı University			✓		✓	✓	✓	✓	✓	✓	✓	✓	✓
11	Çankaya University	✓	✓	✓		✓	✓	✓	✓		✓	✓	✓	
12	Çukurova University		✓	✓		✓	✓	✓	✓		✓	✓	✓	
13	Doğuş University	✓	✓	✓		✓	✓	✓	✓		✓	✓	✓	
14	Fatih Sultan Mehmet Vakıf University			✓		✓	✓	✓	✓		✓	✓	✓	
15	Gediz University	✓	✓			✓	✓	✓	✓		✓	✓	✓	
16	Hacettepe University		✓	✓		✓	✓	✓	✓		✓	✓	✓	
17	Haliç University			✓		✓	✓	✓	✓		✓	✓	✓	
18	Işık University (GSF)		✓	✓		✓	✓	✓	✓		✓	✓	✓	✓
19	Işık University (MTF)			✓		✓	✓	✓	✓		✓	✓	✓	
20	İhsan Doğramacı Bilkent University	✓	✓	✓		✓	✓	✓	✓		✓	✓	✓	
21	İstanbul Arel University	✓	✓	✓		✓	✓	✓	✓		✓	✓	✓	✓
22	İstanbul Aydın University		✓	✓		✓	✓	✓	✓		✓	✓	✓	
23	İstanbul Bilgi University	✓		✓		✓	✓	✓	✓		✓	✓	✓	
24	İstanbul Esenyurt University		✓	✓		✓	✓	✓	✓		✓	✓	✓	
25	İstanbul Gelişim University			✓		✓		✓	✓		✓	✓	✓	
26	İstanbul Kemerburgaz University		✓	✓		✓		✓	✓		✓	✓	✓	
27	İstanbul Kültür University			✓		✓	✓	✓	✓		✓	✓	✓	
28	İstanbul Sabahattin Zaim University			✓		✓	✓	✓	✓		✓	✓	✓	
29	İstanbul Teknik University			✓		✓	✓	✓	✓		✓	✓	✓	
30	İstanbul Ticaret University			✓		✓	✓	✓	✓		✓	✓	✓	
31	İzmir Ekonomi University	✓		✓		✓	✓	✓	✓		✓	✓	✓	

No	University
32	İzmir University
33	Kadir Has University
34	Karadeniz Teknik University
35	Kocaeli University
36	Maltepe University
37	Mimar Sinan Güzel Sanatlar University
38	Nişantaşı University
39	Nuh Naci Yazgan University
40	Okan University
41	Özyeğin University
42	Selçuk University
43	TOBB Ekonomi ve Teknoloji University
44	Toros University
45	Yaşar University
46	Yeditepe University
47	Yeni Yüzyıl University
48	Zirve University
49	Doğu Akdeniz University
50	Girne Amerikan University
51	Uluslararası Kıbrıs University
52	Yakın Doğu University

Chart 3 The Assessment Results of CIDA Standards

5. Conclusion

As a result of the analysis some occupational deficiencies are determined in İnterior design education programs in Turkey. According to the assessment results of CIDA, only 4 standard are situated completely in education programs. These deficiencies are about over 90% history and environmental systems, over 85% professional practice and furniture. It is seen that courses are about only 48.1% human-centered design, 30.8% global perspective, 19.2% regulations and 15.4% color. There is not any course about collaboration in any department. It shows that some basic occupational knowledge, is not included satisfyingly.

Considering these deficiencies;

• Graduated without sufficient occupational knowledge,

• without following the improvements,

• without having professional practice knowledge,

•without having occupational legal regulation knowledge,

• without evaluating human factor in design in terms of sociological and psychological,

• without having essential knowledge and experience about color,

• without having associated with color to the texture, material and lighting knowledge

• without according multi-disciplinary collaboration, an interior designer could not create qualified spaces.

Based on obtained data, the deficiencies of education system in Turkey, are determined as subject and content. It shows up provision of minimum proficiency for interior design education and constitutes an education model. Resolving the educational deficiencies is important for improving education programs. Applying the generated education system provides to preserve occupational culture and improvement.

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INVESTIGATION OF SUSTAINABILITY IN THE IKEA DESIGN

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Abstract

In this study, the modularity of the range of differences in marketing strategies and product range of the product phlosophy and history examined the world managed to become giant IKEA, furniture differences in understanding, how sales and marketing policies were examined. Furniture and interior design with minimal human life, how does the formation of how the balance between globalization and to facilitate the effective marketing strategies that has been investigated.

Key Worlds: IKEA, Design, Maintainability, Marketing

1.GİRİŞ

IKEA was founded by Ingvar Kamprad. The founder of IKEA when he was five years old he was started match boxes selling their closest neighbors. IKEA was evolved over time and is the only company that managed the worldwide sales of quality furniture. Making successful strides in recent years in the world in 2005, the 213 store was first opened in Turkey in Istanbul/ Ümraniye.

IKEA sales and design spirit, well designed with a large spectrum of products is formed by combining the functionality and aesthetic appeal to the masses. (Mather, 1992). IKEA models are usually designed in cooperation with customer representatives, in this case the product installation, leaving customers horizontal and vertical transport processes. Biggest success depends on the combination of products in IKEA's worldwide manufacturing subcontractor (Barthelemy , 2006).

IKEA ideology of recent model has become popular form defending prevalence based on culture.

Usually cheap and fast logic based on the policy covered. DIY (Do it yourself) model summarizes the situation (Wall 1999: 159-162) , for example , in this case , change yourself with the area you want to explained change as you wish.. a direct result of this policy is described as unable as they want the desired effect citizens (Vinthag 2006).

Mass production companies in the last hundred years has enabled its development and production and outstanding efficiency. Unfortunately, these studies are fully reflected in the construction and furniture industries. There are many reasons , to work overtime , unhealthy environments , described as low-quality workmanship and manufacturing (Xue et al 2007; Love et al 2004; Tserng et al , 2006). Furniture scientists engaged in research in furniture industry usually aimed at developing applications in production technology (Bresnan and Marshall, 2001) and are planning new production models. For example, total quality management (TQM), supply chain management (SCM) and outsourced production management (Fung Wong, 1999; Green 1998; Lapinski et al., 2007) are the main workspace in furniture production. This method of operation was the best way IKEA and the model has been successful.

New designs are made to resolve particularly the traditional time-cost-quality paradigm (Koskela 1992) Ballard and developed this model by Howell (1994a, 1994b), a new path has been designed to create production systems to these new models The aim of the materials, time wastage and minimize the It is planning to do (Koskela and Howell, 2002). IKEA Group's engineers have brought new ideas to traditional production model. Developed can approach the target in question is a visual prototype technology. The largest in the world (and arguably the most successful) furniture retail company, IKEA working methods, many scientists have been examined by the human (KLEVAS 2005), a revolutionary strategy (Barthelemy 2006) and the management system (Weisbord and Jandoff 2005) inspire in companies operating other sectors It has been the source. Basis for furniture production

industry lean on, visual prototype technology (Slaughter and Eraso 1997), production line planning (Tawfik and Fernando, 2001), the project management system (Sarsh et al., 2004; Hobbs and Dawood 1999; Riese 2006).

According to the (2008) IKEA's modern Scandinavian style, sense of design has an important place in the world. So much so that some of them, "is not the trends are not Ikea" it is moving situation so far as to say. There is a team of international designers such places himself behind the acquirer Ikea furniture in the World. 12 full time, 80 part-time designer for IKEA works, the photographs of the designer, the IKEA store, to smile at customers as well as their design so IKEA is establishing an emotional connection between designer and customer.

According to Satır (2008) IKEA's very original, there are unusual designs, for example; we know the standard, rectangular prism can pop into a structure the shape of a depression in the middle of the opening, thus creating differences. The upper part of the large, you can place a mirror in the middle, leaving the bottom of the narrow, you can mount it on the sink. Using L-shaped, the place where you can make a cloakroom lockers. Put back the secrets to insert two or face symmetry, you can scan your hair together by placing a small mirror. Put in succession, if you can use as a shoe cabinet depth.

According to Aydin (2012) , in the framework of an international structure to ethical principles, on the basis of strong corporate culture, proper public relations techniques to implement and draw a positive corporate image to the masses IKEA, also proves itself in Turkey as well as all over the world in organizational success. All in IKEA investigation showed that the different frame design - marketing and sales.

2. EVOLUTION OF IKEA HISTORY

IKEA following history shows how , derived from forests in southern Sweden for more than sixty years of doing business in 40 countries is the world's leading retail store. The story of IKEA founder Ingvar Kamprad began in his native Smaland in southern Sweden in 1926. Ingvar , Agunnaryd in a farm near a small village grew Elmtaryd't . Even as a young boy Ingvar knew that I wanted to start a business .

During 1930s Ingvar Kamprad had started selling matches to neighbors close to five, using a bicycle when he reaches farther seven farms. Stockholm collectively and the matches can take cheaply can sell them one understands a very low price but still would make a good profit. Sales of matches starting from flower seeds, greeting cards, Christmas tree decorations, and later lead up to the diversification and pens.

In 1943 IKEA is founded by Ingvar Kamprad when he was 17 when his father gave him money as a reward for their work is successful. Ingvar also uses it to establish his own business. IKEA abbreviation of the name and initials of the name (IK), village he grew up with and is formed from the initials of the farm name (Elmtaryd) (E) and (Agunnaryd) (A). IKEA low-cost lead pens, wallets, picture frames, table service, blankets, watches, jewelry and nylon It sells socks.

In 1945 Ingvar Kamprad consider making direct sales to individuals and thus those who begin sending goods by mail order ads in local newspapers. Domestic production goes to the train station to deliver products with a milk truck. 1948 Presentation of goods between IKEA furniture in woods near the home of Kamprad started the production of furniture by local cabinetmakers. The result is positive and the product range is expanding.

In 1951 the first IKEA catalog is published. IKEA founder, thinks making a catalog to sell more furniture. After all IKEA catalog that we know was born. 1953 The first furniture gallery opens in Sweden Älmhult opening of this gallery, it is important for the development of the IKEA concept will see here the first time because of the IKEA home furnishings before buying customers.

The idea arises from a price war between the open galleries with IKEA's main competitor. The two companies prices lowered quality of protection is difficult but this gallery IKEA ring opening of the low-priced product function and quality finds the chance to show clearly. This innovation has been a success. People will start to choose the best product.

During 1956 "slab" of disassembled furniture design IKEA knockdown design idea, which they do with the cost pressures to boycott the IKEA was born as a result of its competitors. The flat box with the dismantling of the first one of the meet began running a lovet table legs IKEA. Thus, the table will fit easily into the vehicle and would not be damaged during transport. After this discovery flat box and disassembly ideas, it becomes part of the concept. 1958 The first IKEA store opens in Sweden the first IKEA store in Älmhult including 6,700 square meters of home furnishings opens somewhere. At the time, it is Scandinavia's largest furniture store. Gillis Lundg that, TORE drawer design cupboard. Oldest Gillis Lundgren of IKEA employees, used in IKEA's kitchen manufacturers from IKEA during a visit to one of the kitchen simple and realizes practical wardrobe formats, and it inspired by the same idea thinkers application to all home furnishings. Back in Älmhult sit and TORE drawer and cabinet design. 1960 The first IKEA restaurant opens in the IKEA store.

Product tests began in 1961 using Swedish testing standards IKEA begins quality testing its products. LUNCH cafe chair IKEA chairs in the market form, function and market interest rates considering the concept. Today continues the production of composite plastic and less transport costs. Marie Grabinski design MTP 1962 MTP library library becomes a modern classic and year are made to mimic a large number of sizes. The development of these and other wood products, has been the cause of the development of strong relationships between vendors and polish the 1960s IKEA. These relationships continue today and are less purchasing power for most people this is important for IKEA maintaining low price policy. 1963 The first IKEA

IKEA store outside Sweden opens in Oslo, Norway. 1965 Largest IKEA store opens in Stockholm, Sweden IKEA's 31,000-square-meter flagship Kungens Kurva opening thousands of people would queue. The store has a circular design, inspired by New York's Guggenheim Museum. The success of the shop, a "job-own-yourself-on" takes you to the store opening. IKEA is born a new concept. On the other hand opened a store called customers can buy the low-cost high-quality kitchen appliances Accent. 1968 Particleboard, hitting its stamp on this inexpensive, hard-wearing and easy processing of the material was very suitable for IKEA. In 1969, the design architect Åke Fribryt PRIVATE Couch. PRIVATE, white lacquered frame and textile designer Sven Fristedt brown floral cretonne fabric made of chipboard on consisted of a case. This couch, the beauty of the straight line and is a very successful product with incredible low price.

The first IKEA store opens in Copenhagen in 1969. 1973 The first IKEA store outside Scandinavia opens in Zurich in Switzerland IKEA. Jean fabric used in furniture TAJTI is one of many examples showing that produce multifunctional sofa bed IKEA how different things. Using low cost raw material used in another industrial durable and low-priced product is created. This time the hero jeans! 1974 The first IKEA store opens in Munich, Germany. IKEA's success today is the largest market in Switzerland opens the way for the rapid development in Germany. To the amazement of those who had looked SKOPA chair Olle Gjerlöv-Knudsen and Torben Lind to select the manufacturer for the SKOPA chair designed together it was easy. Although some of this choice very surprised. Because this chair, it was decided to basically produced by a manufacturer producing plastic buckets. Such a production is the unusual design of the form and function of allowing endanger provided.

The first IKEA store was opened in Sydney in Australia at 1975. 1976 The first IKEA store IKEA opened in Vancouver in Canada. POEM on the market (known as: POÄNG) POÄNG name of the later evolution passing another IKEA classic,

comfortable armchair POEM made of laminated wood is born. Testament of a Furniture Dealer Ingvar Kamprad of "Testament of a Furniture Dealer" which is written and published in 1976. This book documents the IKEA vision and business idea and has a strong influence on IKEA's development and life. 1977 The first IKEA restaurant the first IKEA restaurant opens in the IKEA store in Älmhult in Sweden. 1978 BILLY bookcase is born. BILLY bookcase participate in the IKEA product range as a classic. 1979 The first IKEA store IKEA opened in Rotterdam in the Netherlands. 1980 KLIPPAN sofa - another IKEA classic The KLIPPAN sofa is both robust enough to withstand both children until they fall asleep during all the long tales of torture soft. The sheath can be removed for machine washing. LACK table arrives low-priced, functional coffee table is made with a technique that is normally used for interior doors are more durable and lighter. "On-frame" sandwich technique called are used in many IKEA products in years.

In 1981 IKEA arrives in France. The first IKEA store opens in Paris. 1982 IKEA Group consists IKEA Group is formed. The owner of the group is located in central Holland Stitching INGKA foundation called Foundation. LACK shelves are designed for expanding LACK series LACK table to complete. 1984 IKEA arrives in Belgium the first IKEA store opens in Brussels. STOCKHOLM range of furnishings appears IKEA designs birch in the market, a series of requisites such as using some well-loved leather and cretonne fabric makes high-quality furniture. This series has everything you would expect of high -quality classics, except the high price tag. STOCKHOLM, Sweden won Superior Design Award.

1985 IKEA arrives in the USA, The first IKEA store opens in Philadelphia. Employees IKEA today has 10,000 employees and 60 stores in the IKEA Group. MOMENT sofa is designed by Niels Gammelgaard IKEA searching for a suitable manufacturer, visited a factory producing for grocery shopping cart. It sees proven durability and balance in the use of the information. IKEA this production, fashionable and modern appearance,

is comfortable and low-cost as a starting point to create a sofa. Couch completed and we are proud of the award, which is a coffee table designed in 1987, Sweden won Superior Design Award. 1986 New president and CEO Ingvar Kamprad, is retired from the parent company, including Group Management consultants INGKA Holding BV. President of the IKEA Group and as Chief Executive Officer Anders Moberg. 1987 IKEA Warrington in the UK The first IKEA store opens in Manchester. 1989 The first IKEA store IKEA opened in Milan in Italy. 1990 The first IKEA store IKEA opened in Budapest in Hungary. IKEA's first environmental policy The IKEA Group develops an environmental policy to enable them to take environmental responsibility for all activities conducted within its business.

The first IKEA store Czech Republic and Prague in former Czechoslovakia opens in Poland at 1991. The first IKEA store in Poland was opened in Poznan. SWEDWOOD , IKEA's industrial group IKEA acquires its own sawmills and production plants and establishes the workshop the industrial group Swedwood to produce wood-based furniture and wooden components. 1993 IKEA and FSC The IKEA Group, the global forest certification organization Forest Stewardship Council (Forest Stewardship Council (FSC)) becomes a member . 1994 MAMMUT courage to be different . Not only to host the children 's wildest dream world , but also the wildest games are also offered strong enough to withstand a series of children's furniture market . All products are made of tough , resilient materials and have rounded corners for safety reasons .

1995, the first IKEA PS collection is launched during the Milan Furniture Fair in the PSA market, POST is scrıptum the latest acronym or are involved in the design of IKEA furniture to another world. IKEA PS collection is one way of sharing the design values IKEA's low price form and function. IKEA, emotional response to the personal tastes of the general appreciation of the righteous, PS series frees designers to create fun products in their new creations.

1996, the first IKEA store opens in Madrid, Spain . Richard Clack is born Richard Clack Dagestan

brand children's high chair , a long and hard look at kids before he designs this chair observation . Children do not have sharp edges , the edges are quite soft , but sometimes a little rough and tumble . Richard chair is designed to meet the needs of such children. But more on that it makes an additional : Dagestan chairs can be nested . So less space and make moving them easier .

1997, IKEA web page on the internet , www.ikea.co opens. "Children's IKEA" in the market , produces furniture for the whole family. But children are the most important in the world, IKEA decides to develop a range specifically for them. The children's coordination skills we work with many experts to develop products suited to develop their social skills and creativity. We bring to the market in 1997 and today continue to sell the products of our most important experts chosen by the children themselves. Even our stores playground, children 's room settings , baby areas and 1998 The first IKEA store IKEA China in the first forestry manager at the IKEA Group IKEA opens in Beijing is appointed, he made his first forestry manager to work fulltime with securing sustainable use of forestry resources. 1999 IKEA Group stores employees and reaches 50,000 employees and 158 stores in 29 countries. Series There is a new way of thinking about kitchens. All kitchen allows you to add on or just simply wants to recreate a part of the unique modular design of the customer. Innovative designs combined with the attractiveness , functionality, ergonomics, ecological compatibility and durability of VÄRDE, Highest Design Quality , issued by North Rhine-Westphalia Design Centre in Germany has won the Red Dot Award .

2005 The first IKEA store IKEA in Turkey Istanbul, opened in Istanbul. IKEA opened stores worldwide in the Turkish market with the IKEA franchise system, which is Maya Holding is the main shareholder in Turkey MAPA Furniture & Accessories Inc. to enter into business partnerships. May 5, 2005 after the opening of the first store in Ümraniye, Istanbul, capturing great success IKEA opens 2 stores in Bornova, Izmir 6 in April 2006. On 8 November 2007, Turkey's third, the second

IKEA store opens in Istanbul Bayrampaşa. On the 13 November 2008 IKEA opened 4.mağaza the Bursa Osmangazi. Everything you need under one roof for bed rooms, bed, cabinets, the dresser, nightstand and compatible with all kinds of everything from textiles and bedroom furniture collection to be considered include market. 28 designers in materials, design, function and techniques "invention" They developed a series of furniture that is the key word. In this series, hold the hinged carpets and pillows for your feet, swinging from the T-shirt-shaped cushions and wood-plastic includes everything.

IKEA was founded in 2006 in Japan with a joint venture Japanese 70 said their examination results. IKEA Group opens its first fully-owned store in Tokyo. IKEA brand foods, shop in the 150 products in its food range covering about 30 percent of the food brings to market its own brand. This series focuses on food products based on Swedish recipes and tradition. The products have an IKEA label and are sold in Swedish Food Market in IKEA stores and are also served in IKEA restaurants. Employees IKEA Group exceeds 100,000 employees and does business in 44 countries. Preventing illegal logging The IKEA Group and WWF Act combines the power to limit illegal logging in Russia and reward legal forestry activities in Russia and give the law in China. (Aydin, 2012)

3.IKEA PRODUCT STRATEGY

New product development at IKEA, setting out priorities for the IKEA product line was governed by a council consisting of senior product strategy manager. This was based primarily on customer trends set by the world council members frequently browsing. Once a product is selected priority, a product developer of the company "matrix" as it was known, using the table determine the product's target retail price. Three basic matrix consisted of four basic styles and price range. By the company for every price range and was determined to make survey on competitive prices at a lower level between 30% and 50% of the price of competitors (Dedeoğlu , 2012).

Tablo.1 IKEA Product – Price Matrix

		STYLE			
		SKANDINAVIAN GLOSS WOODEN	MODERN MINIMALIST	COUNTRY INNOVATIVE	YOUNG SWEDISH
PRICE INTERVAL	HIGH PRICE				
	MIDDLE PRICE				
	LOW PRICE				

3.1. IKEA's Differences between rivals

Today not only sell product but also is of great importance in the stand behind its problems. To bring reliable quality goods to our house and we consider ourselves as we aim to use the samples . In this case Ankara Sites or İstanbul Modeko , the main purpose of Masko such as furniture manufacturers and also selling the firm even if the firms' recycling quality approach or stay on the initiative of individuals are different , some problems are resolved by the courts. Ikea 's differences is compared with conventional carriers ,

A) Quality price is low compared to the balance of the price,

B) Designs , was found to be innovative and different,

C) The experience of the customers' products, while Products sold around the concept of such as Swedish meatballs Besides furniture,

D) competitive advantage ,
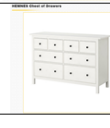
E) Professional approach

F) Ingvar Kamprad 's lifestyle,

G) Social responsibility projects,

3.2. The Most Popular IKEA Products

The e -bay in the UK , according to research to be made of a web site in the best-selling IKEA products 10 products are given in Table 2 .

No	Pr. Name	Picture	No	Pr. Name	Picture
1	PAX Sliding Cover Wardrobe Systems		6	EKTORP Sofa	
2	BILLY Bookcase		7	BRIMNES Double Bed	
3	POANG Chair		8	MALM Chest of Drawers	
4	KALLAX Shelving Unit		9	SOLSTA Binary Sofa Bed	
5	HEMNES Chest of Drewers		10	LACK Side Table 55x55 cm	

Tablo.2. The Most Popular IKEA Products (e-bay, 2014)

In the table 2 explains sitting function, storage function and the choice of furniture can be seen easily they can receive furniture. Above the selected products compared to products made in other companies design the pivotal difference is that they are sustainable. When the history of design, as used herein, it is observed that there are many products ranging from the 1950s to the present day. Designers of these product ergonomics , aesthetics and functionality have installed the features , so easy to use and modularity of the range of products within the framework of knockdown occurred .

4. CONCLUSIONS AND RECOMMENDATIONS

Furniture and design companies are trying to hold on the market using different methods under the toughest competitive conditions. Customer satisfaction is the most important product in a competitive environment and sustainability. IKEA, which provide differentiation in the furniture and home accessories worn by the experience of 70 years , is the leading furniture companies have won customers' trust . IKEA simplicity in design , modular product range and innovative approach has enabled us to capture the perspectives of the different points in our lives along with being dismantled. Price and is more advantageous than the traditional furniture company.

IKEA designs furniture store IKEA operates as leaders in many countries because of its social responsibility along with people just not a major part. If the next generation of renewable raw materials aided design and delivery of IKEA sales are expected to be even more successful.

Research has proved itself in the international arena, corporate identities, high-quality, ergonomic, functional and aesthetic product range which has the IKEA shows that appreciated in Turkey.

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FICTIONAL REALITY AND SPACE

Serdar YILMAZ

ABSTRACT

This research interprets the perception of reality changing within the artwork-time-space trio. How does artwork reflect reality-truth? When it reflects reality, is it the reality or is it another fiction? How does the artist feel about the physical space, and the space (or digital world) he designs and transforms? When do feelings become more important rather than the thoughts evoked by artwork? Instead of "What is it about?" the questions and possible answers of "How did it make me feel? Where did it take me?" create the chaotic basis of this research. When art becomes a "project", will all variables, the spatial and perceptive transformation and journeys be excluded from the artwork? What if they are included? Then will art become a mobile display within a flexible time period? While taking 20th century developments in art forms into consideration, this paper will also examine first the process of inner and outer location/ space design in motion picture and installation art through drawing upon different art disciplines, secondly the transformation of the idea of location design with the advent of time by referring to certain works of art, various artists and connections among them.

Key Words: Reality, space, fiction, fictional reality, art

KURGUSAL GERÇEKLİK VE MEKÂN

ÖZET

Bu araştırmada sanatçının, sanat eseri, zaman, mekân üçlemesinin içerisinde değişen, dönüşen gerçeklik algısı üzerine zihin karıştıran-açan sorular üzerinden farklı okumalar yapılacaktır. Güzel Sanatlarda sanat eseri gerçekliği-gerçeği nasıl yansıtır? Sanat eserinin gerçeği yansıtması, temsil ettiği şey gerçek mi yoksa sadece yeni bir kurgu mudur? Sanatçı bedeninin içinde bulunduğu, yaşadığı fiziksel mekân ile tasarladığı, dönüştürdüğü (maddi bile olmayan uzamsız elektronik (dijital) dünya da olabilir) mekân arasında ne hisseder? Bir eserin ne düşündürdüğü değil ne hissettirdiği, verdiği duygu ne zaman önemli olmaya başlayacak? Filmin yönetmenine; "Filminiz ne hakkında, bu filmi çekerken ne düşündünüz?" sorusunu sormak yerine bu film, iş beni nasıl duygular içine soktu, beni nereye götürdü, ne hissettirdi soruları ve olası yanıtları bu araştırmanın dünyasını ve kaosunu oluşturmaktadır. Bu noktada günümüzde sanat yapıtının artık "proje" ye dönüşmesi durumunda, projedeki tüm değişkenler, geçen zaman, bütün mekânsal, algısal dönüşüm, yolculuklar bu yapıtın dışında mı kalacak? Peki içine girerse ne olacak? Taşınabilir bir teşhir alanı, esnek bir zaman çerçevesinde aktif bir izleyici olabilecek mi? Bu tebliğ 20 yüzyılda ortaya çıkan sanat formlarını ele alırken, bir yandan da öncelikle sinema filmleri ve enstalasyonlardaki iç ve dış mekan tasarımını farklı sanat disiplinlerinden yararlanarak incelemeyi, ikinci olarak ise bu süreç içerisindeki dönüşümleri eserler, sanatçılar ve faklı sanatçı grupları arasındaki ilişkilere değinerek incelemeyi amaçlamaktadır.

Anahtar Kelimeler: Gerçeklik, mekân, kurgu, kurgusal mekân, sanat

INTRODUCTION

This part is concerning the analysis of how perception of reality differs with respect to various paradigms as well as artworks, artists and the definition of art through the pieces of art belonging to diverse discipline of arts, artists and milieus.

Since the early days of human civilizations, the ways human beings perceive reality with regard to art and science have changed as a result of the emerging various forms through which reality was constructed. According to Fischer, "the only thing that exists regardless of our senses is the matter. However, through experience and comprehension ability, the reality implicates numerious relations to which it contributes. … The whole of reality is the

sum of all relations between the object and subject; the reality not only pertains to the phenomena, but individual experiences, dreams, intuitions, excitements, and imaginations." (Fischer, 1974:114-115).

Countless art movements and streams put forth their respective boundaries, theories, and modes of thought in a way characterizing the milieus and locations in which they spranged up throughout the historical trajectory of art. In other words, the reality that the artists take as reference direcltly related to the geography and society that they live, their families and experiences in addition to the inner reality of their emotions, intutitions and imaginations with respect to the epoch they live. Unsurprisingly, the political, economic and social changes of the period that the artists live shape his/her point of view and political standing, too.

When handled with a philosophical and conceptual frame, one can develop an argument regarding reality through benefitting from the dissimilarity posited by metaphysical and ironical approaches. Despite the precession featuring the concept of reality for hundreds of years, the terms exploration and essence have been used by the metaphysical approach for reality, while ironical approach has been characterized by constant questioning and pursuit of reality. Therefore, it is possible to argue that the axiom saying that the only thing that does not change is the change itself describes very well the ironical approach.

For Andre Bazin (1918-1958), human beings' ever present passion to replicate reality in a perfect manner is actually a reaction against death. Obviously, the pharaoh ordering mumfication of his corpse following his death pursued immortality. European kings by having their portraits done had pondered that they would be eternally remembered. With the invention of 3-D perspective, the positioning of objects in visual space in a way resembling our own natural perception(s) became possible. (Büker, 1996).

1.   ART, REALITY and SPACE

Fields of art such as painting, drama, literature, photography and cinema predominantly use existing space and architecture on one hand, while trying to create and narrate the fictional space they design on the other. While it is possible to think of novels, music, poetry or painting irrespective of space, it is not possible to claim the same for movie-making and photography. Similarly, the construction and designing of space in cinema and other fields of art is an instrument, whereas it is a core element for architecture. This is a major dimension which demarcates cinematic space from architectural space. Designing and constructing a space for cinema is an indispensable instrument which helps to form the impact and perception aimed by the scenario, but it is not a major objective. Space, under such circumstances, is one of the most essential components of cinematic production besides scenario, music, sound, motion, lighting and shadows, and actors. The limits of space in a movie is already fixed, when decisions regarding the frame, light and scale of shots to be used during shooting are made. As Pallasma points out, each and every event features its specific meaning with respect to the time, space, weather, surrounding sound and noises within which it takes place. The movie, the materialization and fulfillment of the scenario, is not an independent and seperable entity from architectural space, sphere and time. Therefore, Pallasma argued that each director has to create a genuine space, which is sometimes a unencountered one. Here, at this point, then the necessity and significance of conceptualizing fictional space in contemporary art disciplines become obvious.

The images belonging to various art disciplines also form the language of cinema art and therefore replace the reality. In other words, the spaces that create an illusion of the fictional reality, the actors

impersonating and representing the plot, objects, dialogs, sound and music are not necessarily signifiers and originals, but they represent the signified and replica. However, the consecutive scenes, space, objects, characters and sounds that establish a new reality through re-collating the reality and fiction, thus, suggest a new reality.

Architectural space addresses our five major sense, namely, sight, hearing, smelling, touch and even taste. On the other hand, camera only records two these five crucial senses: sight and sounds. Jarvie reports that "we cannot smell, touch or taste the movies: but we can definitely hear movies as we see them." (Jarvie, 1987) Even if it is fully transposed, the space in movies is not the complete and one to one replica of architectural space, but it's an explicated form. (Kaçmaz, 1996). The space determines the time and characters' movement within the movie. Quite different than other art disciplines, changes in space through time can be perceived and comprehended with the help of time-space association, than the fourth dimension of space is achieved. In other words, the elapse of time in the movie can easily be depicted through the transformation of space or aging of the protagonists.

Referring to Baroc painting and Renaissaince period as its beginning, André Malraux defines cinema as the advanced phase for the evolution of plastic reality. (Bazin, 2000:16) The most crucial feature that differentiates cinema from painting is the time dimension incorporated into the cinema. (Bazin, 2000:20). The time-space association in the films is represented more realistically with the help of the precession of the sense of depth, and this is the major reason behind the more dynamic and vivid reality which absorbes the audience better. Cinema constitutes a distinct language using variety of tools and measures from colour to light, sound to editing, camera motion to angles and images as signs. The organization of space which is to be spotted out and recorded, scene design , setting, costumes, make-up and foley effects endow

the director with the opportunity to alter space and real life displays according to his/her own view and purpose. The director can travel from real life to imaginary one with tangible footage and with the help of fictional space into imagination, surreal and unconscious emotions.

With the coming of 3-D technology in motion pictures today, the sense of reality got even stronger and the audience is almost incorporated into the illusion. Baudrillard suggests that art is neither positive, nor negative mechanical reflection of the conditions characterizing life. For him, "auteur" directors such as Wenders, Jarmusch, Antonioni, Altman, Godard and Warhol set about to discover the life's meaninglessness with the help of a simulacra and they contribute to the illusions of reality or hyperreality with their own imagery. But the last movies of Scorcese and Greenaway through the use of advanced cinematographic, shooting and editing technologies with extreme motion replace the emptiness of the simulacra, then this way they further added to our loss of imagination. (Baudrillard, 2010)."

According to Tysen, one way to cope with inconsistent facts is turning towards subjective readings. Looking at and comprehending art works at once a time, and then the transfer of the emotion of that art work to the audience bring in a new point of view. Though artwork springs up from the artist's individual experience, ideas and emotions, it meets its audience independently as a product. At this point, instead of asking the director questions like " what's your film all about, what did you think of while making this movie?", it becomes a necessity that one should ask him/herself "What sort of emotions I have while watching this movie? or " To where this work of art brings me" and "what sort of feeling I have upon watching this work". It is apparent that it becomes a necessity for the audience to become part of the artwork, to transform from passive to active position as the receptor.

2. FICTIONAL REALITY AND SPACE

While examining the currents, various disciplines and forms of art in twentieth century from the vantage point of space and perspective of fictionality and reality, this section also aims to analyze interiror and exterior space design, then the changes in these domains will be argued upon the connections among different art works, artists and groups of artists.

Artists belonging to the current of Expressionism, which developed as a reaction against Realism, underlined the idea that inner sensation is crucial instead of outer appearances. The artists in 1920s painted dark, phantastic elements, surreal creatures and human beings who were enslaved by their own motives under the influence of dark impact the war left behind This way, they managed to enunciate the escape from the reality of post-war period. (AAS.2010). The most important examples of interiror space design in film history came from director Robert Weine's film dated 1919 "The Cabinet of The Dr. Caligari ', which was clearly influenced by German Expressionism. Similarly, in Figure 2, Fritz Lang's 1927 movie titled "Metropolis", shot in huge sets comprising an interior space design built within, with the help of enormous matte background paintings, light, accessory and costume design is given as one the rare examples of impressive interior space design.

Şekil 1: Robert Weine, "The Cabinet of The Dr. Caligari, 1919

Although problems regarding form in plastic arts were rather resolved, the issue of motion, an unresolved yet the most crucial representation of reality through its depiction of the pace of life, came to be addressed thanks to the discipline of cinema and film production techniques. Bazin argues that the painting is liberated from its obsession towards reality by Nieppe and Lumiere.

The major reason for this development was the fact that photography provided the best equivalent for depicting reality; expressing reality reached such a high degree with photography that then painting became independent enough to create impressionist aesthetics. In short, painters were not obliged to provide an ideal depiction of reality; they now were looking for areas to portray and demonstrate that photography cannot infiltrate, or represent beauties which cannot be represented by it.

Figure 3: Vladimir Tatlin, "Model for 3rd International Figure 4: Dan Flavin, "Monument for Tatlin", Monument",1920 flouresant and metal, Tate Museum Collection, 1966-9

The process aiming the question over the essence, reason and necessity of art, in other words, the avangarde, as we know, turnt into a gesture to deny art, even attacking it for its destruction in the aftermath of the First World War. Both historical avangarde currents such as Dadaism and Surrealism, or post-Second World War avangardes like Situationism and Fluxus defended becoming an art stream against the idea of art. With Constructivism that developed in post- First World War Russia and Bauhaus current in Germany, a new language of art and new ways of expression emerged within existing art disciplines and various art materials were utilized so that a brand new world could be constructed. Figure 3 shows the model for Vladimir Tatlin's monument for the 3rd International, dated 1919. That monument was designed to be built as a

396.5 meter- long structure, but the monument has never been erected. Figure 4 represents the work of Dan Flavin, which was dedicated to Tatlin's unaccomplished monument project; Flavin's work

composed of assembled fluoresant tubes and called "Monument for Tatlin." As it is obvious, it is possible to compare historical and neo-avangarde, moreover is it is even possible to compare Constructivism and Minimalism. Actually, the sculpting art that has been a monumental practice with respect to its use on pedestals both in interior and exterior space, and therefore it easily detached itself from the audience thanks to the distance in between. When the restructuration and re-design of the space within which the sculpture interacted with and re- located, the audience then started to perceive a site of intervention, another reality and a constructed world instead of a sculpture which was purely an object. In fact, the audience embraces the work of art as long as it realizes and perceives this intervention: the audience in this way is into the work of art, it examines and re-places it. This is one of the innovations that Minimalism actually brought in. The visual perception in Minimalism does shift from sole perception of artwork to recognizing it spatially. Respectively, similar to the work of Donald Judd in Figure 5, the artworks are reassembled on the wall and exhibited through reconstruction of the space itself. In this new approach which assumes the replacement of aesthetic values with that of construction and form by which artwork is purified from ornamentations and fluxations, the object in fact faces a deconstruction like the audience itself. Instead of abstract statues fitting in anywhere, specifically designed objects for specific spaces and objects which can construct and redefine the space became quite influential in terms of revisiting the sculpting art in the aftermath of 1960s. Here, as an alternative to continual construction and assembling, we embrace forming a decision and deconstructing moode. In minimalism one finds the genuine and corresponding nature of sculpture, which has its own space, not the total disruption from sculpting activity. But the rise of the significance of space in Minimalism does not mean that it is an art discipline based on environmental organization like Installation art.

Installation art, which owes its origins to Conceptual Art, even to Marcel Duchamp's read-made and Kurt Schwitters at the beginning of the 20th century, is a hybrid art current supported through variety of visual art disciplines. Installations nowadays make use of daily and natural materials as well as new channels like video, sound, light, performance, computer technology and internet. Installations then have gained acceptance in museums and galaries beginning from 1980s properly and turnt into a dominant art form that retained its legitimacy up to today. The installation art is a module called "Interior art" by Dutch art historian Camiel Von Winkel that artists express their individual experience of space through   the production of new meanings, repetitive use and transformation of the same museum space for their needs. (De Oliveria 2005).

In contrast to the traditional artworks, installation does not include an art object which is totally independent of the surrounding and the space: it is an art form based on the act of creating an art object for a specific space that makes use of and posits questions over the peculiarities of that space so that the basic necessity of incorporating audience participation can happen. The audience walks and wanders around within the art work, spends time and can make alterations such as changing the position of the pieces of that installation. Such an art form can easily be used for interior and exterior space. While the use of sound, light, and video in installation art gives way to the emergence of Video Installation, Sound Installation and Light Installation, such components in their entirety have a great impact and vitality for cinematic language. All sorts of space, objects and characters that camera shoots are the channels for the presented reality, emotion and the concept aimed. At this point, the fictional story and constructed space for this story in cinema has a very crucial relation with the installation.

Şekil 5: Dan Graham, "Public Space / Two viewers", 37th Venice Bienal, By the courtesy of Marian Goodman Galery, 1976

Dan Graham's installation in Figure 6 reveals that the audience is both the receiver and the part of this installation's creative process through experiencing its own reality. Here, we can approach the issue of fictional reality and space from the angle(s) of audience, the artist and the constructed (fictional) space. Since the audience have the chance to perceive the object from changing positions, varying light and space contexts, all in all, it is possible for the audience to look at the object from constantly altering location, angle and height, they also become more aware of the fact that they actually make the connections more than ever. (Foster, 1996. s: 79)

The very fact that images were re-functionalized in fictional manner by means of photo editing, the structuralist analysis of the objects and the critiques towards the exhibition of ready-made are the problems of Neo-Avangarde. In the aftermath of 1970's, the artist's intervention into the space facilitated the new ways of seeing and defining art. As a matter of fact, Neo- Avangarde artists revisit the historical avangarde, but the use of space, its construction and transformation in artworks reveal dissimilarities and disparities. The Pop-Art's refrence to Amerikan culture through reproduction of commercial aesthetics, the repetition of Duchamp's idea of 'ready-made' were regarded as a pastiche. For Frederic Jameson, the interventions into the organizational and structural foundations of art demonstrate similarities in critical approach.

In her performances, Cindy Sherman has questioned issues such as identity, women and gender roles. In Figure 7, Cindy Sherman posited herself as a woman through being squizzed into the cliché patterns of American social life and cinema. These photo series, which reveal the space through social expectations from women, were exhibited in the very spaces that these photo shoots were made as examples of Feminist Art and Conceptual Art that were deemed to be the main examples of avangarde current in the post 1970 period.

Şekil 6: Donald Judd, "Untitled", 1991 Şekil 7: Cindy Sherman, "Untitled film still", 1978

Contemporary art now provides the opportunity to experience a space which is not open for everyone; a deserted airport or airfield, or an old house with a new perspective and set-up. Following 1960s, real human body and space rose to prominence in performances and installations. Prior to talking about Allan Kaprow's happening in Figure 8, it would be useful to cite the definition he suggested for the term "artist"; "The word artist is not the expression for a talent specialized in a specific field, but philosophical standing as opposed alternatives which are difficult to be regarded as either art or life exactly." For Kaprow, artist voluntarily accepts this dilemma and acts as if such dilemma does not exist at all. In Allan Kaprow's installation, we witness both how artist reconstructs the space through intervention with his/ her very idea of the performance and how the production process and the transformation in space become one of the the constructs of performance.

The reflection and representation of reality in Fine Arts do not occur in the form of reflecting reality in one to one correspondence, but in the form of transformation of that reality. The transformation occurs when many elements and components come together in the duality of the concepts of time and space corresponding to both the artist and artwork. The fictional, constructed world first is the subjective reality that the artist exists. Here, the artist's choice of the theme, the way he/ she reworks that theme determines the manner and shape of the artwork. Artist's expression and rendering of the theme through making use of already existing understanding through already acquired assumptions put forth a traditional understanding of aesthetics. The prensentation of the chosen theme through a new way of representation then

may change the traditional perspectives. There is an obvious relation, an ongoing and "ever- developing dialogue" between previous ways of perception and our society's contemporary way of understanding. Another issue related to this argument is the fact that the construct of each artwork becomes part of our course of life, and as a result, suggesting a new reality. Then the question becomes; is the artwork merely a new construct?

Şekil 8: Allan Kaprow, "18 Happeningin 6 Parts",   Şekil 9: Chen Zhen, "Purification Room", New York, 1959 Installation, 2000

In the installation Chen Zhen designed, the whole of the interior was perfused by mud, in away causing the installation to be titled as "Purification Room" (Figure 9). It is obvious that Chen Zhen's installation makes a synthesis referring to Eastern and Western cultures at once. After receiving a traditional painting education, Chen Zen immigrated into France. In an interview, Zhen revealed that he believes creativity is the communication with and discovery of the essence of the world, and the main point in creativity is to be able to construct a "self".

Film and photography re-present the reality due to the technology and techniques they make use of. Photography is not a tool of manipulation, but a means to project reality. In movie making, the story and the fiction produced through shooting do not reflect the existing one, but something already took place, in other words it provides either the past or future. The major difference between life as we see with our eyes and the life reflected by cinematographic and photographic images is the pretension inherent in the cinematographic and photographic images. These arts construct a different reality through exclusive use of the images of reality. Our perception of the world and reality is beyond the limits set by the frame. (see Figure 10) In cinema, the question is to bring

everything into audience, therefore, presenting and consuming the whole world passively thanks to the mass communication means. The main power of cinema is caused by the fact that it utilizes a variety of visual, audal and textual expressions simultenaously so that a brilliant and over-embracing spectating activity and a new expression can be formed. In Figure 12, it is demonstrated that how the designed space, real time picture and a bird installed as stop-motion animation produced with the help of a digital technology altogether bring into the movie a new surreality. Blue and green box technologies used in contemporary video and cinema production provide a new cyber-reality for us since they are produced through a post-production design and even without real a space.

Figure 10: Pedro Almodovar,"All About My Mother", 2000, Figure 11: Robert Wilson, Einstein on the beach", 1976

"The sign is every thing which facilitates communication through connoting something which is not even itself. " (Erkman 1987). According to Wollen, there are three types of signification modes namely sign, icon and symbol in cinema. If we move from the fact that cinema is another form of communication system, a language, we can argue that its magnificence is indeed originated from the fact that it incorporates the sign's three aforesaid dimensions without excluding any. Wollen also states that while iconic and signifiying features are so powerful, symbolic determinism is limited and secondary in cinema. Nevertheless, the sign's secondary dimension, which stands as an iceberg, is nonetheless very crucial for the art. (Wollen 1989).

Figure 12: Serdar Yılmaz, A Still from short-movie titled "Water Puddle ", 2015

Conclusion

The artist finds his/ her way in between the time and space within he/ she lives and the space he/ she designed, fabricated, fictionalized and transformed. We have the extensive physical space that our bodies are part of on one hand, and the non-extensional and non-material digital worlds of contemporary technological culture on the other hand. The artist, who tries to exist parallel to the unprecedented running of time and rapidly changing conception about space, actually tries to construct his/ her own reality. Our understanding of art today underlines the fact that all art-related developments are interrelated and interactive, and this connection also gives way to the emergence of new expressions and practices. From an ironic point of view, the main questions of this presentation are answered with the rise of new and even further questions. Then, is it possible to talk about representation of reality through artworks produced within various forms of art such as cinema, installation, video, photography and sculpture rather as illusions about reality? Is it also possible to call the attempt to construct a new reality for the dull external life, a world about which we can only imagine, as a form of eulogy? At this point, considering the fact that the artist can feel the chaos, gap and pleasure for the physical space within which he/ she exists and lives with his / her own physical self, and the space that he/ she designs and transforms into a non-material and non-extended digital world for the audience, can we think that this newly fictionalized and reconstructed reality at least manages to bring the artist into a new mode of feeling, life, time, and space?

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SPACE APPROACH WITH THE METAPHOR CONCEPT

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ABSTRACT

We can define the metaphor concept as seeing an object or a phenomenon from a new perspective by combining it with another meaning. When we define the metaphor concept individualised, it means a discovery journey to the inner world of the individual. If we take architecture as the phenomenon of the metaphor concept, and the architect as the individual the result will be part of the notification.We will analyse the buildings, opened to the outer world during the metaphoric journey to the inner world of the architect, under two main topics.

The first one is tangible metaphor, the other one is intangible metaphor. As examples for tangible metaphor buildings, made analogous to a different concept, the Fred&Ginger Building in Prague, designed by Frank Gehry, who referred to two famous dancers of the period, the My Zeil Shopping Center, designed by Fuksas Studio in Frankfurt, the Metropol Parasol, designed by Jürgen Mayer in Sevilla, will be analyzed. Intangible metaphor, source of inspiration, which is nature, topography, culture, history and topography done with his dynamism the theme of Zaha Hadid's analog, located in Baku, Haydar Aliyev Cultural Center, which reflects the dynamism of Daniel libeskind Royal Ontario Museum in Toronto, designed by Peter Zumthor, Kolumba Museum will be examined as an example.

As result of if the metaphor method will be handled well abstracted at the beginning of the design phase, it will lead to an open, clear and understandable result. The journey to the inner world of the designer is reflected trough her/his work to the outer world. With this reflection, hidden design aspects are revealed and the concept is brought into being with the building.

SPACE APPROACH WITH THE METAPHOR CONCEPT

> *''Metaphor implies an intuitive perception of the similarity in dissimilars''*
> Aristo

The Concept of Metaphor

The word metaphor is derived from the Greek word ''metafora', that means originally ''to transfer or transport from one place to another.'' The combination of the words ''meta'', which means beyond and ''pherein'', which means transport or transfer, constitute the word metaphor (Corbett and Connors, 1999). Metaphor is a technique to teach the unknowns and a tool with proven validity, for keeping in mind and remembering of learned informations.

Researches in various fields have shown, that metaphor has an formative influence on the way of thinking, language and science, as well as on the way of expression of human (Morgan, 1980). Even if the metaphor concept is assumed as a art of adornment of words, the using of metaphor means a form of thinking and mode of perception, which helps us to understand the world. But although they can be an important part of our language and our thoughts, we are not sufficiently aware of these metaphors. And even when we realise this fact, we don't make profound reflections about the meaning they include (Lakoff and Johnson, 1980).

The process of generating ideas by using metaphors is called as "metaphorical thinking". The metaphorical thinking process consists of various phases (Sezer, 2003).

1-An abstract phenomenon (case, event, concept), whose explanation and interpretation are requested.

2-A concrete phenomenon (obvious) and its verbal expression, that we use to explain this phenomenon.

3-Specific analogies (similarities) established (fictionalised) between these two phenomenons.

A metaphor is a verbal tool, which provides a meaning to new experiment fields by transferring a experiment field to another, in consideration of former experiments. Metaphors have achieved an architectural acceptability, expeically concerning design methodology researches. Visual metaphors are often used by designers. Many architects and thinkers have defined the concept metaphor in different ways. But almost all of the definitions are related to the equality of the absract one to the concrete one with associations, this means about implying. By using the metaphor concept, the architectural language is more meaningful and strong.

İnceoğlu explains metaphor in architecture as: ''Metaphor is a technique, to transfer, to transport a meaning or a definition to something else, as if it's this. But there is a difference between using a phenomenon as a source of inspiration and using it for methaphoric intentions, even if there are not allways strict separation lines.'' We can not talk about a direct equality, in question is to bear the traces, interpretation and association.'' One of the most common use of metaphor in architecture is, that a high building has meanings as power, richness, to be the highest bulding.'' Even if such works have been a subject of architecture since old times, they became in these days a source of inspiration with architecture and postmodernism.

But Antoniades says, that metaphor is helpful to clarify less known subjects with better known subjects. ''Giving an object as reference to another one, of when we try to see an object as something different, is defined as equalisation.'' Antoniades's categorisation in his book ''Poetics and Architecture'' (1997), can be seen as the fundamental differentiaion. Antoniades has categorised metaphors as below:

1. Tangible Metaphors; establishes a metaphorical innovation, based upon visual and material characters (a house as a castle, a roof of a temple, as a sky).

2. Intangıble Metaphors; metaphors, based on a concept, an idea or a special quality (freedom, naturalness, assosiation, traditional, cultural).

3. Combined Metaphors; are metaphors, that are combined conceptual and visual.

Metaphors have been used in architecture as a trend in the 20th century. Metaphoric designs have been defined with regard to users and critics as a strong way of expression. The using of metaphors in design, comes out as the way of the explanation of a form, as well as a tool of an analysis. It is expressed as ''small secrets'', which are used for the architectural design. We can say, that the metaphoric thinking ability, is incontrovertible important, especially in the architecture, interior design, design and art education. Metaphor bulits a point to find new areas during the design phase.

In fact, the metaphoric context is not a building tool, but a questioning tool. The ability to perceive metaphor in architecure can be achived by it's emphasis on conceptual richness. At this point, metaphor is often pronounced as a addition that only concerns artistic genes of the architecture, with a decorative point of view. But metaphor in architecture is a concept of fundamental importance, concerning it's own essence (Whiteman, Kipnis, Burden,1992). The importance of metaphor in architecture is based on the cognitive content of the concept's nature (Demirkaynak, 2010).

Even if metaphors are collected under various headings by different thinkers and arcitechts, we will analyse the buildings, opened to the outer world, during the metaphoric journey of the architect to her/ his inner world, under two headlines. The first one is tangible metaphors and the second one is intangible metaphors.

1. Space Tangible Metaphors Approach: These designs are associated with a phenomenon, a figure, an object. It is a way of the expression of a tangible concept with concrete tools. Concerning this group, we will analyse the buildings Fred and Ginger in Prague, designed by Frank Gehry; the My Zeil Shopping Center in Germany, designed by Massimiliano Fuksas; the Metropol Parasol in Sevilla, designed by Jürgen Mayer.

1.1. The Fred and Ginger Building - Prague

The Fred and Ginger Building, located in the corner of a central street in Prague, the capital of Czech Republic, is designed by Frank Gehry, analog to two famous dancers of the period, Fred and Ginger. A restaurant in the building which was used as an office and the men strong and dominant form, the form is an elegant and dynamic woman (Hasol, 1998). Prague's architectural, economic and political modernization is seen as a symbol. The transparency and massivenes in the design of the building have constituted a balanced synergy. The assembly of the glass and concrete surfaces show the harmony of contrasts. Even if the tissue beside the concrete surface and the window propositions show similarities, the movements in their organisation and the feeling of familiarity lead to a sweet chaos. The building, which is known as a dancing construction, is a symbol building, an examle for the tangible metaphor concept.
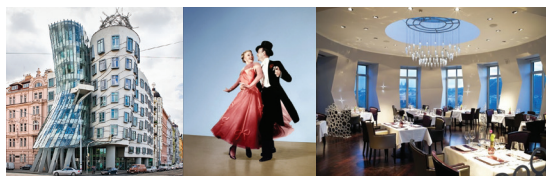
Figure 1. 2. 3. Fred and Ginger-Building and Space View (URL 1-2-3)

1.2. The My Zeil Shopping Center-Frankfurt

The My Zeil Shopping Center, located at the city Frankfurt/Germany, designed by Massimilano Fuksas, has been opened in 2009. This shopping center with it's 6 floors and 77.000 m2 building area, has a lot of shops and shopping areas, recreational facilities, playgrounds for children, restaurants, sport centres and parking areas. The design philosophy is inspired by the nature. The building is designed, as if the area is fluent like a river, reaching the deep of the world and an area with different depths and layers. The form of the building and the materials selection offers the opportunity to the users, to benefit from sunlight and solar heat at different hours of a day. The glass and steel panels, which form the shell of the building, are helpful to provide natural light to all points of the shopping center and to benefit from this light (Krauel, 2012).

Figure 4. 5. 6. My Zeil Shopping Center-Space and Section (URL 4-5-6)

1.3. The Metropol Parasol - Sevilla

The Metropol Parasol located at the city Sevilla/Spain, designed by the Architect Mayer, is the largest wooden structure city parasol in the world. The parasol consists of panels, which look like a beehive and structures in the form of giant mushrooms. In Sevilla, a city rich in history, and with whiffs from middle ages in the inner parts of the city, the Metropol Parasol transforms a historic archeologic place into a contemporary city symbol. While the primary purpose of the building was to provide a shadow to the city square, it also has special parts where users gather around to relax and to get social. This building also offers visitors from other places a point with one of the best views of the city centre. The Parasol consists of four levels. On the underground level historical artifacts are displayed in a museum. On the ground level is an organic market and on the two upper levels are two terraces and wind ramps, and all these is offered in the open-air. There are shop fronts and stairs under the wooden panels and they all together built the world's biggest wooden structure. This innovative building, constructed of bound lumbers and polyurethane coatings, is a focal point - attracting tourists and native people, with it's task as a advanced platform, which enlives the centre (URL 7-8).

Figure 7. 8. 9. Metropol Parasol Structure Views and Sections (URL 9)

2. Space Intangible Metaphors Approach: The inspirations are abstract phenomenons as nature, culture, dynamic,. It is a kind of the expression of intangible concepts with concrete tools. Concerning this group, we will analyse as examples the Haydar

Aliyev Cultural Center, located in Baku, designed by Zaha Hadid; the Royal Ontario Museum, located in Toronto, designed by Daniel Liebeskind; and the Kolumba Museum, located in Cologne, designed by Peter Zumthor.

2.1. The Haydar Aliyev Cultural Center – Baku

The Haydar Aliyev Cultural Center, locted in Baku, the capital city of Azerbaijan, came into service in 2013 with 101.000 m2. The building, designed by the architect Zaha Hadid, has won the Design Museum's Design of the Year Award 2014. When we analyse the design of the construction, it is obvious that there is a metaphoric idea at the starting and exit point. The rising and falling structure of the building is similar to the shape of the mountain Hazar, located at the place where Aliyev was born. Furthermore the main aim of the building is to merge the borders, more than to shape a form. It is possible to see and to realise this metaphoric approach on the whole building. We can also see, that Zaha Hadid and his team have designed the building with brains tormings and thinking tecniques, which took long time. Regarding the interior space, fluency and the connection to outside come to the foreground. The result of debated and developed ideas is a complementing design within the city structure, regarding form, material and stuctural integrity (Hasırcılar, 2014).

Figure 10.11.12. Haydar Aliyev Cultural Center-Sapce and Project (URL 10-11)

2.2. The Royal Ontario Museum – Toronto

The Royal Ontario Museum, located in Toronto/Kanada is designed by the architect Daniel Libeskind and the project was choosen and applied after a competition. As an metaphoric idea, it appears as a giant crystal, that suddenly gushed out from the ground. The building is telling an unique and special story, that crystallizes the content of the museum and the singularity of the area. The crystal transforms the character of the building into

an atmosphere, that is dedicated to exhume it as the dynamic center of Toronto. Daniel Libeskind has combined a brilliant mass - quasi made of crystal- with an old building. The mass, that is gushing out of the old building and embrancing it, is made of metal and glass. The building built for the museum is established in the centre of the old buildings and hence there is a new urban meeting area in front of the museum. The building, which is called ''crystal'', because of it's form, turned into a new focal point in the city and the front area of the crystal into a small square (URL 12).

Figure 13. 14. 15. Royal Ontario Museum-Space and Plan (URL 13-14)

2.3. Kolumba Museum – Cologne

The Kolumba Museum, located in Cologne/Germany has been designed by Peter Zumthor. All historical items, existing on the area, where the museum was established, have been completely transfered to the building. The building was built on an area with ruins from the roman period, and also ruins of a church from the 19 th century, which was destroyed in the war. While adapting the original plan of the building together with the ruins to our time, it is possible to see, that the new building becomes a part of the continuity of architecture. Whilst the new building arises smoothly out of the old ruins, each detail expresses it's respect to the building (URL 15).

Rather than reducing and degrading, Zumthor condenses the mass and situation. The Kolumba Museum appears as a building, that brings together the intensive historical stratification, also the togetherness of metaphoric expansions. Zumthor transforms mass and situation into a magnet, that attracts and collects everything to itself. Nothing is given up, and no one's load is thrown to another one. This is almost a pressure. The more pressure, the more it turns into a energy source, where the parts strengthen each other. The object fascinates

with its power to attrack everything given and everthing, that is in disorder. And while doing this, he appeals to a metaphoric orientation, more than to a figural effort, and he has interpreted the real relations of the coherence (Bilgin, 2002).

Figure 16. 17. 18. Kolumba Museum –Space and Project (URL 16-17)

3. Result

When the metaphor method is handled well abstracted at the beginning of the design period, it will lead to an open, clear and understandable result. The journey of the designer to her/his inner world is reflected to the outer world trough her/his construction and work. With this reflections, hidden design methods appear and the concept is brought into beeing with the concept construction. Methapor extents the way of our normal perception and this can result in various individual meanings.

As a result of this work, examples of buildings are analised, where concrete concepts are brought into live by approaching the space with the concrete concept; and abstract concepts become concrete by approaching the space with the abstract concept. In both groups is apparent, that the building examples are remarkable, and focal points and centres of the city. Upon examples it is clear expressed, that the metaphoric idea has deeply influenced the design world. Metaphors also aim to surprise the perceiving person with the help of hidden uncertainies in metaphoric form. But it should be decided at the beginning of the design, what the designer wants to explain, and she/he should choose the appropriate one between tangible metaphor, intangible metaphor or the combination of methaphor concepts.

A design with metaphor is like doing magic. Using metaphors, which touch the building with a magic wand, in education and practice will enrich the design world.

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HISTORICAL TRANSFORMATION OF INTERIOR YACHT DESIGN

Tonguç Tokol

Abstract

The first appearance of yacht type of marine crafts dates back to the 17th Century. Yachts, which could only by used by members of royal families and the nobility during that period, evolved into marine crafts available for a wider mass in the following period. Yachts, used for leisure activities such as travel, entertainment and sports were driven by sailing rigs at the beginning, until the introduction of mechanical power with the industrial revolution. As a result, yachts were divided into two subcategories as sailing yachts and motoryachts. Sailing yachts and motoryachts are further subcategorized according to their intended use and their mass production also started as a result of the development in their construction materials and technologies which expanded the use of yacht type of marine crafts. During this phase, yacht designing turned into a profession in developed countries and institutions to provide education in this subject began to appear. In our country, which is in the first ranks of yacht production in the world at present, an interest has awaken on yacht design, and various training activities were started for this purpose.

Yacht design is generally gathered under the headlines of hull/body design, exterior deck design and interior layout design. During the process of yacht design which requires collaboration of engineers, architects and designers, the interior design can also be performed by the interior architects who are specialized in this field. The interior design of yachts matches with those of housing design among the spaces on the land in terms of its requirements and functions. However, the mobility of the space, in addition to certain extra functions also appear as a design criterion.

The interior design criteria of yachts may differ among various categories of yachts, while they all originate from the same foundations. Nevertheless, the innovations on material and construction methods and the technological development also play an effective role in the spatial design process. This presentation shall ponder the phase from the interior design of conventional yachts to the current modern approaches in the context of materials, production method and technology; and make comparisons between different periods with examples from yacht designs of different periods.

Keywords: Yacht Design, Interior Architecture, Design Process

Özet

Yat sınıfı deniz araçlarının ilk ortaya çıkışları 17. Yüzyıla kadar dayanmaktadır. O dönemde kraliyet mensupları ve soylular gibi belli bir kesimin sahip olabildiği yatlar zamanla daha geniş bir kitle tarafından kullanılan deniz araçları olmuştur. Gezi, eğlence, spor gibi keyif amaçlarıyla kullanılan yatlar hareket kabiliyetlerini önceleri sadece yelken donanımlarından ve sanayi devrimi ile birlikte makine gücünden sağlamışlardır. Böylece yatlar kendi aralarında; yelkenli yatlar ve motoryatlar olarak iki temel sınıfa ayrılmıştır. Kendi içlerinde de kullanım amaçlarına göre sınıflara ayrılan yelkenli yatlar ve motoryatların, yapım malzemeleri ve teknolojilerindeki gelişim sonucunda seri olarak da üretimleri mümkün olmuş, böylece yat sınıfı deniz araçları daha yaygın olarak kullanılmaya başlanmıştır. Bu süreç içinde gelişmiş ülkelerde yat tasarımcılığı bir meslek alanı olarak gündeme gelmiş, bu konuda eğitim veren kurumlar oluşmaya başlamıştır. Bugün dünya yat üretiminde ilk sıralarda bulunan ülkemizde yat tasarımcılığı konusuna ilgi duyulmaya başlanmış, bu amaca yönelik çeşitli eğitim faaliyetleri başlamıştır.

Yat tasarımı genel olarak; gövde/kabuk tasarımı, su üstünde kalan dış bölümlerin tasarımı ve iç yerleşim tasarımı başlıkları altında toplanmaktadır. Mühendislerin, mimarların ve tasarımcıların birlikte çalışmalarını gerektiren yat tasarımı sürecinde iç mekan tasarımı bu konuda uzmanlaşmış iç mimarlar tarafından da yapılabilmektedir. Yatlarda iç mekan tasarımı, gereksinimler ve işlevler

bağlamında karasal mekanlardan konut tasarımı ile örtüşmektedir. Ancak bazı ek fonksiyonlar ile birlikte mekanın hareketlilik özelliği de bir tasarım kriteri olarak öne çıkmaktadır.

Yatlarda iç mekan tasarım kriterleri çeşitli yat sınıfları arasında farklılıklar gösterebilmekle birlikte genellikle aynı temellerden çıkışlı olmaktadır. Bununla birlikte malzeme ve yapım yöntemleri konusundaki yenilikler ile teknolojik gelişim de mekan tasarımı sürecinde etkin bir rol oynamaktadır. Bildiride; geleneksel yatların iç mekan tasarımından günümüz modern yaklaşımlarına kadar olan süreçteki değişim; malzeme, üretim yöntemi ve teknoloji bağlamında irdelenecek, belirli dönemlere ait yat tasarımlarından örnekler verilerek karşılaştırmalar yapılacaktır.

Anahtar Kelimeler: Yat Tasarımı, İç Mimarlık, Tasarım Süreci

1. Definition and Classification of Yacht Category Marine Crafts

Marine crafts are divided into categories according to their intended use. Yachts constitute one of these categories of marine crafts. The dictionary definition of "yacht" is as follows: "The term, which originates from the Dutch word 'jacht', means "a vessel to convey important persons such as princes and ambassadors from one kingdom to another" (Falconer, Naval Dictionary, 1771); and its present meaning is a sail- or motor-boat for pleasure but not commerce" (Dear and Kemp, 2005, p. 348).

Throughout the history, marine crafts were used for freight and passenger transportation, fishing, exploration, various services and war. Yacht category of marine crafts with their history dating back to the 17th century were designed not for a similar service but for excursion, entertainment, and sports activities.

Yachts, separated from other marine crafts in terms of their intended use are further divided into various subcategories. This subclassification is based on various aspects. Basically yachts are classified

as "sailing yachts" and "motoryachts". This classification is based on the rigging that drives the boat (sail or engine). Moreover, motoryachts and sailing yachts are further subcategorized according to their intended use. Yachts can be classified "for their intended use as weekender, racing, day-sailing or cruiser, and for their hull design characteristics such as mono-hull, or multi-hull catamarans (twin-hull) and trimarans (triple-hull)" (Tokol, 2015, p. 172).

Under the classification of yachts as motoryachts (Figure 1) and sailing yachts (Figure 2); motoryachts are defined as "single or double engine, well-equipped, safe shore and offshore cruise boats". Motoryachts "expanded rapidly with the development of gas engines first and then diesel engines although they have a relatively shorter history than sailing yachts" (Atmaca, 2005, p. 23). Sailing yachts differ from motoryachts in that a sailing yacht is designed "to enable a long navigation at a slow pace without being damaged under severe sea conditions that the boat is exposed", while motoryachts are "expected to have the design characteristics and speed that enable them to escape from the storm and adverse weather conditions" (Atmaca, 2005, p. 24).

Figure 1. Motoryacht   Figure 2. Sailing yacht

Similar to that for all marine crafts, a classification according to the construction materials is also possible. Accordingly, yachts can be classified as made of wood, metal, composite and concrete, such as a fibreglass sailing boat or an aluminium motoryacht.

Yachts are also classified according to their dimensions. According to Aydın, yachts are classified as follows according to their lengths overall (LOA);

Yachts and excursion boats (2.5 to 25 m length range),

Super-yachts (25 to 50 m length range),

Mega-yachts (50 to 100 m length range),

Giga-yachts (greater than 100 m), (Aydın, 2015, p. 42).

Nevertheless, differences in the classification based on the length overall of yachts are also noted among different sources. According to Göksel; "Although the word megayacht or superyacht has not been based on an exact definition, it is the most commonly adopted and used term for the motoryachts which reach a length of thirty meters" (Göksel, 2012, July-August, p. 54).

In this section so far, one may conclude that yachts are used for excursion, pleasure, entertainment and sometimes for prestige without any professional expectations. In addition to being categorized as sailing yachts and motoryachts, the concept of length is also determinant in their definitions.

Yacht category of marine crafts, which could only be used by a certain section of the society in their early periods, became available for a wider mass in time. The reduction of cost by means of new materials and production techniques as well as mass production methods also play an important role in that. "A system that offers various options to the sections with middle and low purchasing power in addition to those with a high purchasing power, enables buying boats through various means of loans, facilitates and makes marinas and service easily accessible and sustainable has recently been created in both Europe and the United States of America" (Dedeal, 2008). A similar system has also gained momentum for the last ten years in Turkey, through the increasing number of related fairs and participant foreign brands in the industry, increasing marina investments and loan facilities. However, the demand for custom-produced yachts above a certain length such as megayachts and superyachts which are built upon an order remains rather more limited in terms of quantity as they

require a higher purchasing power. Therefore, the transformation process considered herein shall be limited with those yachts that are available at more common dimensions.

2. Indoor Design and Spatial Definitions of Yachts

Regardless of the intended use, most of the marine crafts above a certain length have living spaces. In accordance with the general and personal use requirements of people, the design of these spaces may be classified according to the intended use of the marine craft. "The vessels for freight transport, fishing boats, battleships and towboats host limited number of individuals and they function rather like construction equipment" (Dedeal, 2008). Therefore, aesthetic and comfort are secondary in the design of such marine crafts similar to those in this example, which is contrary to the case of yachts, as they do not aim to provide any professional services but require comfort and functionality of living spaces. "In comparison to land spaces, yachts are rather similar to residences in terms of their functions. The requirements such as food preparation, dining, resting, sleeping, personal cleaning and toilet; which are the main functions of residences, are also valid for yachts" (Tokol, 2015, p. 174). Nevertheless, compared to other marine crafts, high expectations are directed for the concepts of comfort and aesthetic in addition to the functionality of living spaces of yachts. "Although yachts differ in terms of user expectations and intended use; the residential functions of all yachts are complemented with certain extra special volumes" (Tokol, 2015, p. 173). These functions are generally the control sections related with the steering and management of yacht, the machine room and the spaces with related functions that provide the boat with the driving power. The hull structure and equipment designed for these functions and objective have a direct influence on the planning of other spaces. In this context, spatial design differs to a certain extent between sailing yachts and motoryachts. "There are serious layout and functional differences between a sailing yacht

and a motoryacht of the same size" (Arslan, 2010, p. 18). The main reasons of these differences are hull structure and rigging, and the characteristic hull movements in various directions during cruise. Therefore, understanding what is essential and what is dispensable during the organization of the functions on a boat, and knowing the mode of operation of a boat" according to the factors which are mentioned here and can further be propagate will lead the way for the indoor designer. In addition to that, the user's priorities on the boat should be known, spatial and interspatial relations should be defined accordingly" (Arslan, 2010, p. 119). The factors such as the intended use of the yacht, the user and conditions of use, the range and the region of use also influence the dimensions of the boat, the hull design and rigging as well as the spatial design.

2.1. Living Space

The living space, also known as 'salon', is the space for shared use where the daily life is spent. "The living space in sail-yachts is a space for shared use, with the functions of dining, setting and resting, which is also associated with the galley and the navigation cabin. This section is located amidships - the widest part of the boat. It is also the place which is least affected from the boat's fore and aft tipping" (Tokol, 2013, p. 97). Salon is "one of the most attractive spaces of the boat. It is noted while entering a boat both due to its location and the spaciousness of the area, and therefore it is the space that creates the first impression about a boat. A special care is shown on the visual and functional design of that space" (Arslan, 2010, p. 127). Living spaces may include additional functions particularly on smaller yachts. For example the table and seating units in a boat may be converted into a bed. On many motoryacht designs, the control cabin is separated from the salon and it is located in the same space. The galley and navigation sections are provided in salon, in the same volume on most sailing yachts.

2.2. Galley

Galleys are the kitchen sections of yachts. They are required to include all main functions of a kitchen at a house. However, they must have certain properties related with the layout and rigging depending on the class in which the yacht is included. The galley of a yacht should be available for safe conduct of food preparation, cooking and dishwashing functions during the hull-body movement. The cookers in the galley were designed for a safe use in the sea environment. Accordingly, "the cookers used on sail boats must have the following features. Stainless steel construction, easy to clean removable upper grills, adjustable clamps which prevent overturning of containers, swings which maintain the lateral position of the cooker during the boat's rolling and heeling movements, an oven with a locking cover and cutting gas when the flame goes off in gas cookers" (Tokol, 2013, p. 109). Nevertheless, the place of the galley is also important for planning. "In the past, the galleys were located at any part of the sailing boat, while they are mostly placed near the access ladder. The reason is that it is the place which is least affected from pitching. Furthermore, ventilation can be provided from the ladder clearance at this point, while it also facilitates food service to the deck" (Larsson and Eliasson, 2006, p. 314). In the galleys, "the kitchenware and other kitchen appliances should remain secured at their places in offshore conditions, during rolling and heeling movements. Furthermore, any kind of items and products stored at a galley should comfortably be reached during the boat's voyage on both tacks" (Dashew, 1998, p. 971).

2.3. Navigation Section

"Navigation section is the section where the tools, instruments and devices related with steering and management of the marine craft are held together and used. The navigation section of sailing boats is in the cabin, at a point close to the well deck" (Tokol, 2013, p. 117). However, the boat cannot be controlled at the navigation section in the cabin on sailing yachts and sailing yachts and

motoryachts differ in this respect. On sailing yachts, the section which is named well deck, where the boat is controlled and the steering gear is located, is positioned near to the stern of the boat. "On motoryachts, unlike sailing boats the steering centres are located near to the bow of the boat" (Arslan, 2010, p. 140). All of the tools, equipment and navigation devices related with the steering and management of the boat are located there.

"The main function of the navigation section is to provide the ability to work on a map, and it contains a map desk and a seat for this purpose. Despite the availability of electronic map systems uploaded with the marine maps of the entire world at present, paper maps are not abandoned at all" (Tokol, 2013, p. 118).

There are communication instruments such as V.H.F. (Very High Frequency) and S.S.B. (Single Side Band) radios, electronic instruments such as radar screen, and modern navigation instruments such as air report receiver Navtex (Navigational Telex), chart plotter, and G.P.S. (Global Positioning System). Nevertheless, all electric fuse panels and some dashboards of the boat are also located in this section.

2.4. Cabins / Sleeping Sections

A cabin is defined as "a section, room for the accommodation of officers, passengers and crew on boats" (Dear and Kemp, 2005, p. 174). "Cabins are the sections intended for sleeping and resting. The number of cabins and their dimensions vary according to the dimensions of marine crafts and the number of crew. The main function of cabins is to serve for the sleeping needs. However the functions of cabins may increase in accordance with the capacity of the boat. E.g., a big yacht may include a toilet and shower in cabins, as well as a personal study desk" (Tokol, 2013, p. 122). Placing the beds in parallel to the keel line in cabins provides the most comfortable position against the body movements of the boat. Particularly lee cloths are used in sailing boats to prevent falling from the bed due to the motion of the boat. On motoryachts the cabins are required to be at a distance which would

not be affected from the noise of the engine room, or they must have a very good noise isolation. Besides on the yachts big enough to include personnel in addition to the owner of the boat, the cabins of the owner of the boat and quests, and those of the crew should be positioned in such a manner that they would not intersect.

2.5. Toilet / Bathroom Partitions

The way of work of the closet and shower systems used on yachts are different than those of houses. On "sailboat toilets, the wastes are discharged by means of a manual or electrical pump". First, some water is withdrawn from the sea water entry hose of the closed by means of a pump, then, after the toilet is used, the wastes are pumped back to the sanitary tank or directly to the sea" (Tokol, 2013, p. 160). In the toiled section, generally there is also a shower function. The cabins may have their own toilets/bathrooms in yachts which are over a certain size. "The closet should be installed on bow-stern line in seating position if possible, and it must be placed between two walls. The reason is to prevent falling by covering the movements at side upon rolling or heeling of the boat" (Calder, 2001, p. 149).

2.6. Well Deck

"On sailing boats the well deck, in other words cockpit is the control section of the boat. In general, the well decks are located on the aft. On certain sail boat designs, they are offset to the fore due to the height of the lower stern cabin. In such designs it is defined as the centre cockpit" (Tokol, 2013, p. 145). On sailing boats, the well deck is also a living space. Under convenient weather conditions, the activities such as resting, entertaining, dining and swimming are realized on this shared area. Due to sail rigging, the use of exteriors on sailing yachts is limited, while it is the contrary on motoryachts. The use of exteriors on a motoryacht is more compared to a same size of sailing yacht.

3. The Transformation Process of Interior Yacht Design

Certain changes are observed on yachts which are produced from the period yacht design entered our agenda to the present in terms of both materials and

building methods, and the innovations introduced by the technology. During this process, the designs did not only change technologically but also formally, and the expectations in terms of functionality, comfort and aesthetic concepts from the floating spaces with a relation of man and space increased. "Beginning from the yacht class, determination of the marine crafts' styling and interior design as an individual profession coincides to the end of the 20th century (Göksel, 2012, March-April, p. 46) It was observed that the designers who are required to work as a team together with engineers during this process in which yacht design turned into a field of profession specialized on certain issues within themselves. For example, it is noted that the indoor designers of a megayacht or those of large scale companies conducting mass production with a certain quality are not alike. The design stages of a yacht are divided as "hull design, exterior styling, and interior design" (Dedeal, 2008). One of the leading factors which affect design in interior space planning of yachts is the hull structure. The design of the hull structure is an engineering subject and it is included in the field of ship construction engineering.

Wood, the traditional material of marine craft construction is a material which has been used throughout the history and which is still in use. Suitable types of wood are used for each piece of wooden boats. For example the woods used on the deck are different than those on the hull. Wooden boats are simply produced by coating a framework structure. There are some more construction methods in which wooden products are used. However, wooden construction method of marine crafts is not a suitable method for mass production. The use of metal, another material used on marine crafts, started in the beginning of the twentieth century through riveted connection. Steel is the most commonly used marine craft construction material also at present due to its affordability and strength, following the measures taken against corrosion and rusting as a result of the improvement of welding technology following the

World War II" (Tokol, 2013, p. 34). Metal materials such as steel and aluminium are used in yacht production; however, metal construction method is not very convenient for mass production either. The application of fibreglass, the most convenient material for mass production of marine crafts up to a certain length, further expanded the use of excursion boats and yachts. "The use of fibreglass material, which was invented after the World War II, in boat construction started in the 60's" (Tokol, 2013, p. 36). Fibreglass material, which is used in boat construction with various methods, brought a great momentum to the manufacturing industry thanks to its conformity for mass production, ease of maintenance and ability to give it any shape desired. Nevertheless, the opportunities brought by the new materials and production methods enabled the designers to view the subject on a wider angle, which accents the importance of material technology for design.

Not only the material and production methods but also certain technological innovations are also influential in the transformation process of yacht designs. For example astronomic navigation, a painstaking method which defines the offshore navigation by means of maps, an updated almanac and sextant became much easier with the start of using the device named as GPS (Global Positioning System). At present, the devices which are named as chart plotter, can give the position of the boat on the maps which are held electronically (Tokol, 2013, p. 51-54). The use of such and similar devices on yachts which eliminate the necessity to work on map influence the design of navigation and control section which are included indoors.

4. Comparison of Two Designs from Different Periods

This section compares Alajuela 38 (Figure 3), a 38 feet (11,5 meters) LOA sail excursion yacht designed by the American designer William Atkin in 30's and made of fibreglass in 1970's, to a current example, Hallberg-Rassy 372 (Figure, 4)- a 37 feet (11.3 meters) yacht designed by the Argentinean designer Germán Frers.

Figure 3. Alajuela 38   Figure 4. Hallberg-Rassy 372

The technical data of Alajuela 38 are as follows: Length: 11.5 m. Width 3.5 m. Weight: 12.2 tonnes. Construction material: Wood until 1970's, and then fibreglass (Sailboatdata, 2003). The technical data of Hallberg-Rassy 372 are as follows: Length: 11.3 m. Width 3.6 m. Weight: 7.5 tonnes. Construction material: Fibreglass (Sailboatdata, 2003).

The first detail noted in the technical data is that although both boards have the same dimensions, Hallberg-Rassy 372 is much lighter than Alajuela 38. Which enables the lighter boat in general to be faster and have a longer range. As a result, Hallberg-Rassy 372 requires a smaller fuel tank, which means gaining from the interior space. Alajuela 38's well deck is very small due to its hull structure, and the section under the well deck is used for storage (Figure 5). Hallberg-Rassy 372 has a very wide well deck. Under the well-deck, there is a cabin with a double bed and cupboards (Figure 6).
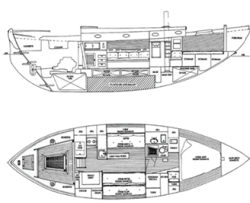
Figure 5. Alajuela 38's sections   Figure 6. Hallberg-Rassy 372's sections
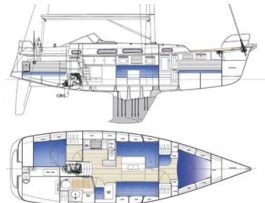
There is also a storage area here. The total number of beds excluding salon is four for Hallberg-Rassy 372, and two for Alajuela 38. Besides, two or three more people can sleep in the salon of both boats. It is noted that the galley and toilet/bathroom section of Hallberg-Rassy 372 are wider, which means a more comfortable living space. However, Hallberg-Rassy 372's navigation area is smaller due to the reasons listed in the previous section. Because the navigation section is equipped with

many modern devices related with navigation, the map requirement was reduced and other areas were gained. To the contrary, Alajuela 38 is noted with a wider map desk and map drawers (Figure 7).

Figure 7. Alajuela 38's map desk   Figure 8. Alajuela 38's interiors
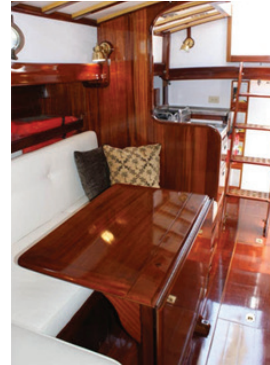
All in all, Hallberg-Rassy 372's interior space (Figure 9) is wider and more spacious than that of Alajuela 38 (Figure 8), which increases the quality of life.

Figure 9. Hallberg-Rassy 372's interior space

5. Conclusion

Similar to the examples given here and representing the characteristics of certain periods, comparisons are also possible for yachts at different classes and different dimensions. Both materials and construction method, and the technological factors would also indicate a similar transformation in the motor yacht classes with similar dimensions and similar intended uses but from different periods. The common characteristic of the yachts considered in the presentation is that they are excursion category of sail boats. Their hull structure and space transformed in time although they have the same intended use. In the given contemporary example, the boat's speed and manoeuvre ability increase due to the hull structure. Furthermore the useful indoor and outdoor areas are wider, offering a more

comfortable life. However it is noted that many yacht category marine crafts of the previous periods which we can define as classical or traditional are manufactured by being equipped with the newest technological means through modern materials and construction methods. Although such boats have usage difficulties compared to current designs, or spatial restrictions such as those in the given example, they are known for receiving demand from the users who consider the issue as a style.

The demand for yacht category of marine crafts has increased recently together with expectations for ease of use and spatial comfort. Particularly mass-producing companies appear at annually-held fairs with their technological innovations and designs that also punctuate aesthetic values. The approach for styling will continue to remain as dependant on preferences in both custom and mass production, while the innovations introduced by technology will continue being influential in the process of yacht design, similar to many other fields.

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USE OF ADOBE TODAY IN THE CONTEXT OF VERNACULAR ARCHITECTURE

Tuğba Öksüz Küçükköseler

Abstract

The uniqueness of the design and architecture of the new material, as well as the usual materials are use with different perspectives on contemporary and design a new dimension. As designers, we start to detect and often ordinary daily lives often is different from the usual simple ingredients we use, it meets with the new designs.

Today, the increasing environmental pollution, designers began to look for ecological, sustainable and recycled materials, it will raise awareness about the presence of these materials, in accordance with these principles in the design of materials should be used as the basis of design began to be perceived. For this reason, nowadays, as apparent and rural building material by the community preferences, one of the most popular out of mud-brick, Interior and exterior, again used in accessory design. Vernacular in our country and in the world context, adobe has been used for centuries, with the concept of ecological architecture, which has many advantages because of the value of the agreed-upon and in modern designs often has been a preferred building material.

Study the usual material, designed with the use of traditional and modern examples upfor the adobe has been investigated, original atmospheres that make up the adobe architecture and interior architecture examples were mentioned.

Keywords: Adobe, Vernacular, Local, Ecological, Sustainability

VERNAKÜLER MİMARLIK BAĞLAMINDA GÜNÜMÜZDE KERPİÇ KULLANIMI

Özet

Yeni malzemelerin tasarıma ve mimariye kazandırdığı özgünlüğün yanı sıra, bilindik malzemelerin çağdaş ve farklı bakış açılarıyla kullanımları da tasarıma yeni bir boyut kazandırmaktadır. Tasarımcılar, günlük yaşamımızda sıradan olarak algılamaya başladığımız ve genellikle sık karşıladığımız basit malzemeleri alışılandan farklı kullanımlarıyla yeni tasarımlar oluşturmaktadırlar.

Günümüzde artan çevre kirliliği, tasarımcıları, ekolojik, sürdürülebilir ve geri dönüşümlü malzeme arayışına itmiş, bu malzemelerin varlığı hakkında bilinçlendirmiş, tasarımlarda bu ilkeler doğrultusunda malzemeler kullanılması tasarımların temeli olarak algılanmaya başlamıştır. Bu nedenle günümüzde, toplum tarafından kırsal yapı malzemesi olarak görünen ve tercihler arasında popülerliğini yitirmiş kerpiç, tekrar dış mekân, iç mekân ve donatı tasarımlarında malzemenin yeniden yorumlanması ile karşımıza çıkmaktadır. Dünya'da ve ülkemizde vernaküler bağlamda yüzyıllardır kullanılan kerpiç, ekolojik mimarlık kavramının ortaya çıkışıyla, sahip olduğu pek çok avantajdan ötürü değeri anlaşılmış ve günümüz tasarımlarda sıkça tercih edilen bir yapı malzemesi olmaya başlamıştır.

Çalışmada bilindik bir malzeme olan kerpicin geleneksel ve modern kullanımıyla tasarlanan örnekler incelenmiş, özgün atmosferler oluşturan kerpiç mimari ve iç mimari örneklere değinilmiştir.

Anahtar Kelimeler: Kerpiç, Vernaküler, Yöresel, Ekolojik, Sürdürülebilirlik

1. INTRODUCTION

Preparations may change and direct the attitudes of a person who uses a place it can be felt cold or hot excited or unimpassioned, comforted or irritated. The success or unsuccess of the design leans to the usage of the preparations, functional performance, the image that adds to the place, to the brand, to the identity and to the share and the ambiance. The technical features and performance of the preparations, the techniques of production and application, restrictions, the feelings that they create, the warness of surface they have (both physical and visual), the endurance, the interaction with the other preperations moisture, sound, light, tissue interactions and the applications with

terminations with tissues are about the subjects that must be known.

Sustainability conception has been concepted as important since 1970s and and this concept has found its provision as ecological architecture. Ecological architecture can be defined as can be entegrated to the echological systems of the biosphere with all the entries and the outputs of the building, makes the energy saving and even can produce its own energy, by converting that has for using again components and that doesn't produce wates to environment .

Total energy amount which is spent for using building unit production preparations has a big echological importance. It also comes to that affects amount of the energy and different elementscan be chosen by the designer. Material production techniques, the distance where is the material produced and used, the usage of the material in the correct place, the correct way are the important elements for the consumption of the energy. Adobe, by using nearly no energy usage, comes up as an ideal building material that is used in material production.

Figure 1. Çamur (URL1)

The usage of the soil as building material with stands towards 8000 – 6000 BC. In antique civilizations, the soil, as an architectural element, was not only used as a shelter but also used as a material that was used in religious buildings. Ramses II temple in Egypt and the Great Wall of China were built by using soil materials. Clay bricks which were placed in compressed soil gives these buildings as stone building impression. In every region, which has a dry climate, trees are the difficult to find as an environment element, that's why soil was preferred.

Çatalhüyük Campus which was dated 7400 – 6200 BC can be given as an example of using adobe İn ancient times. It was seen that the housing was made with soil bricks, shaped square without using stone foundation as square planned (Figure 2,3).

Figure 2.3. Çatalhöyük Yerleşkesi ve Çatalhöyük Oda Görüntüsü (URL2, URL3)

Traditional adobe material, as seen differences according to the regions, is created by adding straw, linen, scape and pebble materials to the water in limitted rate having them as mud and pouring them in different sizes of mold and making it dry in the sun. As an traditional material, adobe spends so little energy by production, supplying and tansporting process. It can also be recycled easly, whether how former it is, it can easily solibilized in water and is ready for using again. For that reason it doesn't cause environmental pollution. As it is a very well thermal interior and according to its structure it increases interior weather quality and makes comfort. As having the specialty of easy taking shape it provides the designer and the operator using free form and as having easy processing feature, motifs and ornaments can be easily done on it. As all the advantages of this material the less plressure of strength and having the sensitivity against water are the immortal things about it. The immortal things about the soil can be minimized, adobe structures with compresive atmosphere affected can be gained. In recent years plaster can be added to the adobe and pressure strength and watter strength material (alker) appeares. Alker is a kind of adobe which added appropriate adobe soil to %10 – 20 plaster Physical and mechanical features are more superior than normal adobe. Plaster that added to Alker outlets quicker and this makes it having strength when leaving mold. In application, it doesn't need workmanship for drying and beter for wasting time. Having the plaster quicker outlet, at the time of drying clay, it doesn't shrink and dry so avoids cracking and changing format 4.

According to the researches adobe with plaster as eliminating negativeness of traditional adobe, also gives more performance for the thermal insulation. With using traditional adobe, in contemporary buildings, adding little amount of cement, for making the resistance stronger, started to use at the end of 90s in Europe and America.

2. TRADITIONAL USAGE OF ADOBE MATERIAL

Public buildings under debated in Regional architecture or vernaculer architecture are the usage of regional materials for regional needs according to regional construction technique. Adobe, which is very old structure in human history, is used as floor, wall, roofing element, indoor and outdoor front element and even indoor space reinforcement. Adobe building system can be seen especially in Anatolia, in middle Asia, Africa and America (Figure 4).

Figure 4. Map of the world on the Shaded Areas indicate regions using upfor the adobe material.

In old days choosing the material depended on the natural sources around the building place; having the project come true also depende on sufficiency of the resorce. The progress of the local architecture customs is related to the material used. Limitting the material variety with the local sources and using the same material for a long time specified the agricultural understanding 5.

One or multi storeyed buildings and authentic regional architectural examples carry on nowadays. In all over the world for keeping cultural inheritance there are studies and trying to transfer them to the next generation.

Adobe building structures has been endured for thousand years ago. Climate conditions, topography structure, materials in the region and echonomical conditions caused using adobe very often. By the time, adobe material was observed as worthles and named as material used by the poor in the country.

As it was our counry is on the eartquake zone, and the earthquakes caused the destruction for that buildings is another reason for that. But reaserces showed that using adobe material correctly it can resisted even severe earthquakes (Figure 5).

Figure 5. Adobe Buildings at Anatolia (URL4, URL5, URL6, URL7)

Located in Çumra, Konya Adobe structures made with traditional methods, protection is not provided various destructions. There are many example like this, it is possible to come across. Single or double-storey houses built as examples of rural architecture, repair of construction, maintenance, and future generations it is necessary to ensure the transfer of (Figure 6).

a   b

c   d
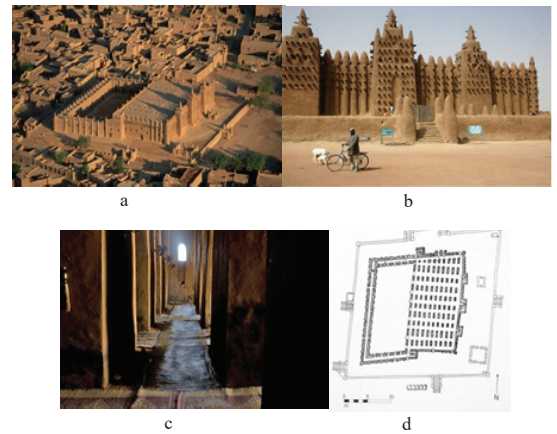
Figure 6. Adobe Buildings at Çumra, Konya (Kişisel Arşiv)

Below shown as in examples, one of the first traditional adobe buildings is Djenne Big Mosque. It looks like a big statue made of stone. This building which is kept as world inheritance by UNICEF is plastered with mud by local people against the deformation caused by the rain and the storm. So the heat insulation can be renew. With that indoor material contunity can go on and originality can be saved (Figure 7).

In Egypt, New Gourna Village, which is at the west side of Nil river, was built by architect Hassan Fathy between 1946 – 1952. New Gourna Village has the key features Fathy's designs. Local material and traditional techniques were used by newly design and all adobe buildings has a tissue yielding with the surrounding (Figure 8).

Figure 8. New Gourna Village (URL9) (a) New Gourna Village, (b) New Gourna Mosque, (c) New Gourna Village Plan

In Sana, capital of Yemen, from 5 to 11, in each layer only one family living houses has been for hundred years. Sana, at present has the world's highest adobe buildings that are over 30 metres each. In Yemen architecture adobe material's workable speciality can be seen on the thin cultivation of embossed and engraving motives. Local people go on buldilding their own traditional materials and building techniques (Figure 9,10).
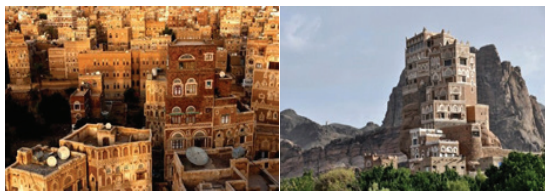
Figure 9.10. Sana, Yemen Adobe Buildings (URL10), (URL11)

In Santa Fe region in New Mexico State of America, buildings can be given another example for adobe settlement. Buildings which were built nearly 400 centuries ago still obtain and they are put under protection. Here, basic distinguish of the buildings are having sharp edges soften and then using. In tis region using adobe for the new buildings still goes on (Figure 11,12).

Figure 11.12. Santa Fe Adobe Buildings and Santa Fe Antropology Laboratory (URL12), (URL13)

3. THE USAGE OF ADOBE MATERIAL IN THESE MODERN DAYS

By the development of technology, advanced technology productions of modern building materials also caused environmental and health problems. So enviromental scientists and designers and practitioners who give particular importance to environment go towards materials that spends less energy and echological. As a traditional material, adobe, from the production stage to consumption level in every stage is environment friendly, echological, cost efficient, not needed facility for producing and by its natural stucture good for human health.

Adobe, has been used for thousands of years maintanability which has importance nowadays and for its echological quality, tenders new opportunity for the users. Its being away from monotony, being easy workability, estetically using no energy while producing, abounding everywhere, having natural thermal comfort, compressive strength, strength against athmosphere affections are the motive to prefer.

Afforts for developing the features of the material in systematic way continue in these days increasingly 6. A well known material adobe remarkable practices and authentic places are designed.

Myinga Children Library is a buildig designed for deaf and dumb children, used local materials and techniques. Adobe blocks obtained from the surrounding are the main material and while adobe material using for the walls baked soil bricks were used for the roof. Wood that was obtained ocaliptus trees nearby used in the girders that caries the roof and also indoor fittings. Soil which was used indoor walls was obtained form that area. Bambu material which was used indoor economised for light outfits (Figure 13).
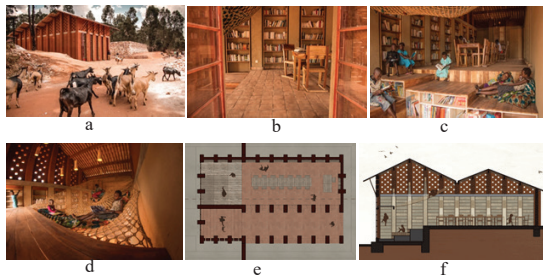
Figure 13. Muyinga Africa Children's Library (URL14)

(a) Library Exterior view, (b)Interior view, (c)Some book units for reading and relaxing at the same time, (d) Relaxation units, (e) Library Plan, (f) Library Section

In 2012 in Cambodia, building structure for having the people occupation is formed by soil material's wall, flooring adobe blocks in carriers for using and occured for the people around worked in constructions. Due to the little holes on the walls has a natural air circulation in the constraction and also provided a natural lighting. Doors were made of straw material which were weaved and painted by the local people (Figure 14).
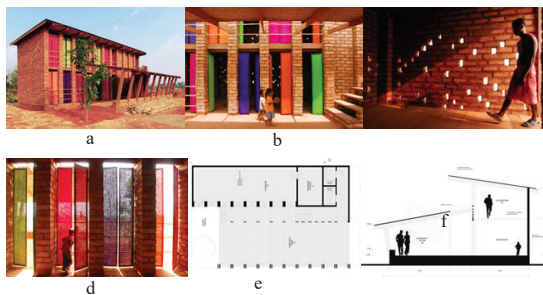
Figure 14. Cambodia Vocational Training School (URL15)

(a)Exterior View, (b) Exterior View, (c) Mud-brick detail and cross-ventilation and lighting of the spaces feature brick (d) The local population is banner mesh doors, (e) School Plan, (f) School Section

In Colombia, main construction material of Nk' Mip Desert Cultural Centre is adobe for the drought of the climate, deprivation of wood in the area, for soil richness. The soil in environment mixed with plaster was poured into wooden mold and pressed, and 80 metres length, 550 cms hight 60 cms thickness walls came in sight with diffferent colour. The toning of the walls is very elegant is very suitable for the topography. In 2007 and in 2008, the building was rewarded for a few prizes (Figure 15).
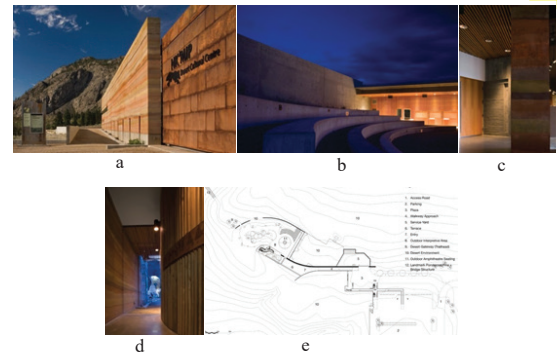
Figure 15. Nk' Mip Desert Cultural Center (URL16) (a)Earth Wall, (b) Atrium View at Exterior, (c) View of interior, (d)The local soil is obtained from materials and decorative wooden wall, (e)Cultural Center Plan

The building in Australia includes twelve mobile houses which were planned for a short time usage. The outdoor walls of the building are a kind of adobe obtained from the soil surroinding and is embed to dominion according to ground plot slope. So the roof of the building can be used as a garden. Adobe walls continues persistence indoor

Figure 16. WA Great Wall (URL17) (a) The Outer Walls Of The Houses, Cloaked In Topography, (b) External Location View, (c) In The Interior Of The Bathroom View.

Guelmim Technological Faculty draws attention using intensive adobe material on facades and with cubic forms. The forms on the edge of windows are interesting of the building of which outdoor walls are all adobe. But intense soil structure outside the building wasn't used inside, instead left it technological materials and white ruling conception (Figure 17).

Figure 17. Guelmim Technology School (URL 18) (a) School buildings in View, (b),(c) Adobe Detail at Window Sides, (d) Conference Hall View, (e) Building Entrance

In Gando, a village in Africa, a primary school building and a library next to it were built using soil pecular to Gando and it was an aggregation building that put together by adobe blocks. In this appropriate to surrounding, sustainable, built by natural methods and materials building released some plaines for air circulation without using energy. Pressed soil blocks, all got from natural sources, made the building easier and local people also helped (Figure 18). The same soil material also used for the library building. The earthenware pots that were used on the roof made by the women, they were divided into half so while having an estetical appearance but also a lighting. The designer, Francis Kere, was deemed for 2004 Aga Han and 2009 Global Sustainable Architecture Reward with the Gando Primary School building (Figure 19).
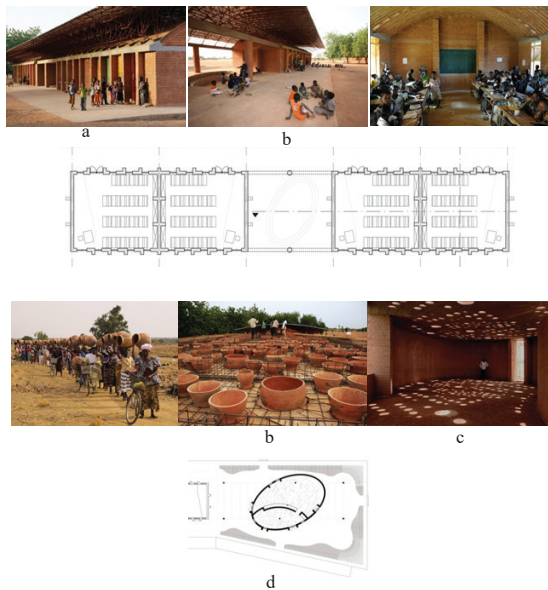
Figure 19. Library at Gando (URL20) (a) Local Residents Carrying Pottery for Library, (b) The View From The Roof Construction, (c) Library Interior, (d) Library Plan

Spa and Guesthouse project in Toscana Valley is a building that shaped according to region's location and used stone, adobe, wooden materials. Adobe, used as dominant material, was interpretted and used in an up to date form and took place both indoor and outdoor. Another invincible factor inside is chosen the colour as soil tone. The serenity and the tranquility that soil gave was supported by colours.

In outdoor and indoor location there has been unity as visible and structural meaning (Figure 20).
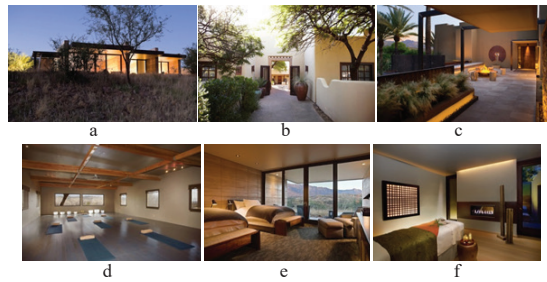
Figure 20. Miraval Spa and Guesthouse (URL 21) (a) Exterior View, (b) Adobe building introduction and adobe garden wall, (c) Spa Building and Introduction of Spa, (d) Adobe-Walled Yoga Hall, (e) Bedroom and Adobe Interior Walls, (f) View of Massage Room

The detached house, which was designed in Austria in 1996 by Martin Rauch built using adobe and indoor, and outdoor contunity of the material went on. Adobe is used as focus point in different places of the house and as a visual object (Figure 21). In a flat planned in 2009, adobe blocks were used as pavement materials and used on the walls, the fireplace and partially separatist walls. Simultaneously an adobe sitting place was created (Figure 22).
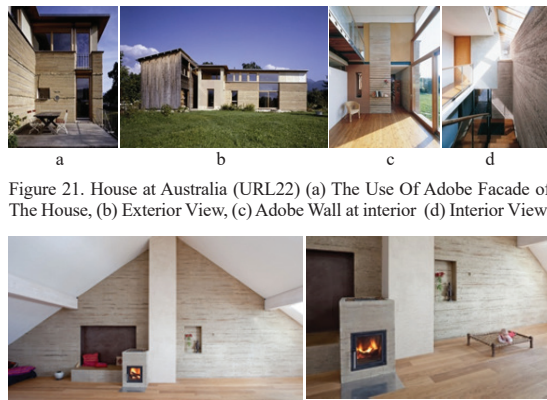
Figure 21. House at Australia (URL22) (a) The Use Of Adobe Facade of The House, (b) Exterior View, (c) Adobe Wall at interior (d) Interior View.

Figure 22. Flat at Australia (URL23) (a) Using Adobe on the wall, (b) Fireplace View, (c) Kitchen and living Area, (d) Kitchen Overview.

The capability of using the material and the idea of authentic (original) designs improves the

architecture day by day. A lot of designers are in different searches for choosing the material for building unprecedented buildings. These searches turn into the main idea of the architecture and prompts the authentic conceptions come out.

The energy that is spent at the stage of producing, transforming, using time is an important indicator of the surrounding performance of the material. For that reason reviewing the lasting time of the building materials is important. The buildings which appear after technological developments increases the living standards but also causes a lot of environmental problems. The material research for being able to recycled, minimum for needing energy, having continuouity, and being echological generated the importance of the materials such as stone, soil, wood and made the designers' ,who are sensitive about environmental problems head for those materials. Thanks to this adobe which is obtained from soil found different usage opportunities. Adobe which is one of the most widespread material as supplying technical and structural advantage, can be preferred for having estetically usage examples.

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THE DESIGN CONTEXT TRANSFORMATION CREATED BY INNOVATION IN TEXTILES

Banu H. Gürcüm

ABSTRACT

History of humanity has been speaking of two major industrial revolutions (1760-1850 and 1870-1914) as a result of which many high–tech devices and materials have been manufactured, many important inventions have been made in the fields of nuclear energy, IT, micro-electronics, fiber optics and telecommunication, biogenetics, bio-agriculture and robotics. Textile industry which was very well known from the beginnings of all these inventions, has become one of the most effected fields with the advent of cultural, social, technological and economical transformations caused by these revolutions and the context of textile design, which has once progressed parallel to crafts and art, now came to contact with the engineering sciences, innovative materials and the high-technology.

The aim of this study is to emphasize the importance of multidisciplinary approaches and to comment on the transformation of the design context in textile industry. In the study design context has been divided and studied under four topics such as users, sources, technology and organization. Design shapes ideas to become practical and attractive propositions for users or customers. Design is the creation between creativity and innovation. Strikingly, innovative products broaden and change the boundaries of performance, usefulness, and meaning. In the study the revolutive transformations and developments happened in Textile Industry in the last decades, will be mentioned. The Result part will concern about the approaches and studies that should be done to catch up with this high tech revolution.

Key words: Textile design, innovation oriented design approach, technology, transformation, design context

1. INTRODUCTION

The first Industrial Revolution, symbolizing investment-specific technological change, began in 1760. Between 1760 and 1850 men witnessed the birth of several technological miracles in textile, metal, agriculture, transportation sectors, economic and social life. The Industrial Revolution spreading to the United States around 1840, commenced an era of tremendous investment specific technological change between 1870 and 1914, which was known as the second Industrial Revolution or The American Antebellum Period. The Second Industrial Revolution, typically starting in the 1860s and ending in the 1930s, saw the birth of the modern chemical industry and the internal combustion engine, in addition to electricity. Electricity was obviously useful as a source of lighting in homes and businesses, but it had to supplant water and steam as the source of power in manufacturing (Greenwood, 1997:19). As the results of two Industrial revolutions passed, many impressive materials and technologies have been manufactured and many important inventions have been presented in the fields of nuclear energy, synthetics, IT, micro-electronics, fiber optics and telecommunication, bio-genetics, bio-agricultures, lasers and holography.

Beginning from Crompton's mule which revolutionized the spinning of cotton, textile industry has played an important role in the formation of these revolutions and has turned into one of the most effected fields from the technological, social, cultural, economic changes created by these revolutions. Lottenberger (2012:60) states that only during Industrial Revolution science is integrated to manufacturing through the engineering practice. According to her, unlike the craftsmen, engineers started to use a precise and referential language to describe themselves and their procedures, and as they knew what and why they were doing it, they foresaw the results because of their calculations. Furthermore, textile sector which had similar approaches with the arts and crafts, has developed

closer ties and relationships with engineering sciences, innovative materials and technology. In other words, the most important event happened as the result of these two Industrial Revolutions is the integration of science in production activities as applications of innovation and engineering.

According to the definition specified by the wikipedia.org electronic dictionary; "innovation" is a word derived from its Latin equivalent "innovatus" which means, in - "into" + novus - "new", the introduction of something new (Innovation, n.d.). Interpreting the term of "innovation" Harmut (2011) claims that this is a substitution new-trend word in management for previously widely-used words including "re-engineering," "six sigma," "kaizen," "out-sourcing" and it embraced all their functionality. Showing her view of innovation, Polenske (2007) classifies "innovation" as any kind of change in the production process that contributes to significant improvements within the firm. She accentuates that "innovation" which is new to a particular firm may or may not be new to the world. In the same manner, Padmore et al. (1998) describe innovation as "any change in inputs, methods, or outputs which improves the commercial position of a firm and that is new to the firm's operating market". Giving a broader view, Mulgan and Albury (2003) describe innovation as "new ideas that work" that is the creation and application of new processes, products, services which as a result brings noteworthy improvements in efficiency, effectiveness or quality as an outcome. Based on "Oslo Manual" (3rd edition, 2005) Tiwari expresses innovation as the implementation of a new or significantly improved product (good or service , or process, a new marketing method, or a new organizational method in business practices, workplace organization or external relations (Tiwari, 2008) .Innovation consists four types of innovation: product, process, marketing and organizational innovation:

A product innovation is the introduction of a good or service that is new or significantly improved with respect to its characteristics or intended uses. This includes significant improvements in technical specifications, components and materials, incorporated software, user friendliness or other functional characteristics (http://www.oecd.org/berlin/44120491.pdf

A process innovation is the implementation of a new or significantly improved production or delivery method. This includes significant changes in techniques, equipment and/or software. (http://www.nsi.bg/sites/default/files/files/metadata/Methodology_Innov_EN.pdf

A marketing innovation is the implementation of a new marketing method involving significant changes in product design or packaging, product placement, product promotion or pricing. (http://www.oecd.org/berlin/44120491.pdf .

An organizational innovation is the implementation of a new organizational method in the firm's business practices, workplace organization or external relations. (http://www.oecd.org/berlin/44120491.pdf .

Today designers can reach abstract and theoretical material knowhow easily. On the contrary textile just like other fields of expertise has many unclassified information coming from its craft tradition. Keeping himself away from being a craftsman the designer has to follow a methodology, has to employ what is being trendy and fashionable with the latest science and technology related to material and has to overcome the routine design with the help of innovation. Manzini (1989) explains that the matter of design and invention can therefore take the form of a process which allows one to produce, variously, a given composite, a computing method leading to a new approach to a structural problem, a flexible automated manufacturing process that imposes a new set of limitations while simultaneously creating new possibilities. Manzini points that "the abstract and theoretical knowledge of materials is seen as the only feasible approach. There is still a huge space for knowledge and practices similar to the crafts tradition, thanks to the multiplicity of current manufacturing and marketing options, but

design must take into account the dominant trend the number of materials available to prevents a designer from acquiring experience on each of them. The appearance of made-to-order materials make that a conceptual impossibility.

The aim of this study is to explain the changing design context as a result of the transformations in the textile sector and to draw the attention to multidisciplinary design approach in textile sector. This study will also emphasize the importance of multidisciplinary approaches and to comment on the transformation of the design context in textile industry. The issues of innovation addressed in this research involve much more than dry innovation information, they focus on the innovative use of fundamental textile aspects. For this reason, discussion of transformation in the design context and innovation is partially new to textiles.

In the study design context has been divided and studied under four topics such as users, sources, technology and organization. Design shapes ideas to become practical and attractive propositions for users or customers. Design is the creation between creativity and innovation. Strikingly, innovative products broaden and change the boundaries of performance, usefulness, and meaning. In the study the revolutionary transformations and developments happened in Textile Industry in the last decades, will be mentioned. The Result part will concern about the approaches and studies that should be done to catch up with this high tech revolution. The study will explain the relation between textile and innovation; the future fibers, yarns and fabrics; the transformation in the design context of the textile materials.

2. TEXTILE AND INNOVATION

While technical attributes in other fields such as architecture or industrial design can always be quantified or measured, some other fields like textile are left basically qualitative and critically subjective, as they depend also on the traditional context. This context explained the product and the environment and the culture in the way these materials are presented and used. Textile is one of these fields. The methodology in textile design is subject to new studies. With reference to the structuralist view from Peirce (Peirce 1958), the interpretative process of a textile as an object, then as an artefact, and eventually as an independent product– is provided by a sequence of steps from the purely material perception to the logic interpretation. An intentional design process for the invention a new textile product has its reason in the assumption that every textile material is firstly an artefact (Zingale, 2009).

Traditionally, the role of the textile designer involved the creation and production of original woven, knitted or printed fabrics in the form of either flat paper designs or fabric swatches. Typically, designers used suggested colors, sketched initial concepts, formulated designs and worked with a variety of yarns and fabrics, developing visual and tactile ideas, referring to a specific 'brief', which provided guidelines about what the project should entail or what it is for. These activities were combined with their technical and practical knowledge of fabrics and processes in order to produce the final patterns. During the past decades, textiles industry has incessantly shifted towards new technology and a growing hybridation with other disciplines. Textiles students started to interact with other players in order to share knowledge and visions. The textile practice lost part of its 'taciturn' attitude and began to conversate with scholars from different disciplines. What was implicit needed to be understandable by others. Design methodologies and practices became more interested in the field of textile. The recent openness pushed the integration of those approaches towards the ground of textile products. A general growing attention to materials and the design of materials should now come the textile materials to the fore. Textile design has to demonstrate its potential in challenging design strategies such us Concepting Design, User centered Design, Open Innovation and Design Driven Innovation. Textiles can be a framework to demonstrate the competitive advantage of design practice.

From corn to polymers and fibers
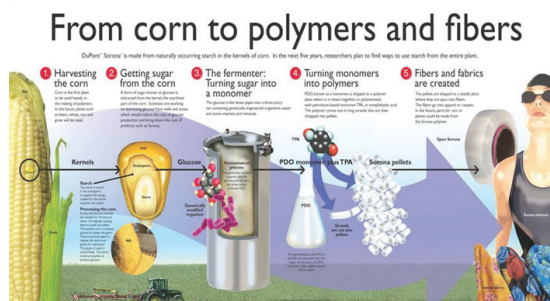
Picture.1-From corn to fiber polimers http://www.snipview.com/q/Bioplastic

2.1 Future fibers

The future fibers lie in the invention of new sources and development of new fibers. The latest studies which show that aesthetics are as important as function are really innovative studies. Nowadays the fibers enter into novel functions and applications. New potential is open to fibers that could well themselves possess bio-functions as well as have reasonable mechanical properties or possibility to carry medications. Many changes have occurred from the first synthetic fiber Poliamid 6 has been invented by Wallace Carothers in 1930. With the developments in the chemistry, biology and nanotechnology, synthetics have transformed themselves into the fibers of the future (Picture1).

Customers demand the continuous development of fiber properties, and to create new sophistical application fields for textile materials have been the causes of the rapid growth of microfiber technology and the rising potential for the textile industry. A microfiber is defined as a fiber (including staple fibers and filaments) of linear density approximately 1 dtex or less, and above 0.3 dtex. Microfibres are half the diameter of a fine silk fiber, one-third the diameter of cotton, one-quarter the diameter of fine wool, and one over sixty times finer than human hair (Braddock Clarke ve O'Mahony, 2005, s.14) (Picture 2). In order to be classified as a microfiber, the fiber must be less than 1 dtex in width. Fabrics made from microfibers are generally lightweight, resist wrinkling, have a luxurious drape and body, retain shape, and resist pilling. They are also relatively strong and durable in relation to other fabrics of similar weight, and

they are more breathable and more comfortable to wear. Even finer fibers are produced, of 0.3 dtex or less, but these are commonly referred to as super-microfibres. Some important innovative microfibers are Trevira Finesse (poliester) , Fortrel Microspun (poliester) , DuPont Micromattique (poliester) , Shingosen (poliester) , Supplex Microfiber (nylon) , Tactel Micro (nylon) , Silky Touch (nylon) ve Microsupreme (acrylic).
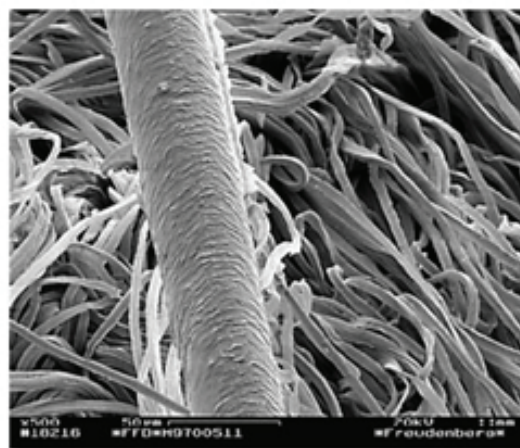
Picture.2-Evolon microfibers and human hair -SEM microscope picture http://www.textileworldasia.com/Issues/2012/October-November-December/Features/Filter_Media_For_Dust_Control

2.2. Future fabrics, E-textiles and Bio couture

The technological developments of the first decade of 21st century are slowly changing the life style by controlling surrounding and regulating everyday life with intelligent objects. Smart Materials and Intelligent Structures are novel disciplines which are currently rapidly growing into an interdisciplinary technology. This new technology is being incorporated in contemporary engineering and design with the aim to create the path for materials to gain "intelligent" features. Textile materials also benefit from the rapid advances in a new interdisciplinary technology.

Micro fabrics manufactured from microfibers are the future of textiles. In order to functionalize micro fabrics innovative application technologies are employed. Wellknown examples to micro fabrics are Carisma and Ultima by Logantex; Moonstruck by Thompson of California; Micromist and Silkmore by Springs Mills, Stanza and Vanessa by

Kolon Fibres; Zero Weight by Ermenegildo Zegna (http://www.ft.com/cms/s/2/f5e4b02a-2a61-11e0-804a-00144feab49a.html#axzz3kba6MzD3).

Development of textile materials with new advanced functionalities is the perfect example where these base technologies can be brought together by using the knowledge involving surface science and surface engineering at molecular and atomic level. This knowledge is being responsible for developing and creating a new generation of so-called "smart" textile materials. By redesigning textile material surface, operating at microscopic level, many new possibilities emerge for adapting the macroscopic properties of the material to the present needs of the textile industry and thus fulfil current and future end-user expectations. Innovative fabrics are fabrics that are equipped with many technical and aesthetical aspects. The employment of rare techniques like traditional processes in textile design is also expressed as innovative textile design. The example is the origami pleat designed fabric construction by Reiko Sudo (Picture 3 and 4).
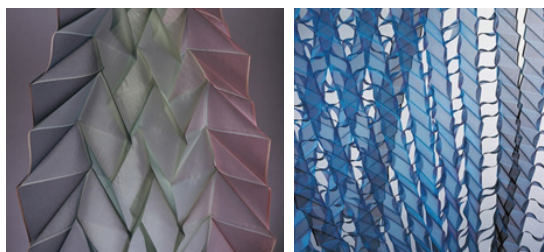
Picture3-(left origami pleated fabric by Reiko Sudo: Origami Pleat. 1997) https://www.pinterest.com/pin/568016571724520891/ Picture.4-(right constructive fabric by Reiko Sudo) https://www.pinterest.com/pin/568016571724520899/
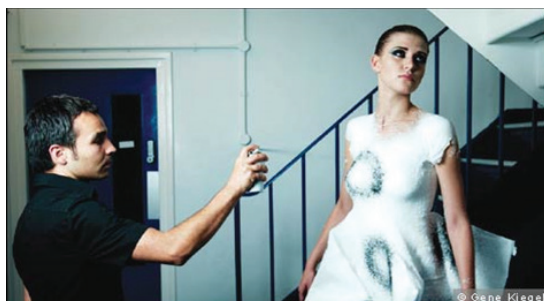
Picture 5-Designer Manel Torres spraying Fabrican. http://www.ft.com/cms/s/2/f5e4b02a-2a61-11e0-804a-00144feab49a.html#axzz3kba6MzD3

The fabric innovation is done by Japanese designers concentrate in the field of textile construction and fabric structure, whereas Biritish designers

search textile chemistry and biology. Manel Torres together with Imperial College London designed the first sprayable fabric Fabrican (Picture 5 and 6). British designer Suzanne Lee expresses BioCouture as the formation of the garment by a microbe rather than a plant. She cultivated her own fabric by the help of a symbiotic mother. (Picture11). Another field of innovation in textile design is microelectronics and embedded systems, etextiles (Picture 7-10). E-textiles have technical and aesthetical applications.

Picture.6-Fabrican the first sprayable fabrici 2011 Moscow fashion week http://www.ft.com/cms/s/2/f5e4b02a-2a61-11e0-804a-00144feab49a.html#axzz3kba6MzD3
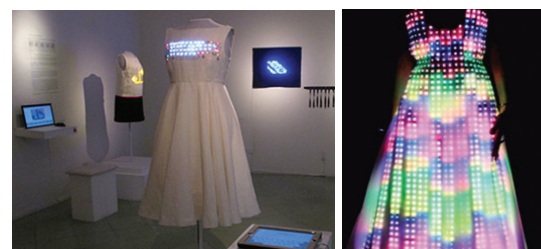
Picture.7-(left; LED applications in clothing by Barbara Layne) http://arcintex.hb.se/news/28/17/The-Re-enchantment-of-Cloth-by-Barbara-Layne/ Picture.8-(right; 1500 wireless LED and Swarovski crystals in Cute Circuit design) http://students.egfi-k12.org/high-tech-textiles/

Picture 9-(left Katty Perry in Cutecircuit dress) http://www.webelowwear.com/wwblog/katy-perry-in-cutecircuit/ Picture 10-(right; NEMo led dress by Leon Klaassen Bos) https://www.pinterest.com/pin/400750066818232040/

Picture 11-Bio couture by Suzanne Lee http://www.designboom.com/design/suzanne-lee-biocouture-growing-textiles/

3. TRANSFORMATION IN DESIGN CONTEXT

Textile design is generally away from methodological and analytical perspective. Designer creates many things without focusing on why and how. In a way he unconsciously tries to form an insight for when he confronts a design problem he has to use his experiences to solve this problem. Each design is a process of experience. Context is important in each experience. It defines the purpose, method and equipment. Webster dictionary explains context as the conditions or facts framing a certain situation, event (context, n.d). Dey et al. (1999) explain context as any information that can be used to characterize the situation of an entity. An entity is a person, place, or object that is considered relevant to the interaction between a user and an application including the user and applications themselves. Here the entity mentioned can be regarded as the product. The product is not in a vacuum. It is used by different people with different attitudes, features, cultures, ethnicity or education, in different occasions. All the factors related to the moment the product was used together with the past experiences form the context. Each collection in textile design must have a context. Context should be precise and well defined in order for the product to be designed properly. Kenneth Noland says that "for me context

is the key from that comes the understanding of everything" (http://www.kennethnoland.com). There is a rapid change in the textile industry and technology. This change effects the design context from the user, source, technology and organizational perspective.

3.1. Transformation in the User Context

Halaçeli (2008) expresses that in the information society depending upon the speed of production, economy and life person's needs and selection criteria have changed accordingly. As an inevitable result of this transformation customers' expectations from textile materials have also changed. Besides quality and cheapness, multi-functionality, availability, technological superiority are also required (Arslan, 2009). The textile and clothing industry has moved with increasing speed and volume into low-cost Asian and Far East countries during the last 25 years. Contemporary aesthetic norms are based in capital intensive, highly automated, unsustainable procedures. On the contrary customers are aware of the fact that Eco-friendly production anda re in demand of this in textile and fashion sector. Sustainable fashion should include life cycle thinking, which takes into account all phases: design, manufacturing, logistics, retail, use and disposal. It is said that it is better to design life cycles instead of products; sustainable design includes consideration of the use phase and end-of-life thinking. At best the product has the possibility to have several life cycles: it should be designed how the product can be used after the first life cycle is over. From the environmental point of view it is best to use the product as it is, the second best option is to redesign a new product from it (e.g. through minor modifications), and the third option is to recycle the materials.

3.2. Transformation in Resource Context

By definition eco-design and design for the environment (DfE) include environmental consideration and especially life cycle thinking. The sustainable design approach adds to the aforementioned the ethical and social dimensions

of the product, in its manufacturing, use and disposal phases (Tischner and Charter 2001, p. 120). Environmental consideration means that people have to use all renewable resources in a friendly manner without endangereing the environment. Recycling materials, renewable sources, biodegradable fibers are alternatives to conventional textile production. Nowadays textile designers' slow fashion approach defines sustainability in resources. Textile designer has to manipulate the production process and plan the recycling process of the product when the product life cycle is over (Niinimaki, 2009; Kanışkan, 2013; Balpetek, 2012).

3.3. Transformation in Technology Context

Technological changes in the textile industry during the last forty years can be broadly divided into three phases: first in 1950s when high-speed spinning frames and looms, with reduced vibration levels, were developed; second in 1960s when the most radical alterations in the core technology of spinning and weaving happened and third during 1970s when the rotor spinning and shuttleless looms were introduced. This was the period when new technology was sought to increase productivity and thereby to combat the cost-based competitiveness of lower wage producers from Asian countries. From the late 1970s onwards, the changes in the textile industry of the developed countries have been characterized by the introduction of microelectronics based technology and the automation of industrial processes. The new technologies have allowed the various production stages to become one continuous process of interrelated activities, resulting in higher quality and flexibility and thus a faster response to changing market conditions. Conductive textiles electronic inks, photovoltaics, biomaterials and nanotechnology have altered the conventional textiles. Technology has provided an enormous base for the innovation to take place in textile materials. Today textiles are being used in many technical applications. Like the Corpo Nove smart t-shirt (Collet, 2007). The key technology

of the 21st century Nanotechnology provides the creation of impossible in textile design. The use nanotechnology manufactures high-tech textiles, ultralight textiles, together with many applications of technical textiles (Bayındır, 2006).

Man learnt from nature which has an extremely vast database of structures and mechanisms. There are numerous examples of fibrous structures, multifunctional materials, thermal insulating materials, structural colors, and many others that can serve as sources of inspiration for future sustainable textiles. textile structure at the most elementary level of the hierarchy (from nano to micro) are organic fibers, many of which are natural. In addition, like many natural functional surfaces, the textile surfaces also offer excellent opportunities for developing new functionality. All these allow an easier way to borrow the biomimetic principles of nature in textile field than in other industrial areas (Halaçeli, 2008; Eadie ve Ghosh, 2011). Lotus Effect fabric, Morphotex fibres or Fastskin can be given as examples (Bhushan, 2009)

3.4. Transformation in the Organizational Context

Market responsiveness in textile design force companies for organizational changes. These changes affect not only production itself, but also the relationship between suppliers and buyers. The emphasis in the organization of production is shifting to a multi-skilled workforce, closer management-workforce cooperation, and increasing reliance on externally supplied industrial services. There is also a tendency towards vertical integration within the textile and garment industry. In the field of buyer-supplier relations, textile producers, garment makers and retailers are working together in design teams. Price is no longer the only important determinant of sourcing: elements such as quality, timely delivery and technical cooperation between buyer and supplier play an increasingly important role. The buyer-supplier relationship is also intensified by the reduced lead time and shortened production runs. This means that close proximity

to the markets and availability of efficient international telecommunication and transport networks have become an important competitive factor for the producer countries. The subject was once enjoyed as simple exploration of fabric construction and image manipulation within clearly defined constraints; it has now transformed itself to provide immeasurable solutions for a field whose boundaries have become unclear. Experimentation is seen as a central factor to the fashion design process and fabric can become the stimulus for the fashion designer, suggesting new shapes and design ideas (Sinha and Studd, 2005). Innovation can take shape by extensive R&D, form practice and even by chance. The more radical and revolutionary innovations tend to emerge from R&D, while more incremental innovations may emerge from practice. Knowledge and thought can be applied to produce new solutions, services processes, products and experiences. Taking cue from the past innovations can happen across products, processes, machinery, marketing, business models and organization (Chan vd.,2002.) . Design teams are formed. interdisciplinary and multidisciplinary design based problem solving methods are employed.

4.CONCUSION

Apart from being very emotive, the fashion designer's relationship with material can also be influenced by personal poetry and beliefs, which they choose to express through fashion. Alternatively, their design philosophy may simply be avantgarde or culturally alien to the rest of the market. This pattern tends to be either generation led, resulting in the emergence of cutting edge revolutionary fashion designers, or driven by some cultural ethos. These designers have a kind of 'radical attitude' to cloth in that they challenge preconceived ideas of which materials are 'allowed' to be used in fashion. It seems that if a designer undertakes such an evolution in their creative process, it will, in some ways, affect their material choices or the ways in which they choose to develop a design idea. The fact that a constant stream of young radical designers now explores material innovations raise

the question as to whether materials themselves actually assist the fashion designer in becoming more adventurous (Wilcox 2002).

Gale and Kaur (2004) explain that the potential diversity in textile design is now immense and consequently many designers seek out interesting or unusual combinations of materials and techniques" (Gale and Kaur 2004).

Matter is no longer a specific piece of wood or fiber, to which a craftsman must turn his hand, but an abstract model characterized by parameters In the textile major the lack of abstract and codified relationship with matter was a traditional approach. The transition from subjective to objective design didn't just happen. It needed approximately two centuries where designers with theoretical knowledge and designers employing only their practical experience existed side by side. Lottenberger (2012;17) claims that crossovers with other design disciplines as well as with science and socio-economics are strongly pertinent. The core assumption is that rapid changes in culture, economics and technology need dynamic designers who can propose and realize intelligent, responsible innovations with strategic thought, leadership and personal vision. They also recognize that textile designers must be equipped with multidisciplinary skills to design for the future, through a 'think tank' in which to cultivate ideas, reflect on individual practice, and challenge the boundaries of textile design.

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INTERACTION BETWEEN POSTMODERN ARCHITECTURE AND FASHION DESIGN

Mustafa GÜRGÜLER
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ABSTRACT

Clothing and housing have been the basic need of us humans throughout the ages. Buildings and garments have been considered as indicators of social status, power, wealth and development. When we look at the history of humanity, we see the development processes of different cultures in different regions from the characteristics of these two basic needs. It will be interesting to review how these two basic needs have developed the multiple options with a perspective from fashion and postmodern architecture.

In the postmodern era, which we have been experiencing for more than half a century, artistic, cultural, social and environmental factors are passing through a major change and development by means of technology and globalization. Disciplines such as architecture and fashion which are directly related with art, technique and consumption are affected from each other.

Since its beginning, architecture is the discipline that reflects its own characteristics in the most obvious way. Also, it has been a source of inspiration for fashion. The starting point for both is the human body. With this side, architecture has become a concept that includes all the concepts within itself, affecting fashion as well.

Fashion was influenced by architecture in postmodern period. This situation is striking with its characteristics observed in application field of design. The postmodern trend continuing today means technical consideration of artistic, cultural, social and environmental influences of architecture on fashion.

It is a convenient exploration and research field in the fast consumption world for fashion designers influenced by postmodern architecture.

INTRODUCTION

"In its narrowest sense, what is understood from the concept of fashion is the different periods of like for the cut, shape, color and material of garments and related products that change eventually." (CELIKSAP, 2015: 62) As it can be understood from this definition, fashion is affected from political, artistic, economic and geographical factors that ocur within and outside of it. It continuously generates sources of renewal for itself. The postmodern architectural understanding has become the main idea of garment fashion for a while indispensably.

POST-MODERNISM

"Postmodernism is the term seen as the remedy for modernism mostly although it is used as postmodernism and metamodernism." (HELLMAN, 2016:12) It has been considered as the beginning of a new cultural structure in many areas where it is different from the modern trend such as architecture, philosophy, literature, fine arts, etc. In time, there has been a quest for expanding to different areas and disciplines to question modernism and provide a solution. Rather than fitting into a new period of time, perceiving modernism as an inner quest is also possible. It became the discussion way of modernism including even the criticisms, discussions and objections against it. It is getting more difficult to distinguish postmodernism and modernism and they are sometimes seen as a whole completing each other. It covers a period presenting a new philosophy, style and concept still continuing today in addition to being the name of a period.

Postmodernism started after World War II, when modernism ended. Postmodernism is a difficult subject to evaluate in a period or limit by a date. This is due to the fact that even the first postmodernists were people in modernity. When the reflections of philosophical ideas, criticisms and discussions which emerged in France and spread to the world on politics, science, art and technology are considered,

Postmodernism is a trend of the present time. This trend demonstrates itself in all dimensions of contemporary culture, especially art, influencing everything from politics to our daily food.

Jean-François Lyotard who is one of the pioneers of French postmodernism defines postmodern life as:

"We are living in a world where being hybridization oriented is the main constituent of the general culture: we listen to reggae music, watch western movies, eat lunch at McDonald's and then have a traditional dinner and we use French perfume in Tokyo and dress retro in Hong Kong. Science is the subject of the competitions on the TV. We are all painters, artists, gallery owners, critics and we all invite each other to the "Everything is legal" motto. This is an era of relaxation." (JAMESON,LYOTARD,HARERMAS,ZEKA, 1990: 43)

Although it influences many areas, just to provide a little information of the postmodern architecture which is our subject here:

"Architecture" is the art of evaluating structure and design of a building with the science of the field. According to this definition, architecture creates an inhabitable environment combining art and technique in order to meet the needs of people. Due to its structure, while influencing many fields of design and art, they are influenced by many others themselves. Like every field of art, it forms a personal relationship with every individual. Again just like every field of art, it may be disturbing and inspiring at times. Like social, political and cultural subjects, reflecting all values of the society, it continues the connection with other areas. Being an inseparable part of the daily life, the greatest influence of postmodernism is observed on architecture. The reason is the fact that environment and architectural areas where the individuals live, work and change have a deep influence on the relationships of individuals in the society and their experiences.

Robert Venturi, the pioneer of postmodern architecture brought a new dimension to architecture with the house he built for his mother between 1962 and 1964 and criticizing modern architecture, he showed that architecture wasn't just related to logic and that traditions should also be included and he said that a house is a "house". Besides all the complexity and the imbalance in its volume, the house he designed created a feeling of a "house" in everyone looking at it.
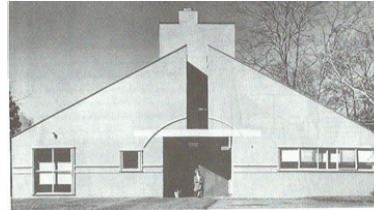
Photograph No 1. The pictures and plans of the house Robert Venturi designed for his mother,1962-64

Postmodern architecture aims to use modern materials outside traditional technique without trying to change the basis of modern architecture and also to make a blend of old styles in an ironic way without getting away from the society of today and using the characteristics of the contemporary architecture.

The target in postmodern architecture is to provide the continuation of the social environment as living areas in more appropriate conditions without changing the predetermined appropriate system by using the target modern material and construction technology optimally.

"In architectural terms, postmodernism includes different tendencies forced by modernism after 1960's which are in a quest for widening the meaning and references of architecture"(ZAREI, 2012: 23) Its aim was to regather tradition and society taking reference from different sources such as historic references and popular culture.

During 70's and 80's, many Avant-garde American architects provided samples demonstrating the influence of people on architecture.

Photograph No 2-3. AT&T Building, New York,1980

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The global influence of postmodern architecture developed rapidly following the 1980s and gave birth to various trends as followers to modern architecture. Technoism (Hi-Tech) "is the architects' struggle to remove the differences between fictitious images and real possibilities offered by new technology." (MELVIN, 2007:132). Piano and Rogers have designed smart buildings consisting of independent units that generate their own energy, that reflect the internal structure and components of the machine in its design, just like in the Pompidou Cultural Center Project.

Photograph No 4-5-6. Pompidu Culture Center, Paris, France, 1971-1977

"New rationalism using structure or abstract concepts in the tissues of traditional European cities is different from other -isms before with this aspect. Neoclassical trend influenced by Hellenic and Ancient Romans constituting the social and intellectual basis of Western World emerged due to its avoidance in the period when modern architecture was intensive." (GHOBADIAN, 2009: 27)

Photograph No 7. San Cataldo Cemetery, modena, Italy, Aldo Rossi, beginning of 1980's, Photograph No 8. Guest rooms in USA Ministry of Foreign Affairs, Washington, USA, 1984, Photograph No 9.Apartment Complex, Marne-la-Vallée,1960,France

Creating surprising influences on design, concept and application, deconstructionist architecture started Folding and New Rationalist architectures. Architect Frank Gehry who developed titanium covered oblique structures using the computer program for war planes in 1990's applied designs unable to be used between the building structure outer shell and indoors as it can be seen in Gugenheim Museum building and Rheinhafen Art and Media Center buildings in Düsseldorf. In folding architecture, flexible and folding layers and the flexibility of walls and volumes are provided by the new technologies.

Photograph No 10.Guggenheim Museum, Bilbao, Spain, Frank Gehry, 1997, Photograph No 11 Rheinhafen Media and Art Center, Düseldrof, Germany, 1999, Photograph No 12. Imendrof's house, Peter Eisenmen, Düseldrof, Germany, 1993

COMPARISON OF ARCHITECTURE AND FASHION DESIGNS IN POSTMODERNISM

"Many different orientations are observed in the design and concept quests emerging at the end of 20th century. Concepts ignore ideologies, getting away from main typological classifications, including the permanency of communal life and nature and taking support from other disciplines and they lead towards environment-people-life patterns and abstract concepts. Designers review the structure and mobility of the society and nature and its ongoing structure and for the newly provided tips, they investigate the contributions appropriate for the areas of interest among the new disciplines and try to make collaboration. ."(GEZER, 200: 22)

Mass communication tools continued to develop during the 20th century. Fashion reaches all layers of the society by journals, television programs and internet sites without being spread to the public vertically by an elite force.

After 1960's and the universal success of mini skirt, without any special style being dominant over others, the fashion started demonstrating postmodernism influences and became provisional, heterogeneous and democratic. In 1960's, city of London famous for the perfectionism of tailoring for many centuries asserted itself with the young and impudent fashion and became the center of bold and experimental fashion at the end of the 20th century.

Photograph No 13. Fashion of 1960's.   Photograph No 14. Mary Quant

Many of the significant styles emerging with postmodern influences are compatible with the architecture. With the more detailed investigation of the conceptual and physical qualities of fashion, the interaction with architecture is observed more. Architecture forming a whole with every detail according to a regular plan provided a sample research area for architecture which has similar qualities. Fashion designers and architects covering common themes were influenced from each other in the postmodern period and opened wide horizons.

In addition to the shape and functionality of clothes and architectural structures, proportional relationships were always formed between width and height of design surface, widths and heights of visual aspects and the masses they form together.
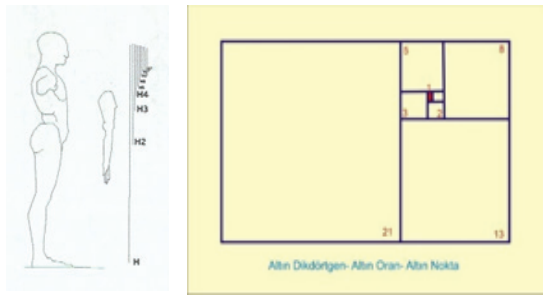
Photograph No 15. Proportion

Spanish architect, civil engineer, artist and sculptor Santiago Calatrava designs buildings by being inspired by the proportions and structure of human and animal skeleton. Proportional, structural and visual connections may be formed between Lyon-Satolas Airport Metro station designed by Calatrava in 1994 and Balmain 2009 Autumn/Winter cloth.

Photograph No 16. Lyon-Satolas Airport Metro station,1994, Photograph No 17. From Balmain 2009 Autumn/Winter Collection

Very wide and different sources of inspiration which might be collected as basic information such as natural objects, seashells and flowers. This characteristic of the nature has provided a source of inspiration to the designer for new and functional designs. Art and Science Site building in Spain Valencia built in 1998 was designed by Santiago Calatrava. Since this building is on water side, it was designed as a sea shell so that it may visually fit in the environment.

Photograph No 18. Illustrations of Ernst Haeckel investigating the art forms in nature. Photograph No 19. Santiago Calatrava, City of Arts and Sciences, 1998. Photograph No 20. Sopia Kokosalaki, 2006 Spring/Summer

Sopia Kokosalaki, inspired by sea shell texture and motive, designed a draped dress moving with body lines. There is a resemblance with the shape of this dress moving with and covering body proportions.

While connections established in the inner-outside divisions in the concepts of designs in the past constituted the structurality and experience of architecture and the first conceptual substructure and concept of fashion design, they constitute the most important potential of designs today. The volumes in the shoulders of the dress remind of Sydney Opera House which is the most famous building of 20th century and which also inspired many designers and artists.

Computer aided design (CAD) systems provided an opportunity for architects and fashion designers to be able to make prototypes with realistic fabric forms and for architects and engineers to be able to make two and three dimensioned drawings. Technological developments in the postmodern period made a contribution to the development of new trends.

Photograph No 25. Normen Foster's inner skeletal structure of Reichstag dome. Photograph No 26. Jean Paul Gaultier - 2008

Gaultier in 2008 was used to exaggerate the human silhouette such as ancient corsets. There are structural and visual similarities between the dome designed by Foster and the cage designed by Gaultier.

Textile surfaces such as press, pattern repetition and modular systems constitute the decorative pieces of architecture and restructure with technical design understandings. The formed surface determines the main character of every design.

Architect Daniel Libeskind designed the section of Victoria & Albert museum later made in London. He created a different sense of surface by designing the exterior of the building.

A new sense of touch was created on the surface of the clothes designed by Maurizio Galante in Autumn/Winter 1994 collections. The characteristic of both designs is creating a different and new sense of surfaces formed by new methods. Also a innovative and pioneer trend in appearance was also created.

Photograph No 27. Daniel Libeskind - Victoria & Albert museum. Photograph No 28. Maurizio Galante's Autumn/Winter 1994

Architect Frank Gehry is known for the inclined and shiny titanium applied works he designed. The architect is also known for the clothes and jewelry and also the stores he designed for famous trademarks. Gehry is the designer who can use the concept and materials of architecture in fashion optimally and develop new concepts and techniques in many areas.

Futuristic fashion designer Paco Rabanne makes an association with the dress he designed by tying the aluminium sheets and metal wires together on the mini dress he designed in 1967.

There are similarities in material, technique and appearance between Paco Rabanne's dress with aluminium sheets and Gehry's buildings with titanium sheets.

Photograph No 29. Weisman Art Museum, Frank O. Gehry ,2010. Photograph No 30. Paco Rabanne– Dress - 1967

Many fashion designers design cloths emphasizing the volume using the geometry of architectural forms. The geometry of the buildings is the relation and interaction of different shapes and structures. Using different structures together in different shapes turns the building or dress into a dynamic design.

Designer Issey Miyake also uses the exaggerated spaces and curvy forms of architecture. Creating pleated folds and solving the unity among these folds and the body, he created dresses filling inner spaces. There are similarities in appearance, texture and form between Gehry's Golden Fish and Miyake's dress.

Photograph No 31. Frank Gehry, Golden Fish. Photograph No 32. Issey Miyake - Dress - Autumn/Winter 1989

It was designed as a flowing figure in accordance with the areas under the roof of the stadium designed in the city of Odawara in Japan. The length of the roof increases and decreases and creates a feeling of fabric. The fabric on the dress designed by Yves

Saint Laurent in 2008 created a fabric surface by curves and repetitions. The fabric creates a volume which can support itself while formfitting the body.

CONCLUSION

There are many common aspects of fashion and architecture surprisingly. Together with individual, cultural and social identities starting from the human body, it is known that the individual is expressed in these two structures. It is interesting that there is also a similarity between fashion and architecture their usage when space, volume and form-function characteristics are considered.

While architecture presents excellent data for fashion designers, it may be observed that fashion causes the development of new styles, techniques and designs.

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Photograph No 31. Paco Rabanne– Dress - 1967

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Photograph No 33. Issey Miyake - Dress - Autumn/Winter 1989 Source: A Fashion History of the 20th Century, Kyoto Costume Institute,Taschen, Köln, 2013, S.246

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Photograph No 14. Mary Quant style. Source:: Moda, Geçmişten Günümüze Giyim kuşam ve Stil Rehberi, Kaktüs, İstanbul, 2013, S.356

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Photograph No 33. Issey Miyake - Dress - Autumn/Winter 1989

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THE INTERACTION BETWEEN THE EUROPEAN ART AND CLOTHING FASHION AND OTTOMAN CLOTHİNG FASHION İN 18. CENTURY

Şöhret Aktepe

ABSTRACT

Orientalism which have included great numbers of area that from literature to archaeology and music, from fine arts to visual arts and fashion and which have improved as discipline that analyze East countries in nineteenth century penetrating Western World, show great intereseted in wealthy factors about especially western, Turkish culture, art and apparel.

Two culture were affected from each other with begining open to Western world in eighteenth century of Ottoman empire and constitued that syntheses or passing period for new life style in social and political area mixing different culture factors.Fashion which improved as cultural and historical events have showed western affects intensively.Same period, especially in eighteenth century in Wsetern World, Turquerie and afterwards Ottoman apprael which affected in apprael fashion was a resource to Ottoman fabrics and carpets.It has began to different products, fabric, porcelain with Turquare apprael style. Besides Orientalist painter which show interest to East have caused to proliferation Turkish culture in Europe. In past,Turkish fashion which penetrate to Western World as Turquerie fashion, have followed that source of inspiration to world fashion as Orientalist Apprael fashion in our day.

In this study, It will scrutinized how get attention by way of noble and painting at first as improving as affect each other Europe and Ottoman apprael fashion. In interaction period, with intensive interactions of women garments with western culture and art in Turkish apprael, overlook of western to east and feeding areas scrutinize with historical perspective, It will evaluated that interactions between east and western.

Key Words: Turquerie, Fashion, Ottoman, Orientalism, Orientalist painting

THE INTERACTION BETWEEN THE EUROPEAN ART AND CLOTHING FASHION AND OTTOMAN CLOTHİNG FASHION İN 18. CENTURY

"Fashion" is constantly updated phenomenon with the coming together of many economic factors and the socio-cultural, artistic, political. In addition, "Dress Fashion" and "Painting" ongoing interaction between the subject requires to handle a wider perspective.Therefore, from the 18th century to the present day, Examining the interaction between Europe and the Ottoman Clothing Fashion In this period Experienced with the development of Western political, socio-cultural relations, In Western painting "Ottoman" requires the subject to be dealt with extensively. All of these affect the way in which the European apparel fashion and during this interaction and to highlight the importance place of Orientalism subject has been the main method to describe the visual.

Until the second half of 17th century strong, and partly closed out the Ottoman Empire, the 17th century's second half, and then gradually decline after the unproductive period has entered into increasing contact with Europe. In 18th century, when Ottoman Empire begin to contact with West and occur The political developments and connection Between Europe and the Ottoman painting, literature, archeology, intensive interaction in many fields such as music and fashion of clothes brought along. In other words, until the 18th century in Europe does not know very well, only depicted the picture of the travellers of Ottaman Empire and it's culture, with that contact Europe has started to become more familiar. Orientalism In the same period and 19th century shaped last form as a sciene should considered with precision on all developments with Europe as an action that show the effect.

The dictionary defines as the basis of Oriental Studies Orientalism in Europe's case, it appears to be based on the two different perspectives. On the first aspect there is only an objective scientific study, analysis, research and inspiration. The second aspect is more political, commercial and economic reasons based on critical, judgmental and the othering.

Edward Said's Orientalism / dramatic work called Orientalism (1978) has brought a new perspective to the position and review their perception from West to East. Said, Orientalism claimed Science East or Eastern culture needed much more than an innocent admiration, by addressing the issue as an ideology and system operation has led to draw attention to this aspect.According to Said, Orientalism in areas where almost all kinds of information stored about the East, West, rather than examine objectively East , it has reproduced based on their discourse and that production was executed in many service areas. "Accordingly, Orientalism the literature, the newspaper article, the theological debates, the social sciences and humanities and fine arts until it reaches even, It is an area we can track every aspect of the Western mind's world " (Bulut, 2014: 4).

Europe has affected by a new art movement Orientalist art kind especially the processing of Ottoman theme. However, ironically, in Europe, especially in art and fashion area feeding very great admiration and interest to Ottoman culture. In 18th century interest is the highest level and in Europe "The Turqueri" fashion became dominant. In the period from 19th century until the present day, in the Orientalist fashion frame, Ottoman Dress Fashion, Accessories, Ottoman motifs and so many elements continue to influence Western fashion.

However, the width of the concept of Orientalism, due to the identification of areas where difficulties and contradictions within host to influence are brought together two different Orientalist approach. And that's Orientalism and Orientalists fashion makes it difficult to explain. Said also appointed that, entirely based on political infrastructure and "othering" Orientalism, shaped by an innocent interest in Eastern culture,Orientalism in art and

fashion shows itself especially in the field of fashion, There are two separate from each other Orientalist perspective. And that's Orientalism and Orientalists fashion makes it difficult to explain.

With the first structure critical orientalist and in the second structure romantic orientalists so, lots of western historians, scientists, author and painters make a lot of research and work about Ottomans, still it leads to taking a complicated concept of orientalism. Nevertheless, one of the most important branches of Orientalism with science in the 19th century Considering the works of Orientalist art as a recognized genre, The Ottoman East depiction by artists and allows us to observe the way of the West's subjective point of view.

The majority of these pictures on Orientalist artists performed during this period, although largely fanciful, themed pictures usually exoticism. Weapons, banners, colorful costumes, gypsies, the inner boy, are compositions based on the description of the Janissaries and other cultural elements, and it is quite attractive from the period of the topics covered in Europe and are frequented by artists. Brutality, torture, war, atrocities like the theme of the political content of Orientalism types of images are processed which is considered one of the pioneers Eugène Delacroix, it can be given as examples of this type "Chios Massacre" (1824) in Europe and at the table is important and privileged reputation the reunion also shed light on the dark side of Orientalism. 1824 of the Greek independence movement, suppression by the Ottomans,The work is mentioned, people suffering from war and disasters and that's directly attributed to the Ottoman Empire.

Picture 1: Eugène Delacroix, Scène des massacres de Scio, (Chios Massacre) ,1824.

In addition harem scene depicting the bath and a captive market for erotic or exotic Orientalist-themed pictures, but this was very much in demand towards eroticism to satisfy the curiosity of the recipients. These scenes are depicted with the Orientalist approach, either a work made before the or Inspired by the story told about the harem are performed imaginary depiction. For instance, Jean-Auguste-Dominique Ingres, Lady Montagu's memories based made Turkish bath pictures, very far from reflecting the reality, fanciful poses a significant sample images.

Picture 2: Ingres, The Turkish Bath, 1862 (Germaner, İnankur; 1989: 25).

At this point, the Orientalist painters, is necessary to evaluate perspectives in two different categories. Many Orientalist painters envoy delegation and individual traveller who visit Turkey, unlike the first category painters, They carried by identifying artifacts realistic point of view of Turkish culture, art and especially rich elements of clothes.

Picture 3   Picture 4

Picture 3: Pierre Désiré Guillemet, Courtly Women, 1874, Dolmabahçe Palace, İstanbul (Germaner, İnankur; 1989: 122). Picture 4: Zonaro, Women Boarding a Caique, Dolmabahçe Palace, İstanbul (Germaner, İnankur; 1989: 168).

Despite all the contradictions and depth, very well-established and versatile oreintalism cannot be separete from art and fashion. Art and fashion on a large scale considering that shaped according to socio-cultural, political and economic events, From

Orientalism, which sits on the European agenda as a science, affect the arts and should be treated as a natural consequence. East usually critically describe the kind of Orientalist art, Ironically it has aroused curiosity in Europe against the Ottomans, The Ottoman Turkish fashion of transforming fantasy elements (Turquerie) was led to the birth. Pierre Désiré Guillemet, such as John Frederick Lewis, realistic and objective Orientalist painters depicting the Ottoman Empire to the modern clothes in the female figures "Orientalist Fashion Apparel's revealed the basics.
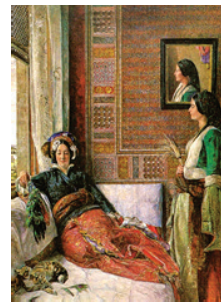
Picture 5: John Frederick Lewis, Harem Life in Constantinople, İstanbul, 1857 (Germaner, İnankur; 1989: 38).

In the 18th century these elements to give the place very often in this kind of painting Orientalist painter, it made a large contribution to the promotion of these to the West, but also has created a wide range of resources in the western Textiles and Clothing fashion. And fed from this source in Europe, Turquerie fashion was born, content with the Orientalist fashion in the 19th century and continued until today with expanded. In this case the effect will continue even today in the West, and possible to say that Turkey fashion's starting point is Turquerie fashion

18th CENTURY TURQUERIE FASHION IN EUROPE WITH WESTERN FASHION IN OTTOMAN FASHION IN THE SAME PERIOD

XVIII century in Europe, Turquerie is a French term used for goods and works dealt with the accessories and motifs music, literature and plastic arts theme Turkish art, clothing. XVIII. century firtsly France began to spread after the Turkish fashion centers all over Europe, it has called Turquerie in Europe. Turquerie fashion, XVIII. All in Europe

for centuries, literature, music, performing arts, pictures, showed the effect in many fields such as decoration and fashion. Turquerie is origin from especially Istanbul and the Palace with Palace of the Ottoman life's descripted orientalist exotic theme pictures has a close relationship between eachothers. Many Orientalist painters in this period based on the fictional depiction, pictures, concubine with Ottoman harem life and exotic themed scenes, they place so that the subconscious of Europeans, created in the image of this painting, European nobles had also become a marginal phenomenon spice up their lives. Indeed, European women or concubines Turkish harem women and men, dressed as the Ottoman sultans and is even today organized various masquerade protecting its validity. This aspect Turquerie, in general terms be described as a European fashion simulating the Turkish culture and arts.

The promotion of all aspects of Ottoman culture in Europe and the emergence of Turquerie fashion in one of the most important factors, In the 18th century, it is intensifying political relations with Europe. The envoys sent mutually During this period, painters delegation accompanying the envoy and some European artists living in Istanbul The formation of Turquerie fashion, have been very effective.Europe could not get opportunity to know well at this time, that powerful and mysterious Empire against all the working elements immediately formed a great interest in Europe. This has the effect that he feels much stronger interest in Europe, Turquerie fashion, "Turkomani to", "Alla Turca" or "Turkish style", it has become a strong fashion trend called.

Western interest in the Ottoman Empire during this period is not reciprocated. Likewise, in the 18th century Ottoman Empire in the political and cultural spaces it opened to the West, the efforts made towards the adoption of Western consciousness and culture, as cause to the fashions of the social formation of a sprawling West admired in almost every field, It has led to the formation of a new life style in the Ottoman Empire. In 15th and 17th

Century called ferace plain clothes, In18th Century decorated with various accessories and titles, has taken the form of fine fabric clothes with garish colors. Throughout the history The most important elements of the Ottoman women's clothes and frequently imitated in the West hats adornments embellished still has a more glorious state.

Picture 6: Abdullah Buhari, Ottoman Woman, 1734. İstanbul University Library.

In this period, as directed by the palace women's fashion of the period, just flashy clothes before peculiar to court women spread slowly community, It is being adopted in all sectors of society. Recreational visits, In this era where boats of joys In regard to women's social space is showing itself more the period of the women was increasing its attention to the clothing-harness.

Turkish outfits depicting in detail memories and have contributed significantly to the promotion of Turkish wear harnesses in the UK In this aspect, the Lady Montague, Turquerie of fashion can be considered as one of the first leaders in Europe. In Figure 7, Jean-Baptiste van Moor by oil paintings made in 1717, Mary Wortley Montague in traditional Turkish clothes is seen with his son Edward Wortley Montague and staff.

"In the context Turquerie traditional Turkish clothing - another name for the harness of the outstanding introduction to Europe, Ottoman life and wear harnesses a detailed way to evaluate dated 1662 'Histoire Generale des turcs' is supported by Nicolas de Nicolay writing with his work"(Germaner, İnankur, 1989: 53). De Nicolay 's picture shows Turkish clothes in detail.

Picture: 8   Picture: 9

Resim 8: N. De Nicolay, Turkish women with household Clothing, 'Histoire Generale desTurcs'http://www.swaen.com/antique-map. Resim 9: N. De Nicolay, Selling eggs who from Karaman. 'Histoire Generale desTurcs'.

However, providing the main source of inspiration and the spread of Turquerie fashion, certainly, the describtion with details in the period the pictures of famous painters. As an example (Figure 10) as the French painter gudie Fidel has made in 1832 in his book Portrait of A Turkish Lady shown.

Young women on a white shalwar who wore a cap made of seraser fabric; skirt embroidered with colored edges and arm cuffs, a long shirt; revealing her breasts thoroughly short-sleeved cardigan and the interior has a furry coat. On feet are wearing high-heeled sandals embroidered.

Picture 10   Picture 11

In Figure 11, The second half of the 18th century, The French school of painters depicted a young woman Portrait of an unknown woman, deep low-cut inner robe, caftan wearing fur outer edge of the collar, jeweled belt, wear the headdress and jewelry of your own, Also known as Ottoman Tulip Period, It reflects the fashion of the period of Ahmed III.

WESTERNIZATION PERIOD, WESTERN INFLUENCE IN OTTOMAN WOMEN'S FASHION AND FROM 19TH CENTURY TO PERESENT OTTOMAN EFFECT IN EUROPEAN FASHION

19th century, baggy pants, dresses and inner skirt which consists of three traditional Ottoman women's clothing gradually changed and changing a period of intense Western influence as a fashion prevails. This sharp change in direction has become more apparent as the late 19th century. Silhouette of the clothing, the accessories used in fabric changes in traditional women's clothing and accessories for garments innovation in the decoration, before the palace began in the then fashionable clothes of women has spread to other parts of society. In Figure 12, Colored silk yarn with cotton fabric sewn and finished, this effect is seen gradually changing in three skirt dresses.

Picture 12   Picture 12

European fashion in the 19th century, although the overall theme of the Eastern front, eclecticism was dominant. In the 18th century rococo seen in every area, and Turquerie fashion empire, of which East theme stands out more clearly continued into the 19th century. The costume of the leading fashion designers in Europe was seen as intense Ottoman themes. Picture 13: Charles Frederick Worth, Ottoman Night Dress, Paris, During 1890, LesArtsDécoratifs, Paris.

Generally east and in particular who are interested in very large elements of Ottoman clothing of the era such as Paul Poiret, Charles frederickworth and most famous designers, were pioneers of Orientalism fashion. Worth several design was inspired by the Ottoman clothes and fabric elements. Thus Orientalism in fashion also has contributed to reaching an international reputation (Seeling Charlotte, 2000: 15).

European fashion of the famous Russian Ballet under the direction of Sergei Diaghilev's most important cases that trigger Orientalism 'Scheherezade' is accepted (1910). The costume designer from each other, prepared by the Russian Ballet leonbakst colorful and eye-catching style clothes Fashion East Orientalism has gained a new momentum. Turkish influence, demonstrated the effect of varying forms until today. 1910 we came to Paris's oldest and most famous fashion houses have worked Worth emerges Paul Poiret. Poiret, has made several reforms in the era of women's fashion. The collection prepared in 1910 under the influence of the East fantasy, baggy harem of women's fashion, has introduced baggy skirt and jacket-style caftans.

Picture 14: (Top Left Photo) Poiret, jacket prepared inspired by the Ottoman caftans, (Fukai and others, 2006: 420). Picture 15: (Top Picture right) Poiret, a traditional Ottoman Woman Dress heavy handmade embroidered dresses reminiscent of Interior and Exterior Design consists of three parts, (Fukai and others, 2006: 340).

Orientalist fashion that swept the world in the 19th century, more than Poiret' other famous fashion designers of the period also came under the influence of fashion. But Orientalism almost symbol of design in Poiret's fashion, it is only necessary to specify that inspired many famous designer's collection is not his time growing up in subsequent periods. Which goes far beyond the design of the surrealist period and "Salvador Dali" as a signatory to various joint projects with major artists "Elsa Schiaparelli" Eastern-themed design is coming forward with another famous fashion designers. Exterior designer as with many important designers in the history of fashion inspiration grows after him "Elsa Schiaparelli" was inspired by the Ottoman kaftans made many designs and fabrics.

Picture 16: Schiaparelli, Ottoman caftans which design has interpreted the long wool coat according to your own style. Picture 17: (Picture on Right) Jacques Doucet signed, bead shows the influence of the Ottoman silk embroidered evening dress in women's clothes.

The ability and the broad vision Haute Couture gives a new impetus Jacques Doucet, fashion is influenced by the period of Orientalism. Doucet handmade beads embroidered clothes, with clothes inspired by the fur outer robe prepared reflect this impact.

Designers who are in search of innovation in the fashion industry, has taken inspiration from a variety of clothes and costumes of the past period by turning back often. This situation Although fashion is causing the repetitive cycle history of clothing culture by successful fashion designers of the period According to today's review is synthesized considered as a design concept.

Turquerie and fashion at this point in the 21st century Orientalism was a major source of inspiration for designers. As is well known in Europe that inspired the Turquerie Orientalist-themed fashion images, from the 19th century by many designers to be a source was a major inspiration in the Orientalist fashion in today's fashion clothing. Examples of "Paul Smith", "Ungaro and Jean Paul Gaultier's" Orientalist painter can be seen in the collections inspired by John Frederick Lewis prepared statement.

One of the most important figures in the Ottoman Empire's sumptuous dress dragged on today by John Galliano. This is one aspect of today's fashionable Orientalism considered representative Galliano is seen as inspired by the many collections of Orientalist Poiret's fashion design.

Fashion clothes determine the 1950s, One of the most important figures in the history of fashion "Yves Saint Laurent" was interested in the different ethnic culture and it is reflected in the design. Laurent is also heavily influenced by the elements of which left permanent scars Turquerie and Ottoman clothing fashion in European fashion. Designer collections from various periods reflect the effect.

Picture 18: John Galliano, Carrying Ottoman Breeze 2010 Fall / Winter Collection (http://the polyglot.blogspot.com: 07.06.2013). Picture 19: Laurent collage work, which consists of the collection can be seen from different periods of Orientalism Influence of design and photography

18th and 19th century Ottoman motifs from Orientalism and in particular, the design inspired by the clothes from prepared statements Orientalist painter who inspired clothes and accessories are also an important source still represents an important resource for today's designers. This effect, "Paul Smith" 's, prepared by John Frederick Lewis table inspired by the 2009 Spring collection , and it is seen clearly in the Ungaro collection of 1993.

Picture 20: John Frederick Lewis' painting (Picture on the left), Paul Smith 2009 Spring Collection (Picture on Right). Picture 21: Ungaro's John Frederick Lewis, was inspired by the clothes on tables Collection 1993.

Picture 22: (Picture on the Right) JJ Valade's the new Indian culture that combines Ottoman culture, men's collection that featured the Ottoman motifs on fabrics, Delhi Couture Week, 2012. Picture 23: (Picture on the Right) JJ Valade on Women's Collection is prepared from a traditional Ottoman Patterned Fabric, Delhi Couture Week, 2012.

Both Ottoman motifs and Ottoman women's clothing forms most use and another successful fashion designer who moves transform that a style is Elie Saab.

Picture 24: Elie Saab, Paris Haute Couture, Fashion Week, 2013.

CONCLUSIONS

Orientalist pictures and orientalist fashion has a strong parallelism eachothers. When examining the orientalist pictures has not a stylistic unity but there seems to be a common theme. Many artists who use different techniques depending on the trend, has works in the Orientalist genre in their own styles. This situation is observed in the same fashion in clothing. Fashion designers who design concept in different styles, designs that have effect in accordance with its line of Orientalists. For example, Laurent, Jean Paul Gaultier's, or the influence of Orientalism Galliano's design is very avant-garde while, as in the design of minimalist fashion designer Jill Sander, this effect becomes more understated and modern.

Turkish fabrics and Turkish clothes, one of the rare examples of the traditional Turkish art, with paintings introduced to Europe by Western artists has created and a wide repertoire of Western fashion and textile world and still left an indelible mark, which maintained its effects. Although it looks like each other more in fashion with Turquerie fashionable Orientalism separated from each other with some minor differences. Turquerie palace source of fashion nowadays in European society and court circles, but rather is interpreted as a fashion simulating Ottoman life.

Traditional Ottoman motifs and elements relating to the textiles and clothing generations, still is itself a source of inspiration for in the world's textile designers and fashion designers. The impact of Orientalism in Turkey and economics on this large and permanent fashion, Europe has become a contemporary style, this effect is observed as a spread to a wider audience.

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AN EXTENSIVE RELATIONSHIP WITH CULTURAL AND PERSONAL MEMORY: A READING ON THE NEW EXPRESSIONIST PAINTING ALLEGORY AND ITS SYMBOLS

C. Arzu AYTEKİN

ABSTRACT

This research lays emphasis on the New Expressionist art - which remained effective from 20th century to our day - as a new artistic expression, particularly within the art of painting, of an extensive relationship with memories related to national, cultural and personal traumas and autobiographies of German and American painters. The objective: an attempt to read through examples selected from the context of cultural/collective and personal memory the neo-expressionist works of art thought as an open call for confrontation with problems experienced as a country or psyche polarized for the better part of 1980s. In accordance, using a qualitative research method, literature reviews were performed. Written and visual documents were examined. Findings extracted from the documental reviews based on examination and analysis were interpreted using hermeneutics. Data thus gathered were evaluated from the aspect of their relation to cultural and personal memory-art relationship and suggestions were put forward.

New expressionist artists used apart from paints; natural materials and rich textures, lines, symbols, the Postmodern allegory in which abstract thoughts are expressed through personification and a new understanding of figure. New expressionist art most of the time consisted of idealized paintings containing attributions to the mythology of an old nation. Apart from the trend towards the matters of cultural identity and nation building, in the paintings of this movement, the coalescence of the society or self, the pursuit of the spiritual and sacred is emphasized.

Key Words: New Expressionism, Painting, Cultural and Personal Memory, Postmodern Allegory, Symbol, Hermeneutic.

Rather than a producer of artistic objects, the artist is the master of signs, and the viewer, rather than a passive recipient of aesthetics, the active reader of messages... Hal Foster (b.1955)

INTRODUCTION

Concepts of Cultural and Personal Memory

Cultural or social and personal memory is the cognitive recall of past events. However, as Connerton stated (1999), the concept of memory does not only belong to past. Because, it is also under the influence of the present. That is to say it is a changeable process. The content of memory is in a constant state of regeneration within the stream of time.

The concept of social memory was replaced within a social and cultural frame, having been removed from that of a biological and personal one in 1920s. The memory is always pertain to the individual. However, the memory, (viz. the recollection) of this individual is determined by the social structure. In short the memory is an entity formed synchronously with the socialization of the individual. Cultural memory should not be redolent of a one that which belongs to societies. "There is no such memory that belongs to societies, yet societies form the memory of their members"(Assman 2001:40). Being a societal phenomenon, the memory is societal both culturally and personally and without participating in the society individuals cannot recollect (Halbwachs, 1992:39). In all kinds of memories, based on a procedure of reconstruction, the past can never be preserved as it is. It may only remain in the way it can be distinctively reconstructed.

Neo-Expressionism

Neo-expressionist art is the new artistic expression of a deep relationship with the memories and autobiographies relating to the national, cultural and personal traumas of German and American painters, maintaining its effect from 20th century to

our day. The era of "Neo-Expressionism" is one of the last international contemporary art movements to emerge amongst artist in the 20th century - at the end of 70s and beginning of 80s.

According to a description, "Neo-Expressionism, the German Art of 80s, shows a resemblance or similarity to the expressional and gestural paintings of Expressionism"(Krausse, A.,1995:122). In fact, the prefix "neo" placed before Expressionism verbalizes what the term came to mean in our day rather than a novelty. Neo-Expressionists vivified their paintings with motives borrowed from Mannerism, Cubism, Fauvism, Surrealism and Pop-Art, apart from the expressional, puissant colors and forms of Expressionism, being an international movement and not just German Art. Spotted by historians as a reaction to Conceptual art and Minimalism part of the postmodern art which dominated throughout the 70s, this movement embraces in a wide range the national styles sharing certain common traits in painting. The movement was given different names such as: Neue WILDEN (New Fauves) in Germany; Transavantgaurdia (Trans-Avantgarde) in Italy; Figuration Libre (Free Figuration) in France. Accepted as an energy movement in terms of style in the US, Neo-Expressionism involves also Bad Painting and New Image Painting.

This new approach to painting in the arts of painting and sculpture in 80s in the US and Europe -neo-expressionist art especially in Europe - gained recognition and become prevalent across the globe though international exhibitions: Venice Biennale in 1980, and the following exhibition in London Academy titled "The New Spirit of Art" in 1981 and lastly the "Zeitgeist" in 1982 in Berlin (Wheeler, 1991:312).

During parallel time spans and different places, also observed in Turkey with similar approaches and maintaining its influence in the art of painting, the New Expressionist trend, though lacking a systematic reaction or a planned group formation, includes certain common traits determined within the scope of art of painting, which are: distinctive

expressionist colors, excessive meaningfulness apart from figurative subject, significant surface activity and texturality, signaling the return of a more traditional-format easel painting, inclination towards the problem of existence and symbolic expression, individual approach, exaggerated subjectivity, authentic and free formalization and technique applications, powerful colors, textures, lines, formational distortions, miscellaneousness of style, dynamic effect, dynamic linear paint strokes, reaction against the minimal, expression of the psychology of human and society, intellectual-political approach, unusual usage of the concept of labor and beauty, intellectual substructure, configuration in thought, expression through transformation into intense energy within the body, usage of different fields such as dance, theatre, cinema, poetry, mythology, history etc., animalistic savagery, dreadful sides, sexuality, black humor, and criticism.

Despite the common traits stated above, the multeity and randomness of styles instored by the term neo-expressionism imply that what qualifies as neo-expressionist art or who as an exact neo-expressionist painter are topics on which no consensus can be formed (http://www.visual-arts-cork.com/history-of-art/neo-expressionism.htmer. tr.11.08.2015). In post-structuralist criticism, emerged in late 70s as a social theory, it was emphasized that postmodernist works of art can no longer be differentiated from products prepared for elucidation and communication. "According to Roland Barthes, as in language, the meaning in all sings, regardless of the medium of communication they belong to, is determined randomly. Then, as assumed by theorists of modernist criticism, signs possess to a degree no message which is unchangeable and specific or can be transferred to the audience"(Doltaş,1991:178).

Allegory and Symbol in Postmodern Painting

In its general definition allegory is a symbolic and figurative expression used in comprehension of an abstract thought or action in the form of -artistic, literary, fictional - presentation. In relation with

allegory, the term symbol stands for a mark or sign to which a meaning is granted by societal consensus to represent a thought, an abstract concept.

Avant-Garde Art of 1945s and Pop-Art of 1960 on, and later the Postmodern Era, is a continuous process in which the perception - sprung in progressive Western Society - that fiction replaced the reality and the art took form in accordance did settle in the Western Art. Today new Neo-Expressionist paintings are in existence which are reconstructedon assumed information, as if being experienced in art, too-.far from their real meaning, appearing to be pertain to the primitive periods of societies, yet fail to convey the old meaning or possess no meaning at all; or uneasy to resolve in meaning. These paintings are social and cultural signs of identity which are expressed in deep relationship with cultural and personal memory relating to eclecticism of postmodern era or old cultures in art - after the end of 70s, Postmodern allegoric and symbolic reflections of daily-life transformations in contemporary painting of Europe and America.

Hermeneutic Approach and Art

In a definition: to evaluate a text or a work, to interpret in order to explain elusive aspects; the act of extracting meaning from the unknown and symbolic. According to Jaspers, a pioneer of Contemporary Philosophy and Existentialist Movement, the means of language which is required to clarify the entity is 'meaning'. As products of thinking, meanings can be grasped through possible comprehensibility and intellection and the grasping of knowledge is seen as the beginning of conscious. Universal language is necessary for the meaning. Language is an intermediary for meanings and is in relation with all other entities. According to Jaspers the essence of giving meaning occurs in two basic forms;

> The meaning that emerges unsolicited is called 'expression'. Actions and forms related to humans and animals contain meaning. In terms of transference of meaning, each event

in time and space has an expression. As though each object possesses a psyche, we perceive this meaning unknowingly.

If we want, the meaning that is brought forward can be referred to as composition, establishment or characterization. We present means; such entities are objects of use: residence and clothing, structure, poetry, art, philosophy, science. All these are applications of religion and culture within the processes of technical construction, methodical development and individual activity. We perceive of all of these establishments within the scope of their use. We for a considerable period of time are able to define prehistoric tools, works of art, forms of construction and signs of script as products of humankind. We desire to know them irrespective of their meanings until such time as the world in which they carry their meanings unfurls to us. We tend to understand all special relationships of human action in which the meanings of these occur. (1997:351)

Hermeneutics centers art as the field in which interpretation and comprehension can be best expressed. Because, the work of art is almost a mirror of the era in which it was produced. A work of art with the spirit of historicity is produced as the entirety of that history and convey us the meaning that is closest to the truth. Each interpreter endeavors to achieve a different meaning of the art work he interprets with his prejudices and explanations within his/her own views of world and art. The attempt to interpret is an expression of the impossibility of a consensus long sought in social studies. However, despite this, it is required to 'find the common in differences'.

Problem and Purpose

The switching of means and purposes in daily life begets the result in which the real meaning is lost. Despite the elapsed time, amnesia and multilayeredness, the hermeneutics, regarded as the scrutiny of the lost meaning of life and art, and an attempt of reinterpretation of life, in short, considered in this study as an approach striving to

overcome a side of subject-object distinction which haul towards false meanings.

The hermeneutic approach allows us to observe as a whole, from all points and relations, the entity. It urges upon the necessity of a new angle in discussions of art, the entity and the existent. According to hermeneutics, the closer the work of art and the interpreter's inner world the more meaningful the meaning to arise from the interpretation. Such conjecture was effective in selection of painting samples in terms of meaning to be extracted in the research.

The main objective in the research: an attempt to read through examples selected from the context of cultural/collective and personal memory, the neo-expressionist works of art - based on hermeneutics - thought as an open call for confrontation with problems experienced as a country or psyche polarized for the better part of 1980s. How can the meaning of allegoric and symbolic elements in Neo-Expressionist Art (Painting) be reinterpreted from an integrative-hermeneutic approach despite the 'ego'of the interpreter and all vagueness in artistic language, and the absence of a sacred order or a central idea of reality? is attempted to be answered in this study.

Findings and Interpretation

In illumination of the unknown and symbolic entity (work of art), the sensible method to comprehend the 'meaning', which is a tool of artistic language, is a sufficient demonstration of the expression and characterizations these contain. Also sought are certain sides of a real art work - as a conscious design and bearer of unconscious elements - which, apart from the historical frame and culture into which the work was begotten, stem from the psyche (human spirit and psychology), hence from autobiography; is linked to time and also unlinked to it - without time - and reflect the 'core of eternal human existence'. In hermeneutic method which is a semantic subject, to understand existence, objectivities of human soul; work of art; equates to interpret it at the same time. For the deep kernel

of the work of art to be comprehended the work must first be understood as an entity of meaning. As Erinçstated: the core opposing the existence more than what the artist, the producer of the work, plans to assert, is the take home message derived from the content (what was said), caught or proven through the work by the recipient, the audience (2004, p.91).

In the research, Neo-Expressionist Westerner painters, on whom an attempt of reading was performed regarding the bearer of the deep meaning, viz.'core', as spiritual, historical entity of meaning and who bring forth the deep relationship with cultural and personal memory through Postmodern allegories and symbols were as follows: A.R. Penck (Germany), -Mimmo Paladino (Italy). Works interpreted are as follows: Penck's "der Teufel"(the Daemon), 1982, Paladino's "'Untitled'- Green, 1989". It is fairly hard to apprehend the deep "core", viz. "object of understanding"in hermeneutics - the philosophical activity - or the creating will, kept hidden in the inner world of the selected works.

As the hermeneutic Gadamer stated, "Translator who knows the prophetic language of divine will is prototypical in this endeavor"(translated by Bozkurt from Gadamer, 1995 s.294), that is, even though this activity (reading) is fairly hard, we may come upon the expression of meaning within the field of contemporary art in lingual objectivation. Despite its difficulty, to interpret a work of art become objective in a language as the entity of meaning can mean "to join with the common meaning"or a self-comprehension .The manner by which the nature observed is also significant in that it is the core of sense of art.

To reach different layers of meaning- ontic structure, two types of interpretations, namely the linguistic and semantic interpretation, are used.

1. Linguistic interpretation; what the narrative (first segment), physical layer, superficial structure, the form of painting offers

2. Semantic interpretation; end, back, deep structure (see. Ingarden, Nicolai Hartmann)

3. Ontological substrates of the matter, viz. closed semantic interpretation;

- deep structure; notice, to visualize what is invisible (subject, not as theme, as the kind of expression), allegory, symbol, myth, images.

- deep design; spiritual layer, moral quality of human, bestowing the character

- deepest layer, entirety of life and the main idea relating to the whole existence of human, theme, a generalization of all determinations and definition for the humankind

Image 1. Penck, Woodcut 'Anfang im Osten'- East Germany in the Beginning

Image 2.Penck, Woodcut, 'der Teufel'the Deamon, 1982

Image 2: 1-Linguistic interpretation; Penck, a painter form East Germany, essentially traditional and possesses a pictorial expression thought as a derivative of German Expressionism of 1920s and Beckmann's paintings. He produced large-scale expressionist works drawn with intense and drained paint much like the German painter Jörn Immendorff (b. 1945-). Penck produced original works that were drawn intentionally with primitive and rough images. His vulgar lines appear as though an in-between form of caricature and graffiti. As seen in images 1 and 2 stylized, linear and silhouette figures are the most striking linguistic marks of interpretation. In his paintings archaic symbols of deep structure and sectional writings are contained along with hard-to-comprehend signs pertain to social and personal memory. Penck gains a reputation with his rough expressions and characteristic impasto movement locally at the end of 70s and internationally at the beginning of 80s. In the figure 2, when offerings of the form of the painting are examined as linguistic interpretation, ostensibly observed are the abstraction and reduction (in all forms and colors); and marks and symbolic language as the pedestal forms of expression of his art.

2-SemanticInterpretation;

- deep-structure; The imagery conjures the psyches of the much-earlier Kathe Kollwitz but also of Asger Jorn and the Neoprimitivist explorations of the pre-Surrealists(Breton,vd.)(http://c4gallery.com/artist/database/a.r.-penck_/ar-penck.html). Penck's psycho-cultural and primitive images are the subjective reflections of an attitude against the oppression of a brutal political rule hegemony and difficult times; and of real and objective world. In a sense, Penck, Immendorf and other German painters formed their images within a true East Germanic stance and a contemporary artistic moment demanded to be seen and heard of by institutions in the postmodern culture. As in many works of Penck, in this one (Image 2) too, on the left corner, a symbol resembling cave or child pictures, individual shapes with implied meanings, a stickman, reminder of primitive warriors, viz. the purest and plainest image of man appear. In this symbol, points highlighted in accordance with the artist's view of world and life are the message-conveying marks, hand, foot, head and genitalia. The principal figure in Demon - which he painted in 1981 after moving to West Berlin -, the symbol of a demon multiple-armed or winged (such symbol is frequently observed first in capitalist and later in socialist societies), black and with a wide-open

mouth, is the postmodern allegory of scoring with the Western society, referring to the thought that along with the freedom the individual enjoys in a capitalist society comes the dark and horrid state of pessimism.

In Penck's paintings, there is a frequent tide of allusion to mythology which contains a relation to the cultural memory, is reflective of the societal subconscious of a member of an old nation, along with surreal elements and wild and primitive motifs (demon and bird-headed figure) and idealized political views. Also included are, apart from the tendency towards cultural identity and nation-building concerns, symbols of an inward-oriented, egocentric subject distinctions related to universal pluralism, globalization and economic -cultural greed, and those of alienation, too. At the same time, against the social collapse and polarization, a desire for integration of the individual and search for the essential (spiritual) and sacred (an allusion to the totemic structure pertain to old civilizations, on the right corner of the painting) or return to the chaotic and sacred, depicted in genesis myths, to the source which has no beginning and no ending (spirals), and the paradox of transcending the 'ego'take place. In the images of the art work, which itself turned into a paradoxical object, during the course of existence and in appearance, rather than an expression of personality based on a conscious, balanced, holistic, centric, clear intuitional comprehension, an uncertainty and mysteriousness lurks besides the reflection of spiritual disunity (asymmetrical and balanced structure of the painting) in a semantic and iconic mayhem and the affluence of images as in the multi-voicedness in the figures, side-by-side, overlapped collaging of pieces, the eclectic structure and numerical-visual culture. Beside the spiritual energy and destructiveness, the mysterious figure of a female with raised hands and feet as though a dance move is being performed reminds of the existence of constructive, formative positive aspects to the painting.

- deep design; Born at the beginnings of Nazi Blitzkrieg to a small post-imperial town, later a part of the GDR, in Dresden outside Berlin, Penck

(later known as Ralf Winkler) and his colleague Jörg Immendorff were compelled to cope with the knowledge of division of Germany (into east and west) and of Berlin. Because of this, Penck has a hard-to-comprehend personal political agenda. First memories of Penck consist of the blitz in Dresden, his hometown (Cumming, 2008:462). From the article "Everything Old is New Again -or through a wall, darkly…"sources of the spiritual layer of his work can be discovered; "Voices of Penck and Immendorff were complemented by the ancillary visions of Anselm Kiefer and Joseph Beuys - their West German compatriots - who provided a very interesting reference in the controlled experiment of an artistic output from a now-schizophrenic Germany"(http://c4gallery. com/artist/database/a.r.-penck_/ar-penck.html). Penck's world-view is fairly compatible with those of Kiefer and Beuys. Penck is reflected as a character who was raised in a Socialist system and had faith in it. In his interviews he states that the aim of his art was to help the system run properly, but that - because he could not conform with the state-directed art - his work was viewed as simple and amateur and could not be given a meaning. The views of a character compatible with nature, aware of the era's paradoxical situation and involuntarily a part of it, using sign language as though determining Germany's dilemmas, energy and his childhood experiences, and his own existence like that of a wild beast attract certain attention as do his works. The image 2 (der Teufel [Demon]) which possessed the collective memory marks of GDR drew attention in West Germany. Like the Neo-Expressionist artists of 80s, he poses an uneasy but charismatic character, mystical, different, and in part with modern historical guilt (Nazi massacres and Holocaust). Penck joins exhibitions in the free West. In an interview in Mary Boone Gallery, New York, he stated that even though he produced small-scale paintings, he was interested with big and bigger formats, drawn by the relationship of micro and macro. He also elucidated the development of his sign language. In this, he first examined the

works of other artists, and, trying to transfer to his work a bloc system like those seen in buildings and by flickering with it, developed the sign language. He states that even though there are some remarks that his marks (spiral, trigon) were derived from cave paintings and African rock pictures, he does not live in the stone age and a person of modern character. He emphasizes that his greatest hobby is music and rhythm in music affected his paintings to a great degree (http:// www.jca-online.com/penck. html).

- deepest layer; In the image 1 (East Germany in the Beginning), predating the image 2, the marks of the naturality of the cultural memory as seen in the wood engraving, as in the tales on the beginning of the universe, is a reference, relating to the perusal social memory, to the chaotic world begotten by the birth of GDR. In both paintings a directly emotional and psychic reaction against the indigence can be observed. It can be said that, in terms of the deepest layer of Penck's works and the theme these contain, deep stigmas related to memories of a country divided, a chaotic medium or problems experienced in a perturbed psyche are expressed and the general commonalities of the neo-expressionist movements were reflected as a field to confront this grumbling background - a human response in a sense. The artist in his paintings re-fictionalizes the real event that he experienced in a given time frame, viz. the partition of Berlin, the two systems and what remains in the memory of this experience. "The relationship of the oppressor and the oppressed, classification, individualism, aggression, war, peaceful approach…everything we read in these paintings can be seen in the historical process and in every geography"(İpşiroğlu, 2010: 53).

Image 4. Mimmo Paladino, 1999, "Nameless", T.Ü,Mixed Media.

Image 3. Mimmo Paladino, 'Untitled'-Green, 1989 Medium: Mixed Media on Cardboard (106.68 cm x 78.74 cm)

Image 3: 1-Linguistic interpretation; Mimmo Paladino (b. 1948-), an Italian painter. In the essence of his art resides the powerful imagination of classical mythology and iconographic tradition. His painting which contains Italian New Expressionist, new figure-postmodern allegory and symbol, is linked to the term trans-avantgarde. Trans-avantgarde, is an art that places importance on traditional canvas painting of the end of the 70s and new figurative forms of expression, and it resembles in part neo-expressisosim. However it remains detached from any political view, containing singly the eclectic sides.

Palladino's work from 1989 (Image 3) and the later nameless painting from 1999 contain a multicolored, multidimensional, free flowing and highly colorized expressionist voice. "Most of the artists are observed to use cheap dispersion colors on american cloth rather than expensive paints on canvas. The color is transferred to the painting rapidly with wide strokes, such that the surface between color spaces on canvases are observable"(Erkayhan, 2011: 138). Paladin's approach to painting fits the above-mentioned description. Paladino applies a sign language Similar to those of Penck's authentic and very personal primitive and rough images, but are more glorified and mysterious. "Referred to as an Expressionists, Mimmo Paladino is the mightiest

amongst all Italian painters. His Roman Fresco painting represent particularly the memories he has on his South Italian hometown. "His paintings, the products of what the work adumbrates and of a direct spiritual blast, contain allusions to exotic cultures as well"(Aytekin, 1999:149). Dismembered animal pieces, masks of death, scripts, religious motifs, myths, mystical signs that are personal, legendary, and appear to be hard to resolve or even impossible and fiction strike the eye in Paladino's paintings. When the offerings of the form of the painting are examined as linguistic interpretation in Image 3, sectional, divided, irreal fiction of space, postmodern allegoric signs and sign language, all, emphasized by the relatively smaller symbol of spirituality titled RES, white, sculpture-like, mystic and primitive mask-like, abstractive and simplified linear head figure and intense green coloration, are the expressions of principal properties of Paladino'sart.

2-SemanticInterpretation

- deep structure; Paladino's postmodern allegory and symbols, in order to convey the meaning, appear to have more allusion than what is conceived in the first glance. To chase the symbolic language of hidden meanings and references will not be easy. Paladino's paintings (Image 3 and 4) are as though cryptic like a crossword puzzle, that is, it has closed layers of meaning. Paladino reutilizes the traditional priorities of modern painting such as expressionist color, and individuality, and originality in his works. However this time indigenous to postmodern era his style is within the frame of Italian Trans-Avantgarde movement. No determined subject or a consistent approach can be seen in his paintings. These more of a reaction against the anonymity of minimalism. Allegory, symbol, myth and images which in a semantic interpretation of the works offers the deep structure and visualizes the invisible, show resemblance with those of Enzo Cecchi and Francesco Clemente, both Italian neo-expressionists. However, in 70s, the grouping under Trans-Avantgarde banner which is a product of Italian national art is not regarded

as an art movement. In their approach to human's stance as an animal among other animals and their sensitivity towards nature, Mimmo Paladino and his group share a similar influence to that of 60s' Italian avantgarde group Arte Povera (Poor Art). However in the paintings of the group, despite the lack of marks of strong political agendas seen in the Arte Povera, they share common grounds in their special interest in usage of cheap and base, natural materials, blood, sack, fire etc. Paladino develops an allegoric figurative style in a short time. Images in his works display influences of Christianity and Classical Mythology as well as tribal and modern art - even certain Egyptian influences. Mysterious archaic figures (for example, the male figure carrying the horn-shaped ship) which reflect an anxious state of mind with themes of death and sacrifice (http://www.oxfordartonline.com/subscriber/article/grove/art/T064788). Paladino's paintings also has marks from ancient Russian iconographic tradition. As observed in Images 3 and 4, in dark tones and upset, mask-like faces like an old icon.

- deep design; Italian painter, lithographer and technical painter Paladino attends to Liceo Artistico di Benevento. Paladino has a technical versatility. From 80s to today he produced paintings with techniques like linoleum an aquatinta engravings. He prioritizes drawings in the beginnings of 1970s. The images that were developed during this period paper in his later works. He holds his first personal exhibition in 1976. He has a sophisticated artistic personality which engaged in church paintings, music and cinema. He moves into Milan 1977 and produces paintings in which blue, red or yellow, all monochrome, found objects (objet trouvé) are united. In 1980, he joins a group of "Transavanguardia"painters formed by Achille Bonito Oliva, consisting of; Sandro Chia, Francesco Clemente, Enzo Cucchi and Nicola De Maria (http://www.oxfordartonline.com/subscriber/article/grove/art/T064788). Mimmo Paladino has a unique sensitivity, like other Italian expressionists, about the remnants of cultural history, viz. the existence of history of Italian art, being an Italian

citizen himself. In addition, his paintings convey an original mix of uncentered, anxious state of mind, and sense of individual identity, and sensuous intimacy.

- deepest layer: When observed in overall, Italian artists, as well as Paladino, are seen to avoid artistic projects targeting commercial, political or historical systems unlike other neo-expressionists of the Western world. Instead, using a compound of graphic arts, lithography, collage and sculpture to enrich their paintings, they put forward their individual emotions, spiritual and faith-related sides. Like the other neo-expressionist painters of Italian nation which united different reactions in a modern world, in Paladino, too, each new figurative image with an abstract substrate possesses great inner background, provenance of the autobiography and deep fantasies and emotions in the personal memory of the artist, rather than historical and political references. Art in its core is a subjective reflection of an objective world, an enigmatic and intuitive phenomenon. In the Postmodern world, the technologic societies, where drives are suppressed and scientific mind replaced intuition and imagination, loss of naturality of human spirit and finiteness of the human body - the trails of death - can be rediscovered in these neo-expressionist images, though not "new"but pertain equally to its era -a precursor of trans-art.

CONCLUSION

In conclusion, when products of art which are examined and interpreted universally, under the direction of shifting conditions, from era to era, are given new meanings, what is actually done is a re-enrichment of the past, granting new meanings or revitalizing these products in accordance with the rearrangement of meanings arising form the reality of our time. In this study, from a perspective of new-expressionist art and in the light of interpretations performed on concrete samples from contemporary art, some meaningful common grounds between the differences acquired as a result can be summed up as follows; use of postmodern allegory and

symbol instead of abstract expressionist, minimalist and conceptual approach in the language of the painting, image of a new avantgarde, abstract expressionist and postmodern figure (instead of a figure and space formation based solely on optical image, a one with settings of abstract composition and renewed coloration) along with a resurfacing of symbolic marks that represent abstract thoughts and concepts pertain to personal cultural identity. Most of the productions of 80s, a period of economic, cultural and political mayhem, expressed the conscious/subconscious remnants of a divided country, a chaotic medium or problems experienced in an uneasy psyche (spirit) and a relation existed between the neo-expressionist works of art used as a field of confrontation and the two types of memory - cultural and personal. In the painting: frequent allusions to a mythology that contains wild and primitive motifs which have relationship with cultural identity, reflect the subconscious of an old nation and contain surreal elements; and an idealized political world-view. Apart from the tendency towards cultural identity and nation-building concerns, symbols of an inward-oriented, egocentric subject distinction related to universal pluralism, globalization and economic, cultural greed, and those of alienation, too. At the same time, a desire for integration of the social or individual and search for the essential (spiritual) and sacred or return to the chaotic and sacred; to the source which has no beginning and no ending (spirals), and the paradox of transcending the 'ego'. In the images of the art work, which itself turned into a paradoxical object, during the course of existence and in appearance, rather than an expression of personality based on a conscious, balanced, holistic, centric, clear intuitional comprehension, an uncertainty and mysteriousness lurks besides the reflection of spiritual disunity (asymmetrical and balanced structure of the painting) in a semantic and iconic mayhem and the affluence of images as in the multi-voicedness in the figures, side-by-side, overlapped collaging of pieces, the eclectic structure and numerical-visual culture.Despite all the orders and arrangements, the revitalization as though it

exists like in a movie scene, repeated, imaging and, on large-scale surfaces, with a spontaneous gesture, in a free coloration, the irreal and real elements that remained hidden in a gradually concealing natural, existent spirit and body, similar to complicated and multi-colored, accelerated life; a voiceless and timeless transience and a fictionalization within closed semantic layered-ness.

Lastly, apart from the utilization of historicity, cultural and personal memory by the neo-expressionist painting; being pertain to the present, and instead of an autonomous mere aesthetic attitude, its relation to social, cultural economic, religious political and sexual experience and conditions, its lack of rules, use of cheap paints, the largeness of the canvas or the picture's surface, independence from a certain style, non-elitist ways, sides that are unified with life are the its main components. When considered in a like perspective with Hal Foster's - contemporary art critique and theorist of 80s - article "Subversive Signs "(2013: 44); in the reception of neo-expressionist works, a transition to an audience-reader, who, rather than a cogitation through aesthetic-based progressive art, with a message-based approach, receives conscious or unconscious messages related to social and personal memory, and Postmodern allegoric and symbolic expression, from an active and analytic basis.

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THE WAY TO CREATE HAPPINESS PARADOX "ART AS EXPERIENCE"

Aygül AYKUT

Abstract

Whether artistic creation is different than other types of human creation have puzzled minds in some way or another since the beginning of history. Presently, the act of artistic creation is separated from other daily experiences through the concept of aesthetic experience. While the psychological and philosophical roots of aesthetic experience concept have been discussed, by awareness of artistic experience, it is a fact that the information and skills concerning the ability to comprehend, interpreting design problems have developed.

At this point, the matter is the value of artistic experience for life and people. Because, the concept of experience provides clues on how to form a strong connection between people and art on an everyday basis. These clues may lead an individual to exploring the possibilities of their own design world.

Recent effort on developing new perspectives and ways of thinking may end the separation between theory and practice. It can also make changes on sensitivity to perception of life and flexibility and positive approach to events. Design world is the world of information objects. Artistic experience as a state of obtaining objective information may lead to metonymia through admiration or pleasure. It also indicates a state of mind in metaphoric means. So, it seems possible to create a happiness paradox by initiating perceptual/creative process through artistic experience.

Aim of This study is to analyze process, nature and problems of creativity in relation to concepts rising from artistic practices and the concept of experience. The research data have been obtained descriptively.

Keywords: Creativity, Aesthetical Experience, Inspiration

Conditions of Problem

"Art" invokes a world that is beautiful and pleasurable and artworks. Thus, it is natural for us to expect the key of a more beautiful world through education in arts. Can this dream come true? Can education in arts bring us the key to a "happy land?" If so, what is the worth of art in a life that someone works to be happy or can external reality constructed through art?

In the last century Dostoevsky suggested that beauty would save the world. It may seem like it is easier said than done. However, should we consider one definition of "beauty" as "general human information," a person is capable of obtaining their information at philosophy, science and art. Because we react differently to the objects in our environment and create the products for different and various purposes and reasons. It is known that one of the reactions is to comprehend and recognize the objects. In another saying, we are disposed to recognize and comprehend the objects, which is the orientation of science. On the other hand, it is clear that the humankind is working to better what is already good for individuals and the society. Such actions create systems that affects and steer societies through attitudes such as moral, cultural or political actions and even ideologies.

Apart from the above, objects that are already present in the nature or that we create. We create these objects solely to be recognized and perceiving them cause us emotions, such as pleasure and excitement that are different than the two types of human activities. The last object that was mentioned are the ones that are called "beautiful." The phenomenon could also be described as the emotions, admiration or pleasure that watching the beautiful object cause.

We know from human history that humans develop a connection with its immediate environment based on needs and functionality throughout their life. In shorter words, humans have tested how much dominance they can establish on the objects in their external environment by trial and error when

they were forming it according to their own desires and wishes. In other words, while on their way to realize their personal design concepts, they went through the process of recognizing the powers that hinder them in the environment.

However, humans not only satisfy their physical needs, wishes and desires but recognize, explain, make sense of them, make new meanings and recreates and redesigns it over and over again throughout the experience that we call life. For example, humans don't only dress themselves but also accessorize; or saves, stores or trade their share of a game for something that they desire more. That way, besides satisfying their needs they test their power of altering all odds for their advantage in order to satisfy their wishes and desires. They don't settle for concrete objects and create an abstract world with their imagination and integrate the abstract world with the reality.

Shortly, humankind have understood how important it is to direct the world once they have discovered the kind of pleasure or excitement that their personal space can bring to their internal and external environment. This process has shown humans a world of their own, which is the world of transforming the objects (design). Then, humans started to shape their environments through their experience and succeeded to go beyond imitation. In other words, they have conquered the nature. Then, they moved beyond recognizing the transformative power of design and formed ideologies, laws and certain systems through their adopted ways of thinking, which even goes beyond universal laws. That's the point where humans discovered that the creative power they had been seeking, or inspiration, lied on their own experience.

Briefly, humans learn by experience. Renowned historian Gombrich says that art didn't exist before humans. During humankind's artistic development, prior to created imitation objects, things like large games or natural phenomena would limit our dominance or were difficult to deal with. As humans started to explore Curiosity, Amazement and Doubt experiences towards the world, humans have achieved existence in information by going beyond imitation, through traces of their imagination that they created using environments they have reinterpreted through their design schematics. In Baumgarten's words, this type of information is acquired from sense data and it implies Aesthetic information, which indicates confusion among different types of mental states. Role of humankind in this new world is to design and create, through which make them superior to all live beings of the concrete world. The more complicated humans' design world becomes, the more human-like objects become and in the environment, which is a compilation of systems, human and nature relationship is no longer for humans to imitate natural beauty but they recreate it. Michelangelo trying to recreate Adam in a painting or skyscrapers after invention of steel are examples of humans' deifying their power to create.

In a field of expressional experience, the production that should be beyond human capability is called art. Whether artistic creation is different than other types of human creation have puzzled minds in some way or another since the beginning of history. In the present day, the act of artistic creation is separated from other life experiences, under Aesthetic experience. Although psychological and philosophical roots of concept of Aesthetic experience are still being discussed, it is certain that through awareness of artistic experience, information and skills have been obtained, such as comprehending and interpreting design problems.

Aim

This article discusses the importance of artistic experience for life itself and humans. Because, the concept of experience provides clues on how to form a strong connection between people and art on an everyday basis. These clues may lead an individual to exploring the possibilities of their own design world. Recent effort on developing new perspectives and ways of thinking may end the separation between theory and practice. It can

also make changes on sensitivity to perception of life and flexibility and positive approach to events. Design world is the world of information objects. Artistic experience as a state of obtaining objective information may lead to metonymia through admiration or pleasure. It also indicates a state of mind in metaphoric means. So, it may be possible to create a happiness paradox by initiating perceptual/ creative process through artistic experience.

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Discussion

Transforming design world into has not been solely in logical medium. Hierarchy of needs go hand in hand with the world of wishes. What would have happened if it wasn't so? Humans would still imagine but if their dreams were only fueled by need, how could we explain sources for certain inventions and artworks? Need may appear to have priority for humans, however, humans can function beyond the visible and tangible sensory capabilities. Because the needs also feed a field of existence other than what is obvious. It also drives wishes. The phenomenon called "inspiration" may

be explained so. Inspiration has been an inseparable part of humans. If one could the meaning of needs and wishes for humans, we may be able to the underlying reality that they are required.

One may say that whatever drives design is more than only need. The world of design, being information object, may derive its traits and values from the source from which it was imitated but it has turned out to be something completely different. Could this be due to the underlying wishes building inspiration and add elements of its own? So, could we say that inspiration is a type of information? According to the assumption, information sources, inventions and artwork are solitary in nature.

So, art is a field of information that carries certain meanings and facts. Aesthetic discourse is encountered in education of arts and serve for academic purposes. The discourse is used in this concept with reference to one certain term of the phenomenon of experience. This means all personal and institutional rules, laws, discussion and ideological tendencies and aesthetical experiences in education of arts, which are essentially contents of our minds (Bourdieu, 1987: 56).

Arts tutors use artistic qualities, artistic choices, beauty, specialization, creativity, experience, emotions, forms, high level of awareness, judgment, meaning, deep thinking, perception, quality, refinement, reflection, senses, style, pleasure and intuition while teaching arts. Nonetheless, most arts tutors have chosen aesthetic discourse in order to be able generalize cultural productions and rich human experience due to numerous practices and diversionary qualities.

Many tutors in arts use aesthetics in a single aspect of the concept. They believed that aesthetics point out details that were overseen in reality and enlightened arts students, especially in individual artworks (in most cases, in form). The process of enlightenment enriches other senses, opens new horizons and producing new ideas for artworks over an acceptable course of time. Some people

consider it to be the magic of achieving in arts (Csikszentmihalyi, 2000).

This is an experience of exploring, being amazed and taking pleasure, an act that unlocks a door in the mind. Such magic can be seen often but amazement, stimulation and emotional reactions aren't caused by the object itself and not from blocking of perception or the audience looking away during a series of illusion. This magic is only possible through a devoted audience and a magician (Eisner, 1991. P. 121).

To summarize, these types of discourses require the need to perceive human experience as a field of special design. When humans shape a new object, they need to create information of what they are imitating. In other words, they need to reveal what is in the object's nature. We can say that human curiosity is the underlying factor for such needs to exist. Humans have become closer with their environment and have laid the prerequisite conditions for design of the phenomenon that we call information. Whether information is defined as description or analysis in designs of the universe, the only truth behind its root is that it needs a subject and an object that should create it. And so it becomes impossible to take inspiration and art as a type of information, separated from human nature. Ziss suggests that art is not rooted from personal admiration following analysis, questioning and assessment of a design- practice process but from objective and scientific principles of aesthetics (Ziss, 1984, p. 22-25).

Throughout the adventure of art as a type of information that started as imitation of environment, humans have served as a tool to give it a voice. Because as always, information needs someone that recognizes its existence in order to survive. Maybe it wanted to be recognized. Considering this aspect, information exists for humans, as does world of objects. Humans are the ones that shall give them a meaning. The source of information is the base of human creation is called inspiration. Although inspiration is creativity from a broad perspective,

I'd like to take a closer look at the word. While inspiration is more of a metaphysical analysis, I believe the cognitive elements that are embedded in creativity forces it to be perceived as a system and this fact limits my comments. The obscurity in inspiration should be an effective tool for us to create working dynamics. Inspiration may be perceived as a metaphysical phenomenon. Inspiration is a concrete, invisible and rare state of mind that is a carrier to aesthetic feelings. We are aware that the difference between conscious and mind have been a discussion in philosophy. We shall close this philosophical discussion by saying that inspiration is God given or is at least affected by him, just as Hume did when he explained his positivist philosophy, as well as mentioning that inspiration is a matter or faith. Through this perspective we could determine part of causes of inspiration while it is not possible to see a concrete proof on where it is, using existing space parameters; however, we believe it would be a doubtful action to conclude that it doesn't exist.

Going back on our topic, we can say that design is a must for information to exist. Design is derived from one kind of need or the other. Because, as mentioned above, humans are in constant connection with their environments through their senses. Information is the means to shape their relationship. Inspiration is a crucial means to knowing. Inspiration is a special way for redesigning our environment both cognitively and affectively. Science and art are designing of objects within our field of senses. Humans can exclude themselves from this field of information neither as observer nor as practitioner. Relationships we form with our environment and each other are at least two sided. Identifying objects even based on their simple qualities would be too much for parameters of this field. Because, our experiences are on one side of either beautiful or terrible, good or bad, right and wrong, etc. and the dualism is a type of information. That's why science and art tackle new problems so that cognitive thinking systems can be redesigned and through this process, world of

senses can thrive. Tackling these problems help humans become more aware of their humanity. While interacting with environment, humans interact with their own self. They are as likely to perceive their own ego as an environment as they contradict with their own reflection in the mirror. Contradictions are valuable in shaping the world of design.

Contradictions create new needs. Each contradiction is lined with elements to create a design. Humans have a past built on finding a meaning since they live in a world of objects that always give them two choices or more. We also live on a perception system based on probability of seemingly unlimited number of possibilities. At least assumptions of the field of information that's called quantum is already becoming a part of our lives as new objects in the new world design. Perhaps, types of information that will change this reality are in the very object itself. So, can we say that choices of the contradictions and all our choices may bring us together with a world that is inspirational beyond our needs and wishes?

Our choices are arrayed in respect to priority of our options. At least we know that bringing down the number of choices to two will not be a solution. Because what matters is that humans are presented with choice. As long as there are opposite of everything, it is useless trying to dismiss choice. That makes it natural for our designs to be able to come in numerous shapes or forms when compared to themselves and designs of others. Laws of the universe are based on similar facts. E.g. light against dark, water against fire, etc. Thesis isn't counterpart of antithesis but they are two parts of a whole that make them exist, they become one in the design of objects.

Choices are the way to comprehending contradictions. If we have to make a choice, we start thinking about them. Thinking makes our world of design visible, functional. Also, such functionality in our world of design keeps our ideas alive. During our effort to recognize our choices,

the older information in our world of design will not want to be replaced and may behave like live beings. The older information that fights for their survival because they exist and are needed. Although they don't seem to be a threat where they hold their ground, when they are threatened to be replaced, they are prepared to destroy other live beings. Even if it's their reflection that they mean to destroy, the result doesn't change. The effort creates new dynamics in this planet of choices. That's why change is painful. Needs become antithesis of wishes.

In the light of the above mentioned, one could imply that it is a solo performance on the silver screen which we wrote and played. However, this performance includes a new fiction of a world that we created by our designs that we have carried with us from past to the present. The shadow actors of this play acts out what we have written. Mind dynamics voice and direct these ghosts that make the reasons for choices. And sometimes the beings of the planet of designs have to live a secret life disguising and wearing masks. Although they don't display awareness to sense the moment they are in, they are actually ghosts. They vote as if they each have personal choices. They choose from others' choices. Their choices are merely an effort to exist.

Conclusion

Designs are efforts of our choices to exist. They are profound for creating basis for information. So, needs must become a whole with wishes. Senses are as important as mind for basis of knowing. Because information can make choices exist by feeding from those two sources. When we try to get to know our environment and making choices, there's something we're more interested than "what" an object it. In order to design what an object is, it needs to exist in our field of senses. In order to know what "akulka" means, we consult to the imaginary citizens of our planet. If we can't gather more than a "?" (Question mark) in their effort to exist, it is an inevitable to conclude that they don't exist. But that is not the end of it. Our mind, which requires

the word a concept or a object, hasn't created a design for it to exist. That's what happened. So, we need to experience its qualities other than its name in order to create it. In fact, we don't lack the experience for it completely. While the word hadn't existed for us until a few moments ago, it is now waiting for the time and location to take its place in our planet. However, it doesn't have to be the same word. It may resemble to anything or turn into something else any moment. The letters that made it exist aren't the qualities of the concept but its signs. We may come up with infinite number of ideas or nothing, discussing on the relation between reality in its existence of the word and letter lining. The real problem is this word being beyond our design. It is an inevitable question and information for us. It is beyond of "what." That's why the place of where in our filled of senses lie context and place of "what" of something is important. It is a shaped type of data in a shaped reality. Because mind tends to shape things and objects. And we know that everything exists in their shape.

That's why art becomes a type of information that carries the limits of shape and form into reality without being lost in the problematic of "what" qualities of an object, in the way that was mentioned above. Art simply describes an object rather than being a type of information that discusses "what" qualities of an object. The analytical process that shall be experienced by a being for a moment or over the course of a process is the main purpose of art. Whispers of clarified ghosts in our planet show us a door to new worlds of design in which infinite number of choices shall be enriched with comments. It doesn't matter if you are searching for a "what" but the aspiration to have courage and maybe inspiration for experience. More than what is found; going into the habitat of the being is valued. So, what we call value must be rooted from these phenomenal experiences. This type of "knowing" is the means to be happy in the new fields of life in which we discover possibilities for design. That makes contradictions as the key to comprehend our existence. However, what makes

human beings people isn't looking for the right doors for these key but rather being able to create the doors. Only then can we obtain information on real doors. And with a similar approach, education in arts may lead us to happiness.

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FINE ARTS AND ARCHEOLOGY IN TERMS OF MUTUAL CONTRIBUTION

Ayşe OKUR

Barış BOZOK

ABSTRACT

This study involves qualitative research to specify common ways of Fine Arts and Archeology and their mutual contributions to each other. The production process of work acquired in the archeological excavation and that of the plastic work of arts today are almost the same. For that reason, it is important to determine the common points of these fields. Evren is an Aizanoi Ancient City excavation site found in the Province of Kütahya in the district of Çavdarhisar. The subject matter of this article is the suggestion through interpreting the findings founded as a result of the works conducted in the excavation site and interviews with field experts. It is expected that article examining the restoration and conservation will open new doors into new researches.

Key Words: Fine Arts, Archeology, Restoration, Conservation

ÖZET

Bu makale, Güzel Sanatlar ile Arkeoloji alanının ortak yönlerini tespit etmek ve birbirlerine sağlayabileceği katkıların neler olabileceğine yönelik nitel bir araştırmadan oluşmuştur. Arkeolojik kazılarda elde edilen çoğu eserin üretim süreci ile günümüz plastik sanat eserlerinin üretim süreci neredeyse aynıdır. Bu nedenle iki alanın ortak çalışabileceği noktaları tespit etmek önem arz etmektedir. Evren, Kütahya ili Çavdarhisar ilçesi'nde bulunan Aizanoi Antik Kenti kazı alanıdır. Kazı alanında gerçekleştirilen çalışmalar ve alandan uzmanlar ile yapılan görüşmeler neticesinde elde edilen bulguların yorumlanması ile getirilen öneriler bu makalenin konusudur. Özellikle, restorasyon ve konservasyonun inceleneceği makalenin konuyla ilgili yeni araştırmalara kapı aralaması umulmaktadır.

Anahtar Kelimeler: Güzel Sanatlar, Arkeoloji, Restorasyon, Konservasyon

INTRODUCTION

Cultural assets of artistic value must be protectedunder proper conditions, and if required, they must be restored so as to be able to sustain their existence (Tozun, 2009, p. III).

In the conservation and restoration works requiring an interdisciplinary study, the possible contributions of the discipline of plastic arts should also be taken into consideration. In this article, several evaluations as to what sort of common studies can be conducted along with the Faculty of Fine Arts, which also provides education on plastic arts today, will be tried to be put forward. This report/bulletin consists of the investigations made, semi-structured open-ended questions addressed to the experts involved in this matter, and the evaluations and suggestions that arose out of the interviews performed. It is expected that this report prepared not to question the studies conducted with respect to the subject but to express our own views as art instructors will put forth productive results in terms of both of these fields. Due to the fact that the artistic value of antiques is the common ground here, the subject is limited to only restoration and conservation works for the antiques that are plastic works of art.

The production process of many works of art obtained during the archaeological excavations and that of today's plastic works of art are almost the same. The production of the works of art such as architectural works, painting, sculpture, ceramics, glass, mosaic/inlay, glazed tile, carpet, rug, jewellery, etc., which also show up as archaeological antiques, still continues today, as well. Apart from the technological tools and equipments that provide somesort of convenience, there is not

much alteration in the main techniques. For this reason, it is a fact that artists, art instructors and artist candidates who create and produce today's works of art will also make great contributions to the subject.

The historical development of restoration and conservation throughout the world and in Turkey, and their efforts to find the common ground are also the subjects of a study that must be questioned. There are a number of studies conducted for the matter involved. In our study, rather than discussing the principal approaches and where we stand now, we have discussed what sort of contributions artists, art instructors and artist candidates who create today's works of art could make, as we had mentioned above, as well. Still, we are of the opinion that some information needs to be provided in brief.

The matter of conservation and restoration of ''transportable cultural assets'' to be handled by the experts involved is approached in different ways by those that require the service, support and knowledge of this discipline, which depends on the fact that the scientific identity to be gained through conservation practices takes shape with delay and that the methods and principles of this discipline is not sufficiently demonstrated (Kökten,1999, p.17).

The studies as to the conservation/preservation of cultural assets started in the mid-19th century in Turkey. It still cannot be stated that there has been a common ground among the studies ongoing today, as well. The fact that how and by whom the restoration and conservation practices must be principally performed continues to be under discussion.

Aya Irini, the inside of which was used as an ammunition warehouse in 1846, was turned into a museum by MarshallFethi Ahmet Pasha of Tophane (Armory), along with two collections in which Ancient Works of Art (Mecma-i Âsârı Atiha) and Ancient Weapons (Mecma-i Eslihâ -i Atika) were gathered (Pasinli,1992, p.148). Later on, in 1874, "The Ordinance of Asar-ı Atika" went into effect. It

is considered to be the first serious step to be taken in favour of restoration and conservation. Osman Hamdi Bey (Lord Osman hamdi) took a major step in favour of preserving the antique works of art by taking charge as the leader in Müze-i Hümayun and establishing Sanayi-i Nefise Mekteb-i Alisi in 1883.

Along with the Republican Period, on the other hand, the developments concerning the matter took the practices in the western world as an example, and then, efforts to clarify the principal approaches were made. Having acknowledged the UNESCO Convention with the Law dated May 20, 1946 and numbered 4895, Turkey took an innovative step in favour of preserving the antique works of art; and with the Law numbered 5805, which was put into effect in 1951 in regard to ''The Organization and Missions of The High Council of Realty Antique Works of Art and Memorials'', the door to shed light on determining the principles to be followed in today's restoration and conservation practices was opened. Many improvements were made regarding the subject thanks to a number of laws and regulations introduced afterwards, and finally, a result on global norms was tried to be achieved with the Law on '' Preserving Cultural and Natural Assets" as well as the Law on ''Making Changes in Various Laws and Regulations'' numbered 5226, which were introduced in 2004.

Although a great deal of advancement has been made as the result of the ongoing studies, the differences in the principal approaches have not come to an end, and the differences in practices emerging as the result of this continued. It is seen on the news of all the channels of the media that is broadcasted every other day that negative criticisms against restoration and conservation practices continue for good reasons.

A work of art offers the society a visually rich experience, which is closely associated with the value added to the society through the work of art. A work of art is also a historical object; certain circumstances shape the artist while determining

the form of the object. At this point, the importance and the value of a work of art makes it a part of the aesthetic history. Art history as a science comparatively studies the work of art in question, its owner, the conditions under which the work of art was created, its period of time, and the generations that the artist of that work of art has influenced or is influenced by.

An analysis on a work of art is made through a historical approach performed by starting from the whole towards the object in question. The period the creator of the work of art lived in, his school/ecole, his masters and students as well as their approaches are all analyzed. Separately, the iconographic and symbolic insights are also effective on understanding that work of art as well as taking into consideration the desires and demands of the segment supporting the artist, those placing orders or purchasing the work of art, and in what direction these aspects motivate the artist is also taken notice of. The artistic conventions and stylisticchanges are apprehended greatly within a broad historical perspective and are classified according to this (Dedeal, 2010, p.21-22).

Restoration is a technical operation which is concerned with the material of the work of art. It aims to protect the material existence of the work of art as well as slowing down the wear and tear period of the object as much as possible. However, it is also a critical operation that requires evaluating the aesthetic and historical facts of the work of art(Kaptan,C. 2009, p.1).

Restoration is now a ''science/ discipline''. Being a restorator, on the other hand, is resembled to surgeoncy.

Just as a surgeon must have fully adequate knowledge of anatomy and medicine before he attempts to operate on his patients, so must a restorator have full knowledge of all the technical details of his job as well as his handicraft faculty and necessary knowledge on art history. Hence, today a painting restorator has to receive education and training on patterns, the history of restoration,

theory and chemistry apart from the workshop training that includes the structural and aesthetic restoration techniques. Otherwise, just as an uneducated surgeon may put his patient to death, so can an ignorant restorator cause an irreversible damage to a work of art belonging to the cultural heritage (Kaptan,C. 2009, p.21).

When the subject is to be evaluated by without ignoring the aesthetic-scientific aspects of the discovered objects that can only be perceived by those performing artistic productions; the artists can be benefited from in restoration and conservation practices just like the School of Bauhaus does in order to get hold of the aesthetics in utilization objects. It is an undeniable fact that the results of this approach foreseeing a collaborative work between an engineer and a designer have been quite successful. It is also impossible to ignore the influence of the artists in this accomplishment.

There is an advantage to remembering two main concepts, which are:

1-Conservation/Preservation: This is the process of keeping any object or phenomenon in its present state or condition as much as it requires without allowing it to be worn out. The object at issue is kept and stored with the least possible change likely to occur. The goal here is to prevent the latest damage likely to occur and slow down the wear and tear process by bringing the environmental conditions under control (Alsaç, 1992, p. 62).

2-Restoration: This is the process in which the missing pieces of the material at hand is completed and restored in the way that it will be undistinguishable from its original state.

Restoration and conservation are the fields of profession that complement each other but require a separate expertise from one another.

Restoration and conservation trainings are mainly different from each other. In conservation, there is a chemistry-based and a research-weighted education and training, whereas restoration provides

education in the direction of performance-weighted practices. In our country, the words, restoration and conservation are usually used for expressing the same meaning mistakenly (Küçük,1999, p.23)

The archaeologists who used to conduct studies in the excavation site in the Antique City of Aizanoi stated as the result of the negotiations performed between the ministry representatives and the assistant professors who had been the head of excavation that there were multiple different understandings in terms of principles in the field of restoration and conservation, in the reflections of which different restoration-conservation practices emerged. It was pointed out that in most of the restorations that required stonemasonry in particular, there were self-educated people along with those coming from different disciplines who used to work in that field. However, the restorations and conservations of ceramics, glass, metals, carpets-rugs, mosaics, paintings, sculptures, glazed tiles, etc. that can also be referred to as other antiques were said to have been performed by restorators. It was ascertained as the result of these negotiations that the restorations performed were also questioned in terms of aesthetics, apart from the thoughts that emerged from the above mentioned different understandings.

As the result of the interview performed with 30 students and 10 instructors attending and working in various departments of the Faculty of Fine Arts, it was stated that they lacked adequate knowledge as to restoration and conservation; yet, they knew the production process of the work of art in question and performed production again through the same techniques except for a couple of small changes. It was expressed that the solutions offered through the criticisms made in the wake of the demonstration of the restoration and conservation samples worked on had, again, showed differences; yet, the result to be achieved was said to yield better outcome in terms of aesthetics.

The completion studies on the works of art excavated from the excavation site of the Antique

City of Aizanoi were analyzed in the restoration laboratory, and experimental completion practices were performed on some of the pieces by the restorator and the artist involved.

The restorator who transferred knowledge that can be considered as the main principles in restoration demonstrated how he had performed the completion process himself and requested that the same object be restored by the artist, as well. Free in the subjects like equipments and technique, the artist performed his practice by following the basic principles. It was observed that the completions performed on the ceramic antiques by the artist as well as the techniques and materials used had added a new field of information to the restorator's knowledge. The aesthetic approach introduced by the artist over the practices that were previously performed won recognition and appreciation, and it was stated not to be out of the scope of restoration principles. The technique applied and the materials used are based on the basic educational and template information received by the artist at the Faculty of Fine Arts involving his field. The artist also stated that he performed his productions through the same techniques and by using the same materials.

When the education on restoration in our country is compared with its examples throughout the world, it is seen that educational programs have not yet been settled and no branching out in this field has emerged. All the schools providing education on restoration admit students without any requirement for a special talent exam. Whereas, a restorator is the person performing practices on works of art, due to which s/he has to have a special talent. The fact that the schools providing education on restoration have become places where people visit by coincidence rather than being a preferred institution results from the fact that they are the educational institutions seeking certain talents in a student who have low scores and who will prefer this field (Küçük,1999, p.26).

The necessity of technical knowledge essential for the production of a work of art that requires

a sensitive type of labour along with handicraft faculty (craft ability) is an unquestionable fact in terms of restoration and conservation. Whereas, these skills are already not assessed while admitting students to the departments of restoration and conservation, except for a couple of departments, and student admission is done by looking at their UPE (Turkish: LYS) (undergraduate placement exam) score. These departments generally provide a 2-year-educational program and focus on the field of architectural restoration.

However, the number of departments on restoration and conservationis very few in the Faculty of Fine Arts in private and state universities providing a 4-year-education,which are almost 70 in number. On the other hand, in Gazi university and Batman University that have the Departments of Restoration and Conservation of Cultural Assets, the admission process is, again, done by looking at the scores.

Other departments including restoration and conservation courses in their educational programs, however, are focused on the field referred to as conventional arts. Whereas, in most of the other departments, such as Painting, Sculpture, Ceramics, Glass, etc., which are found in the Faculties of Fine Arts, no education for the matter involved is provided.

Considering the accumulation, diversity and intensity of the historical works of art in our country, it is clearly seen that there is the need for an essential accumulation of knowledge, a well-organized expert staff trained in the field of restoration as well as research institutions involved in this matter. For this reason, the diplomas of those trained and educated in the field of restoration have to be legally reasonable and valid. It must be well-known that a profession is gained through education and training and it is far from being a concept ''that is spontaneous''(Tozun,2009, p. 137).

RESULT

Studies for putting an end to the ongoing confusion in our country must immediately be performed, and platforms where all the disciplines involved in restoration and conservation will take part in and generate ideas on the matter must be constituted. Rather than a structure which everyone promotes a different approach to, a national understanding should be developed, and the educational program should be arranged in accordance with this. Expecting the experts who received the education and training on restoration and conservation in different countries to meet on a common ground is, of course, not that reasonable. Therefore, we should specify our own national conservation and restoration principles right away and standardize the practices that are being performed.

The educational institutions involved in this matter should, as we also mentioned above, not ignore the skills that are compulsory while admitting students to the institution, and the students must definitely be selected by performing special talent tests on them. It must be one of our primary pursuits to evaluate the talents of the students of Fine Arts who have already been admitted into the institution through the special talent exam and to develop an educational program in compliance with this, as well. The branching process which we cannot mention for the time being as to restoration and conservation but which is already present in these departments provides us with the human resources we require. Educating and training them in the way that they will also become the restorators of the works of art they create and produce is a more possible option in terms of achieving success in restoration and conservation. The suggestions of priority for the time being are as follows:

a)Creating the means to be able to do a minor (sub-branching program) in restoration and conservation courses to be included in the involved departments of the Faculties of Fine Arts.

b)Stating in the students' diplomas that the necessary courses/lessons have been taken.

c)Identifications of the staff involved.

d)Providing a 4-year-educational program for the departments of restoration and conservation and

definitely performing talent tests during student admissions.

e)Sparing a vacancy for the students of the Faculty of Fine Arts in the departments involved in restoration and conservation, which provide education on a post-graduate level.

f)Allowing the students of Fine Arts and those of the restoration departments to have a mutual practical training (probation through practice) on a branch basis.

g)Re-discussing the programs of the institutions of higher education that provide education on restoration and conservation.

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ANALYSIS OF THE WORK "SHEPHERD AND ANGORA GOATS" OF CEMAL TOLLU WITH ICONOGRAPHIC AND ICONOLOGICAL METHODS

Deniz Özeskici

Necla Coşkun.

ABSTRACT

In this research, sense layers which the works of Cemal Tollu whose works are the indicator of his society and era, and who contributed Turkish painting greatly, are tried to be examined by centring the "Shepherd and Angora Goats" work of him. The method of iconographic and iconological art work analyses of Erwin Panofsky was used for the aim. The study is expected to contribute to develop different perspectives, critical thought and art work interpretation process on art understanding of Cemal Tollu and his works since the history of art and art critique which are the fundamental disciplines of the art were used together. Panofsky designed his methods in three phases: first one is preliminary iconographic examination; the second one is iconographic analysis; and the last one is iconological description. As a result of the preliminary iconographic examination, it can be said that the figures and the space in the works of Tollu were expressed with a abstracted painting style. However, since they are completely different from the forms in daily life, they can be called visually. In the iconographic analysis phase, it can be said that there are codes belonging to Anatolian culture rather than universal state of humanity in the painting that contains parts from daily life. In the last phase, the iconological description, this cultural content is visualised by blending this content with the understanding of art that the painter gained during his education in the West. In other words, it is evident that he reflects the Anatolian motives consisting of figures and landscapes unity unique to Anatolia with a modern form. As result,

analyses of the art pieces, even the contemporary art pieces with art pieces analysing methods or interdisciplinary methods like today's visual culture works, may contribute to the formation of qualified studies in art implementations together with critical thinking and interpretations skills along with different perspectives for the individuals in the field of art or art education to be gained.

Keywords: Cemal Tollu, Work Analysis, Erwin Panofsky, Iconography, Iconology.

CEMAL (SAİT) TOLLU AND D GROUP

The artist is like a mirror reflecting the era in which s/he lives. Therefore, it is important to focus on the era and historical background and life of Cemal Tollu to have an idea on the art of Tollu and to understand him better in the first part. In the second part, the comments on other artists on the art understanding of him and their own perspectives are included. In the last part, the "Shepard and Angora Goats" of Cemal Tollu was tried to be examined with the method of iconographic and iconological art work analyses of Erwin Panofsky.

Cemal Tollu is one of the most important representatives of the D Group and Turkish Painting Art. Tollu, was born in Istanbul in 1899. After he completed his primary and secondary education, he completed his education in School of Fine Arts in two parts pre-war and post-war periods, and then he went Paris to reinforce his education in private academia of both Lhote and Fernand Leger. In pre-II WW years, he studied in Hoffman Workshop in Munich (Ertürk, 2012, p. 82).

Following his education in Europe, he was back to his country in 1932 and became a prominent figure with his writings and works. He had been a teacher in Erzincan for 3 years and then assigned to Ankara Archaeology Museum as the deputy director in 1935 and he was effective in the field of plastic arts in the Capital city (Büyükişleyen, 1991, p. 49).

Six artists, one sculpture and five painters, who previously took parts in group exhibitions of the

art unions, Zeki Faik İzer, Nurullah Berk, Elif Naci, Cemal Tollu, Abidin Dino and sculptor Zühtü Müridoğlu were formed a new art union to be called as D Group in July 1933 and opened their first exhibitions in a hat shop, named Mimoza under the Narmanlı Dormitory in Beyoğlu (Tansuğ, 1993, p. 179).

Cemal Tollu had the chance to share his opinions and ideas with the public by writing in various magazines to change the general perceptions on the art. He wrote in magazines and newspapers which determined the plastic art environment of Turkey. His writings in "Ar" and "Ülkü" magazines were the indicators of his intellectual, educating and artist personality and his opinions and ideas had met with the public (Büyükişleyen, 1991, p. 49).

Adnan Çoker stated against the critiques to D Group that:

When D Group is talked about, a group that believes in the divineness of the profession and the development of the Republic of Turkey should be understood. To separating it from these believes and ties means to miss its portrait. Either Independent Painters and Sculptures or D Group are in unity with new Republic of Turkey. Modern, ideational, structural (Çoker, 1996, p. 13).

In the unity with the Republic of Turkey, Tollu made great contributions to Turkish Painting Art and died on 26th of July, 1968. He made these great contributions wither with D Group or previous and later works, thoughts and opinions to Turkish Painting Art.

OVERVIEW ON CEMAL TOLLU'S ART PIECES

First 10 years following the establishment of the republic and then Turkish painting and sculpture had interacted with Western counterparts more, the education institutions had been modernized as a result of the university reformation replacing the madrasa, so these years are very important (Tansuğ, 1993, p. 179). One of the groups trying for active

art in these years was D Group. "D Group that is the fourth community of Turkish painting and sculptor, consisted of artists tending to recognition of cubism and abstract art in general" (Başkan, 1991, p. 2). These traces can be found in the works of Cemal Tollu.

The initial works of Tollu indicated the traces of his beloved trainer Gromaire in addition to some traces of Lhote. In his many patterns, sharp drawing style of Hoffman who was the traner of Zeki Kocamemi and Ali Çelebi can be seen. His paintings were especially liked on account of values, colours and sweet greys by the help of balanced valour forming colour symphonies (Berk, 1972, p. 31).

Lime many painters going abroad, Cemal Tollu was also impressed by his trainers and depicted the life of Anatolian people with a successful cubic understanding. He united his special education with his own style to create unique pieces. His style was very apparent his landscape and figurative works. Adnan Çoker stated the general highlights and difference on his paintings with these sentences:

"The landscape that forms the environment and background of the figure or figures which he handled was parallel to the figures and integrated with them. Here, the mountains, trees, houses and others play the roles as if they are composition elements. They may be active instead of passive. For example, a "cloud" is not a volatile but a permanent building stone in the space. The "cloud" will also be an interesting item to define the change, development in the works of the artist and to determine the date of his works excluding dates for the researchers. His mountains, on the other hand, have a long distant relative with St. Victoire mountain of Cezanne but having more dialogues with Anatolian mountains. (Çoker, 1996, p. 14)."

Cemal Tollu went for a painting understanding where the models, volume, local subjects on flat surfaces are dominant (Turani, 1984, p. 11). Tollu used cubism as a way of expression in his works including Anatolian motives, more than a cubist performance. He painted the components belonging to Turkish society and

culture by integrating with his own style. After he assigned as a deputy director in Ankara Archaeology Museum, he found the opportunity to examine the pieces from Hittite and Mesopotamia cultures, and he interpreted these pieces with his own style and the training he took in abroad. To reflect in his pieces (Özsezgin, 2005, s. 13).

Nurullah Berk told after Tollu's retrospective exhibition that:

> *"Transition of Cemal Tollu's cubist understanding from geometric schematic to blunt, large volume technique of Hittite art is a great event to consider today for Turkish art. To be able to transfer the low Hittite embossing and sculpture he examined to painting is a great success for Tollu."* (Berk and Özsezgin, 1983, p. 58).

ICONOGRAPHIC AND ICONOLOGIC ANALYSIS

Painting 1: Shepherd and Angora Goats, 1955 Oil Painted on Hardboard, 90.5 x 121cm, Istanbul Painting and Sculpture Museum (Çoker, 1996, p. 152).

The painting "Shepherd and Angora Goats" by Cemal Tollu has been created with many pre-studies and sketches in a way similar to Picasso's "Guernica". "Anatolian Shepherds" and "Shepherd and Angora Goats" that he painted with charcoal pencil on paper are only two of these works. This shows us that it is an artwork that the painter considers to be important and that he worked on intensively. It is considered that analyzing this important artwork which bears the traces of the age it belongs to by using Erwin Panofsky's

iconography and iconology method will contribute to a better understanding of its value.

Erwin Panofsky has created his method of iconography and iconology which have an important place in art history as a result of his research that he conducted in the first half of the 20th century. Panofsky divided his method into three levels which are the primary level (natural subject matter), the secondary level (conventional subject matter) and finally the level of intrinsic meaning (content).

The primary or the natural subject matter is divided into two sub-levels which are factual and expressional. It is apprehended by identifying pure forms: that is, certain configurations of line and color, or certain peculiarly shaped lumps of bronze or stone as representations of natural objects such as human beings, animals, plants, houses, tools and so forth; by identifying their mutual relations as events; and by perceiving such expressional qualities as the mournful character of a pose of gesture, or the homelike and peaceful atmosphere of an interior (Panofsky, 1995, p. 27).

When we look at the artist's "Shepherd and Angora Goats" piece from this angle, the first thing that attracts our attention is the human and animal motifs. In the cloth that is completely covering the body of the male figure in the middle of the painting pastel tones with a majority of white are dominant and it is seen that he has a slim stick in his hand. To the right of the male figure there is a figure of a woman wearing dark green clothing. It can be said that she is not painted with a headscarf and that her hair is braided. Moreover, the zigzag patterns on the dress of the woman figure catch our attention. The woman figure which is holding an object in her hand is more light skinned and dark haired than the male figure. There is created a contrast here with light and dark tones. There are three goat figures. Two goats are facing right and the goat at the back is facing left. The goats are expressed by a harmony created by tones of yellow, white and green. It can be said that in the painting which is dominated by

tones of white, yellow, gray, green and red a cubist perspective created by cornered forms is adopted. It can be seen that the figures are made apparent by certain contours. When the setup of the painting is considered it is recognized that each element, color and form is worked on with a certain pictorial concern. Although both the animal and human figures in the painting are drawn in a walking position it is seen that in terms of expression, the painting represents a stable, peaceful and calm moment.

The paintings of Turgut Zaim show similarity with the works of Tollu in terms of their focus on moments from Anatolia and daily life narrative. In addition, the use by both artists of a plain and simple form language that steers away from details is their common point. While Tollu's form language is directed towards abstraction we cannot see a similar effect in Zaim. However, while live colors are dominant in Zaim's works, gray and pastel colors are in the foreground in Tollu's paintings. It can be said that contrary to the structural characteristics of Tollu's paintings in Zaim's works there is expressed a more alive, animated Anatolia.

After this stage, the secondary or the planned matter of iconographic analysis phase comes.

In general sense, when we talk about the "content against the form", we understand the themes or concepts which are defined with symbols, stories and allegory to be told against primary or natural field of subject via artistic motives with reference to mainly secondary or conventional field of subject (Panofsky, 1995, p. 29).

In this respect, "Shepherd and Angora Goats" painting can be told that there are figures and motives reflecting the identity characteristics. The composition contains figures belonging to traditional Turkish society. The painting is a sequence of the daily life in Anatolia. When Turkish society of this era is considered, the source of economy can be defined as farming and husbandry. Therefore, the dress of the male in the painting can be thought as the shepherd's felt cloak and

he is the shepherd. Although the object which the female figure handles cannot be clarified certainly, it can be accepted as the spindle to wrap the wool of the goats to make thread with reference to the position of the hands. At the lower side of the skirt of the female, the zigzag motives can be defined as abstracted motives unique to Anatolia. There is a couple earning probably from husbandry in the painting. The artist reflected the perspective from a rural life since the urban life was not dominant, yet.

Angora goats, on the other hand mainly live in and around Ankara, so there is a clue about the geography of the painting. Since there is not any exact object about the space, the yellow tones may represent the field or harvest and the browns the soil.

When the paintings of Tollu are compared with the paintings of Nuri Abaç, it can be said that Abaç reflects the daily life, some characteristics of Anatolia with an epic expression and Tollu expresses the realities of the daily life. In terms of the form, Abaç has a crowd figure where the details are considered greatly. Tollu paintings, on the other hand, consist of large model geometrical shapes. Moreover, while the paintings of Abaş have miniature effect and embroidery traces, Tollu prefers a simpler language.

Following the iconographic analysis phase, the final phase of iconological definition requires the questioning of inner meanings of the paintings.

The inner meaning or the content is understood by interrogating the intensified principles in a piece that is defined by a personality and a period, a class, a religion or philosophical belief's basic attribution of a nation (Panofsky, 1995: 30). The iconological analysis of an art piece is to transform it to a document reflecting the culture and the wold view of the era when the piece is created, at the same time. This is the highest stage in Panofsky (Panofsky, 1995, p. 13).

The iconographic story of the painting has a relation with the inner meaning. The presence of the male figure together with the female figure in the

painting can be interpreted as the division of labour and solidarity between the male and female. This situation generates the perception of the equality of the male and female in addition to their unity and cooperation. When the construct of the painting is considered, the female figure is not covered by the male figure, thus, the effect of the female figure in the painting becomes stronger. When the era of the painting is considered, this situation can be associated with the increase in the importance and value of the women with the proclamation of the Republic where the females were prominent.

The theme of Anatolia in Turkish painting was an inevitable subject for the artists and every single painter had tried to reflect this with different perceptions and expressions. One of them is Neşet Günal. There are subject in the paintings of Günal from dfaily life of Anatolia where people are poor and in a hard situation. The realities in the paintings of Günal are accompanied by feelings. The facial expressions are very apparent in the paintings. As the form characteristics, depth or volumetric effects are considered in the paintings of Günal. On the other hand, there are apparent geometrical forms with apparent structural features in the paintings of Tollu. Also, Tollu had no concern to reflect the emotional expressions of the figures, he mainly focused on the structure of the painting. In this respect, the individualism is as important as the era of living to define the common and unique features of the works.

CONCLUSIONS

The "Shepherd and Angora Goats" painting of Cemal Tollu was examined with the iconographic and iconological analyses methods of Panofsky in this study. At the first phase, the meaning of the painting in terms of the form and expression was analysed and then the conventional meaning, and lastly the inner meaning were analysed. The depth of the meaning in the painting of Tollu who has an important place in Turkish painting was tried to be reached. As a result of this examination, it is seen that the artist tried to reflect the social issues

of his era in his paintings. It can be said that the "Shepherd and Angora Goats" is a document reflecting the characteristics of the era and the society. The meaning of the artistic codes is to contain the features of the culture. Therefore, the "Spelling Villagers", "Orange Garden in Hatay", "Mother Earth", "Cotton Pickers" painting of the artist are the main pieces containing the cultural codes. It is seen that the artist blended his education in the West with local values to create a unique painting expression.

Further scientific studies on Cemal Tollu and other Turkish artists who made important contributions to Turkish painting may enable these artists and pieces to acquire what they deserve. Additionally, like the visual culture examinations, the performance of piece analyses via interdisciplinary methods may contribute to the individuals in the field or art education for various perspectives, critical thinking, interpretation skills to be acquired and to create qualified pieces in art applications.

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IS THERE TRADITION IN ART?

Evren Kavukçu

ABSTRACT

Inquisition of tradition in art has always been an ongoing question. Is there tradition in art? Or how many analyses are there on traditional and innovative attitude of art? These two concepts have always been questioned in art history and analyzed in different perspectives by the artists.

The concept of freedom against tradition which started with 1789 French Revolution influenced both politics and art and literature. In this process, during French Revolution, we can talk about a sense of art in which art resists against authority and adopts an innovative attitude which infividualizes day by day. At the end of this process it is seen that most of the art movements and actions which emerged in XIX century has emerged with anti-traditional attitude and innovative discourses. Many avant-garde art movement rejects traditional and emerged with innovation manifesto. They display reaction with the necessity of destroying traditional in order to survive the new. In this sense, Courbet and Manet whom we can name as I. Period Avant-garde defended innovation against traditional art approach in the sense of thought. Courbet has displayed an avant-garde attiude for problems of artists within society and the problem of alienation. Courbet and Manet point out to an innovation art instead of demolishing all traditions. Artists and movements which we can name as II. Period Avant-garde have demolished tradition completely and made innovative discourses with anti-artistic attitude. It is remarkable that Duchamp, the most dominant artist in this period, has demolished tradition completely. With the thought that piece of art can be formed without an object, Duchamp has stated the existence of a creative thought out of, in front of and above all traditional artistics restrictions.

Although art is fed on traditional attitudes, it is always in search for innovation. As the rings of

the chain, art has been influenced from previous periods and always been in search for innovation through rejection. This is the most important dynamic which should exist in the nature of art.

Key words: Art, Tradition, Avant-garde, İnnovative, Modern art

INTRODUCTION

Questioning tradition in art had always been an ongoing problem. Is there tradition in art? Or how many analyses are there on the traditional and innovative attitude of art? These two concepts had been always questioned in art history, and they had been addressed differently by the artists. Maybe "what is traditionalism in art?" and "what is newness-innovativeness in art?" should be first questions we have to ask.

When we consider the lexical meaning of traditionalism concept, it is being defined as "science of society, cultural remains, habits, knowledge, morals and behaviors, traditions in a society that are being deemed as respected and communicated from generations to generations due to having remained from the past in a community and that have sanction power".

(http://tdk.gov.tr/index.php?option=com_gts&arama=gts&guid=TDK.GTS.55e058cdc8ea17.14730208)

And when we consider the lexical meaning of newness, it finds a meaning as "changing the obsolete, harmful or insufficient things with their new, beneficial and sufficient ones, renewal".

(http://tdk.gov.tr/index.php?option=com_gts&arama=gts&guid=TDK.GTS.55e0590e34d3b6.14742504)

And we can say that newness-innovativeness is being able to find its own expression with an outburst over the existing condition or by maintaining a stance against. For realization of newness in art, it is required for "new to change the old", and thus it is required for it to be different from the "old" either in respect of form and

content. Something that is "innovative" in a time period may be qualified as "traditional" in another time period. This condition is being watched as a successive, sequential loop in art history. Art is the creation of new not in content and form. Art of bourgeois requires newness not in content but in form. The whole history of modernism is the main witness of this. For instance, in art history the new trends that arise one after another and movements such as minimalism, op art, pop art, conceptual art, happening, hyper realism, photo-realism, land art are newness created only in form, more precisely they are variabilities. Beyond the modern art movements, new constructs had also been in subject. When we consider art history, we see that some concepts are kept alive as being renewed. Foremost among these comes resisting against authority on which modern art dwells on greatly. In most of the art movements of 19th century, it is being observed that they had preserved themselves in each understanding and that they had carried themselves to future as being renewed by new analyses. The art that updates itself by a new assessment is able to become traditional in the next phase. The most important reason of this is that that a concept which is being deemed as an innovative comprehension is able to consume itself rapidly. It is able to find itself in a new traditional condition. We're actually speaking of a loop. We can say that innovativeness is bound to become traditional and consumed. The concepts that will be able to subsist in the future are able to transform by renewing themselves, and are able to maintain their lives by the dynamic of continuous renewal under the concern of interpretation, analysis and technology.

The general artistic approach of Futurism –which is one of the most significant art movements of modern art- to "tradition" had been clearly expressed in its manifests.

"The old should be broken down; tradition should be blow up; good, beautiful and correct should be destroyed; language should be disrupted; the terrifying crust of mind should be broken; reality should be shattered; universities should be dissolved; all museums, libraries and academies should be destroyed; churches should be demolished as starting from the most beautiful ones until leveling with the ground; meta society that consists of a spectacle should be torn down; dadas should mess the embassies and the locations where authority harbor by soiling everything and everyplace in colors; the bosses should be annihilated." (Artun, 2013, p:31)

According to futurists, there is only one rule for eliminating tradition. For this, traditional art should be eliminated. Destroying all the works of art, museums! It is required to break away from tradition in order to create the new. For this, demolishing, crumbling, burning, eliminating until nothing remains is in subject. Actually they adopt an avant-garde attitude in respect of revealing the necessity of eliminating the tradition for the existence of new. But this had remained only in their discourses, manifests. Despite futurism arises by the idea of a new art, its artistic approaches cover traditional norms. A futurist painting clearly shows us the traditional forms. Despite such a radical discourse, we're seeing the traditional canvas surface, figures, tones, colors etc on their works of art. This attitude of the futurists had been qualified as an avant-garde attitude.

Umberto Boccioni, The noise of the street is affecting the house, (https://tasarimtarihi.wordpress.com/2013/01/04/dadaizm-futurizm/)

The most basic feature of modern art is its adoption of an avant-garde attitude. The avant-garde attitude is being fed by "new". Modern

art movements -that are split from all traditional norms- are always after the new.

While addressing the avant gardist attitude, one of the mostly included categories is the concept of newness. Bürger, while expounding the avant gardist attitude that is being matched with the concept of modernity, frequently refers to approaches mentioned by Adorno in Astetische Theorie. The difference between the new category in modernism and its old usages that are legitimate at the same extent is radical disengagement from the thing that had prevailed until that period. In here, not only the artistic techniques or principles of style -deemed to be valid since past-, but all the tradition of art is sublated. According to Bürger, the use of "new" category by Adorno should be questioned just at this point. Because Adorno tends to make the "disengagement from tradition" –which is realized by historical avant-garde movement and which is historically a unique fact- the development principle of modern art: "The illiterate individual deems the aesthetic programs and ecoles –that increasingly replace each other- as temporary fancies and shows displeasure; but the fast change arises from a fact which is first observed by Valery and from the obligation of refusal that gradually strengthens" (Bürger, 2003, p:120).

Newness in art is a fact relevant to creativeness in art and to a genuine and real creation. Each arising thing is not newness; but the things that progress the next development and that direct development under historical conditions are newness. And the facts that will take development further and that will direct it are required to arise from genuine requirements of specific historical conditions. Only such creations may gain the quality of a real newness; they may be permanent for the development of a specific society under the concern of art; they may constitute the further step of the dialectic of development process.

Real newness comprehension in art depends on the creation and manifestation of "new" in respect of content. And newness in respect of content

means artistically internalizing the reality by a new approach, and revealing by new methods the features of essence –which determine the new aspects in life- under this new perspective, in other words in the direction of new artistic-aesthetic ideals; and these new artistic-aesthetic ideals are results of current historical-material conditions –which arise in life- and of social determinations. Thus, as the newness in the content of art is required to be different in respect of quality from old or existing, dominant perspective, the purpose or social functionality in artistic creation is required to be different from the old in respect of quality, and thus it is required to bear a different character in respect of quality. And this means the conflict of "old" and "new", and direction of the "new" to change the "old" in a creative manner. For this, only the art that is progressive in its own historical relativity may realize the real newness in art.

In the art of this era, the concept of real newness is the socialist art that had brought in newness to this era in respect of content. Along with socialist art, the new artistic-aesthetic ideals that internalize reality in a creative manner are a new approach to art that transforms the worlds, that meets the new requirements of the society and that had undertaken new purposes and functionalities. Thus, the new producer powers, new style of production and spiritual production with different relations in this era find response in the artistic creation process.

Newness that embeds the artistic development to the next phase within its historical relativity is not eternal. Because even if artistic development also covers regressions as much as progressions in history, even if it faces halts in its development, it is not discontinuous; in accordance with the dialectic laws of development, it is a process including the relation of old and new. In other words, newness in art doesn't remove "old" from the history, it harbors the "old"; in other words it exceeds it by sublating it. For this reason, each real newness in art is also a new synthesis in art, it covers the creative internalization of previous artistic experiences. In art history, we see the best examples of this.

Movements such as new dada, new expressionism, new realists, new impressionism, new classicism, new modernism are immediately coming to mind. These movements had brought a new comprehension without completely splitting from the previous movements.

If we clarify this, the new realism movement that is deemed as the heir of the dada movement that arose after World War II had been established on the foundations of dada. Based on the use of ready object started by Duchamp, they had arisen as a new aesthetic of the new era. Actually Duchamp houses an outbreak in its ready object. In this sense, while Duchamp was aiming the destruction of art institutions, he had also reversed the avant-garde outbreak. But a radical outbreak is not in subject for the new realistics who are based on the ready object logic of Duchamp. For them, they are being confronted as the aesthetic of ready object and a reflection of modern consumption culture. Against Duchamp, its starting point is its belief that the flow of modern era can not be reversed. According to Pierre Restany, Duchamp's ready object concept is gaining a new dimension and meaning for new realism. Despite bringing in a new comprehension, they actually maintain a traditional attitude. In the period of new realistics, Duchamp and his ready object had transformed to a traditional form. Despite having lost its feature of being new, it exhibits an avant-garde attitude that paves the way of newness for the following artists and movements.

"Pierre Restany had described the ready object concept of Marcel Duchamp for new realism as follows in his opinions within the brochure of the exhibition named "40 Degrees Above Dada" which had been opened at Paris in 1961: In the current condition, the ready object of Marcel Duchamp (and also the functional objects of Camille Cryen) is gaining a new meaning. It is the interpretation of direct expression belonging to city, street, factory, mass production which constitute all the organic cross-sections of modern existence. This artistic baptism for regular object is a typical 'dada act'. After the points of denial and zero, the third step

of the legend comes to life: The act of Marcel Duchamp -which is against art- is being affirmed. The mind of dada had approved to attribute the external reality of modern world to itself. Ready object is now not the basic item of negativeness or polemic, but the basic item of a new expression repertoire" (Antmen, 2010: 177).

Duchamp,Fountain 1917, replica 1964, http://www.tate.org.uk/art/artworks/duchamp-fountain-t07573

When we consider another example in art history, we encounter the new expressionism movement. In the essence of new expressionism movement underlies the denial of conceptualist trends and re-embracing of the factors of traditional art by the modernist art that marks 1960 and 1980. The new expressionism movement that became more effective especially in Germany reveals reviving of figure in canvas painting. Despite the word "new" in the name of the movement, it actually covers the traditional forms. The figure that was expelled by the modern painting –which is established on the concept of new- had again become the focus of interest.

"The German new expressionists had created images that makes one think that they settle up with their pasts in road paved by Josey Beuys in a sense but through painting which is a more traditional channel" (Antmen,2010:266).

Despite denying the traditional art approaches of Beuys –who is an avant-garde artist-, the new expressionists had adopted traditional approach as based on this point. While exalting "traditionalism" against "newness", they also search for newness. The artists, who had turned to canvas paintings against the performances of Beuys, had directed to form rather than concept.

Another example is the neo dada movement, they had provided anti-art style works by collages made of antique objects similar to dada movement. The term anti-art is a concept that had entered the art history along with Duchamp. The term anti-art had been adopted by the revolutionist art movements. Anti-art/anti-aesthetic/counter art concepts had been essential norms for the movements which were in the search for newness after 1950. An attitude against the traditional art concepts and traditional artistic standards is in subject in the basis of anti-art concept. They also oppose the art market, and the distinction between art and life. Dadaism -which is being deemed as the first anti-art- and Duchamp -the first supporter of anti-art- constitute the philosophy of many movements after 1950s. Against the daddaists, modern materials and arrangements in conflict with the popular individuals or icons take place in the art works of neo dadaists. By using antique objects in their collages, they had directed to assemblage based on the ready object of Duchamp. Neo dadaists had intended to look beyond the traditional aesthetic values. Despite dadaists had used art as opposition to bourgeois culture and despite they had insulted the culture of the society they were living in, neo dadaists had improved the borders of fine arts although using similar methods. The "Bed" and "Erased De Kooning Drawing" named works of Rauschenberg are among the best exampled in this context. A dualism is in subject regarding the artists who had tried to reveal the concept of new by completely demolishing tradition with the attitude of anti-art as they were also being nourished by the dada movement which had started to become traditional.

Rauschenberg, "bed", 1955. Oil and pencil on pillow, quilt, and sheet on wood supports, 6' 3 1/4" x 31 1/2" x 8" (191.1 x 80 x 20.3 cm), (https://www.moma.org/learn/moma_learning/robert-rauschenberg-bed-1955)

CONCLUSION

When we consider art history, it is being observed that all movements strive to survive against the movement before them. Norms required for the existence of art is denying the old and revealing the new based on the notion of creating the new. While a complete destruction is in subject sometimes, bringing in a new perspective on the old as if like a new step is being in subject in other times. In art history, the conflict of old and new continues until today since the arise of art. In art history, we're observing the most radical examples of this conflict at some specific breaking points. Avant-garde artists that also includes Courbert and Manet which can be referred as I. period specify the requirement of destruction of traditions by a political discourse. But they don't show this discourse in their artistic productions. Especially in the process that started by Duchamp, the complete destruction of tradition and an art in which a new discourse transforms to traditional discourse is in subject.

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IS IT RE-PRODUCTION OR DESTROYING THE PAST? THE WAYS TRADITION IS USED IN TODAY'S ART OF DRAWING

Ferhunde Küçükşen Öner

ABSTRACT

In almost all fields of recent Turkish art, tradition finds a place for itself in a few different positioning types. The way tradition finds a place for itself changes according to fields of art and the choices of artists. These choices, sometimes with the impact of world views, turn into a discussion of 'tradition'.

These choices resulted in the emergence of different approaches in recent Turkish drawing art. Such artists as Erol Akyavaş, Murat Morova who combine the concept of 'tradition' with the feeling of the 'past' and who are inspired from the past as modern individuals, put the images of the philosophy of islamic sufism into the center of their drawings; on the other hand, Ergin İnan uses the art of ornamentation and calligraphy in modern compositions. And they are examples of this differentiation. The ways that the art of drawing uses tradition open the doors of discussions regarding whether 'tradition is used in the form of an 'emotion' or as a production material. In this context, such questions as "Is the late Turkish art of drawing kind of re-producing the tradition or destroying the past?" is positioned to the heart of the discussions. This discussion could even go beyond the art dimension of the issue and turn into a sociological problem in which the history of the people is questioned, in general, and their point of view towards traditional arts is questioned, in private.

In the light of the artists, this paper works on revealing the use of traditional elements in late Turkish art of drawing. Thus, different approaches in the way tradition is used and positioned in the art of drawing and the discussions that these approaches create will be discussed. While looking for answers to the questions arising from these discussions, the way tradition and innovation concepts come together in arts will be revealed.

Key words: Turkish art of drawing, re-production, tradition, arts

In Turkish art, it wouldn't be wrong to say that "renovation" moves, which began especially after the second part of the 19th century, and the concept of "custom" which was transformed by renovation moves into both practice and sociological fact showed up as a problematic form. The turning point of our society's adventure of "Westernization" in cultural history was the appearence of the reflection forms of this concept to the daily living and accordingly to the art. These reflection forms proceeded with the efforts to understand a sociological transformation endeavour. Society's art which was in effort to understand a radical innovation developed a reflex to set borders to place itself because the perception of "new" and "innovation" could take place and be domestic by criticising the methods and practices of the old.

It can be said that 19th century in which innovation started had an ambience like "carnival" in an artistic point of view. New sorts and fields of art began to enter the literature of art as a result of the sociology and even the politics of the era. One of them was the art of painting in modern sense. It can be said that miniature, caligraphy, carpet and rug weaving, embroiedry etc. had been considered as visual arts since the appearence of painting in modern sense. The main feature of these arts which has stationary and radical customs is their using conventional forms and sometimes divine disciplines as a source and their power to transform custom concept into art practice. We can't say that modern painting which entered art literature in the second part of the 19th century tried to had a place by criticising the conventional arts. Modern painting which appeared to be a new branch of art didn't criticise the tradition with stylistic concerns and never neglected traditional arts. Modern painting criticised tradition as a concept and practice located in every fields of life. Osman Hamdi Bey's painting which is known as "Mihrap" but whose actual name is "Yaradılış" shows how modern painting percieves and criticises the concept of tradition.

It can be said that modern Turkish painting which had tried to make an appearance till Cumhuriyet period showed a rapid progress after Cumhuriyet. Since then, painting having a backround enough to create it's own tradition has had multiple

understandings which identifies it's relation with tradition. After Cumhuriyet, some social changes happened and it created a suitable environment for painting to develop. Therefore, modern Turkish painting gained skills to form it's text and to place itself according to tradition.

Most of the artists such as İbrahim Çallı, Ruhi Arel, Feyhaman Duran, Hikmet Onat, Hüseyin Avni Lifij, Nazmi Ziya Güran, Namık İsmail, Sami Yetik and Ali Sami Boyar who began their art works before Cumhuriyet and were called as "1914, Turkish Impressionists" or "Çallı Generation" (who came back to Istanbul after having experiences in Paris and drew landscape, nature, Istanbul and portrait pictures) didn't consider formerly art tradition as a problematic form. İbrahim Çallı had a flavour of local atmosphere in his paintings and they reflected a sensibility beyond impressionistic limits (Atan, 2006, s.193). In the paintings of the artists of 1914 generation, notably İbrahim Çallı's, tradition was considered as a part of daily living and it wasn't evaluated or criticised only in according to artistic concerns: " The artist of 1914 generation didn't care much about traditional tie, yet they didn't deny it at all. They harmonized impressionism with their own view so that they changed the formerly artists' dark-shadowed traditional pallet into the brightness of the sun shine. Thus, they cheered the people up who was buried under political, social and economical conditions with colorful and bright paintings." (Başbuğ, 2010, s.384)

It can be said that, from the beginnings of Republic to 1940's, Turkish artist represented the new intellectuals they wanted to create according to ther new ideology. In this regard, the artists used traditional elements by avoiding stylistic influences. Tradition showed itself into the lights of some key concepts such as folk, "Anatolian people" "folkloric" elements and motives" in the paintings of the era.

Bedri Rahmi Eyüboğlu is one of the most important artists that uses Anatolian people and folk's culture as the main ingredient of his paintings and poems.

Nurullah Berk specifies that Bedri Rahmi is a unique artist who combines Western esthetics with local inventions (Berk, Cumhuriyet Gazetesi, 1964). Traditional elements like Anatolian people and motives, stamp art, folk culture etc. are the leading symbols of Bedri Rahmi's art. In most of his work –starting with the titles-, he illustrates how he was influenced by tradition. In fact, it's much more better to name it as "nurture" instead of "influence" for Bedri Rahmi's works. "Motives such as stamp art and symbol etc. are seen in Bedri Rahmi's works named "Ebabil Kuşu", "Hayatağacı", "İstanbul", "Motif", "Kilimli", "Horon", "Kırkayak", "Eski Yazıtlar" and mosaic and relief boards he practiced at different places. Especially his painting named "Anadolu" which is exhibited at Çağdaş Sanat Museum in Eskisehir Anadolu University catches the attention with the features such as his conscious approach to motives like stamp art etc., the harmony between the topic and plastic instruments and contemporary style of stamp iconography." (Bayramoğlu, 2013, s.9)

In 1950's, multiple art conceptions were seen together in Turkish paintings. The sense of modernism showed itself in life, the world views that otherised one another set their limits distinctively and that led different approaches to appear in the art of painting. Therefore, tradition effect in Turkish paintings after 1950's can be built on a solid ground by examining the backgrounds. Socialist realism approach's soul contains concepts as labour, fundamental rights and liberties. Nuri İyem, Abidin Dino, Haşmet Akal, Ferruh Başağa, Turgut Atalay, Nejat Melih Devrim, Kemal Sönmezler are such artists who favor this approach and in their works, tradition shows itself with a perception shaped by concepts such as "folk", "equality" and "women". In these artists' works, there is not only art-centered tradition influence, we can also see folk-centered tradition influence which reveals itself with critical approach..

Turgut Zaim who took place in "Müstakil Ressamlar ve Heykeltraşlar" and Gruop D exhibitions pictured tradition elements on his paintings in parallel to his

world view. He indicates that he is influenced by the lifestyle in Anatolia and he describes people in Anatolia in his paintings by common routines shaping their social lives. In his paintings, the way he reflects the essence is the result of the influence by the art miniature and the folk culture. "No efforts were seen from Turkish impressionists known as Çallı generation to create an identity of Turkish painting. That generation matured Western style pentru techniques in our painting history. Another group known as "Müstakiller" tried to introduce more contemporary understandings to Turkey according to it's modernization project and they practiced new western styles on their paintings. Although they had no connection with tradition in that time, we can see a different perspective only in Turgut Zaim's works apart from the other contemporaries. Turgut Zaim reflected to will to keep traditional shape and color alive although he sticked to western painting techniques. In his miniature compositions, Zaim examined and practiced several local elements such as regional embroideries decisively for years."(Kılıç, 2013, s.330)

Since 1950's, the most important progress in the usage of tradition in modern painting has been the text-based tradition effect. Especially since 1970's, for most of the artists influenced or fed by tradition, the concept and practice of tradition has transformed into a reception of art background from a life-based perception. The artists fed or affected by traditional arts such as caligraphy, miniature, ornamenting etc. reflected these effects to their works. Erol Kılıç classified these effects in his important article named "Çağdaş Türk Resminde Geleneksel Etkileşim"[1] . Artists who reflected caligraphy tradition to their works such as Şemsi Erel, Elif Naci, Sabri Berkel, Adnan Çoker, Arif Kaptan, Cemal Bingöl, Fahrünnisa Zeid, Erol Akyavaş, Süleyman Saim Tekcan, Ergin İnan, Balkan Naci İslimyeli, Murat Morova had their own different reasons to use caligraphy in their works. For example, It is important that traditional art and consequently the art of caligraphy become a current

issue again as Elif Naci's national idea changed as "the synthesis of the importance of being national and the modernization". However, it can be said that Murat Mosova uses caligraphy because of his postmodern art perspective. Postmodern art has a feature that it gets every details about past through a process and then produces them as art materials. This brings tradition to the agenda again in the context of postmodern art.

Miniature effects started with Cevat Dereli, Nurullah Berk, Bedri Rahmi Eyüboglu, Turgut Zaim, Mehmet Pesen, Cihat Burak, Nedim Günsür have been carried to our day by the works of artists such as Oya Katoğlu, Dinçer Erimez, Devrim Erbil, Erol Akyavaş, Ömer Uluç. It would be right thing to understand the effects of miniature which has a radical tradition in visual arts to the Turkish paintings with its historical background. It is necessary to not to ignore the differences in the usage of miniature between the artists such as Bedri Rahmi, Mehmet Pesen who use it as a part of the synthesis of western techniques and national feelings and the others such as Erol Akyavaş who uses the same synthesis for different figural concerns.

CONCLUSION

The need of sociological reading is crucial to understand the changes and breaks in modern painting history. It can't be expected from painting which revealed as a new branch of art in the beginnigs of Westernization process to use traditional effects in a stylistic scheme. In the beginnings, tradition took place in painting as part of rituals. In the first years of Cumhuriyet, tradition in painting was used as a principle of social structure in which national perspective began to reveal with a national historicity. Tradition comes along with the concept of motive in Republic period and resembles like an extension of sociological moves which tries to create a domestic perspective in national way. Therefore, every folkloric elements and motives of Anatolia are the prior traditional elements that take place in

1-Erol Kılıç's mentioned article was published in the 6th issue of "Uluslararası Sosyal Arastırmalar Dergisi".

paintings. The motive elements of the paintings of such artists as Bedri Rahmi can be considered as the areas to which this sociology reflects.

There has been an autogenous connection between the society and art's meeting to modernizm and thier perception of tradition and also the way they use tradition in paintings. Traditional effects in the period of recognition of Modernism and abstract perceptive are little if any because of the distinct attitude modernism has for tradition. The artists under the effects of modernism neglected tradition which is a social concept due to their individualistic approach. The most important practice that came with modernism and reflects to the fields of life is "individual-based" perception. Altough modern Turkish artists generally ignore tradition, they reflected it away from the feeling of owning but as a part of their own poetica

In 1970's, it became a subject to embrace tradition in the context of re-production and consumption. It can be seen that from these years to now, tradition has found a place for itself in art again in post modern perceptions. However, the way traditional arts find a place for themselves has happened with a layered structure and surely these layered causalities has come with arguments. Modern artists ways to use the tradition differ in such ways: whether it is an emotion, a material for re-production or an item to consume the past. Other things are artists efforts to put tradition into their own poetica in the context of national and individual values which can be entegrated with universal values to find themselves a world-wide place in art society and the two sided answers given to the question about whether these efforts engage the concept of tradition. These answers and arguments create an art ambience in which the concept "critics of art" are questioned. While such artists as Erol Akyavaş and Murat Morova transform the concept of tradition into emotions through Sufism, the others as Ergin İnan uses calligraphy and decoration as a part of his own composition. . In this sense, whether the final period Turkish paintings regenerate or consume the tradition becomes the focal point of the argument.

This argument could go beyond the extent of art and be a sociological problem which today's people's views of art are questioned.

Another crucial and surprising point is traditional effects in Turkish paintings were not seen as an extension of stylistic concerns or artistic values but as a reflection of national rituels, time honoured practices of life and world views having mental backgrounds. However, the density to benefit from traditional arts such as calligraphy and ornamenting inreased with the post modern period.

Tradition has a place as an extension of social changes in almost every branch of art and how it takes place changes according to the artists' preferences and branches. Sometimes these preferences turn out as a "tradition arguement" with the effects of different world views.

PICTURES

Res.1. Balkan Naci İslimyeli, "TR-Doom Series"

Res.2. Murat Morova, "Ah Min'el Aşk-ı Memnu"
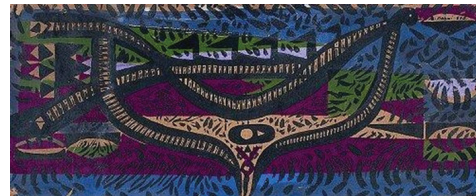
Res.3. Bedri Rahmi Eyüboğlu, "Ebabil Kuşu"
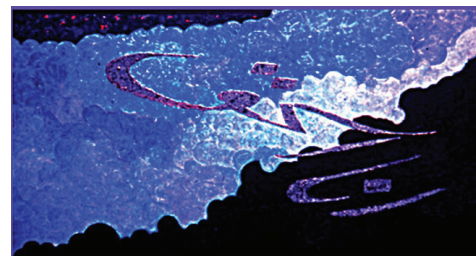
Res.4. Erol Akyavaş, "En'el Hak"

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Res.6. Turgut Zaim,
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Res.7. Elif Naci, "Çarşamba'nın Çarşambası"
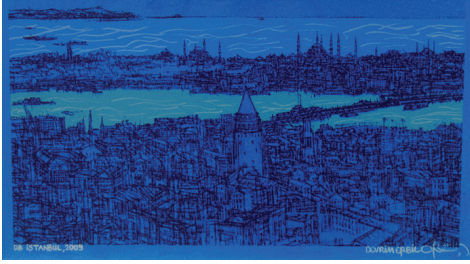
Res.8. Devrim Erbil, "İstanbul"

Res.9. Süleyman Saim Tekcan,
"Atlar ve Hatlar"

Res.10. Ergin İnan, "El 44/100"

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IS THE PRESENT TIME IN FACT KITSCH?

Filiz Hatipoğlu

ABSTRACT

Time, terminologically, is a period that has been measured or can be measured. Time is a relative concept. It includes the duration that an action has happened, is happening or will happen in the future. Chronologically, it is one of the important information areas in history, science, literature, art, philosophy and mathematics.

The concept of time is the combination of an infinite number of present times. It is neither the past nor the future! There is no past or future but only "now". Present time is the moment of timelessness. The interconnectedness of the concept of time takes the present to a paradoxical structure and this structure becomes incredibly complex with its different application areas in today's culture.

While values that we come across with the objectivity of the past follow the traces of the ancient in art and culture, the interpretation of the present time reflects its "now"ness.

The popular culture is the result of supply and demand by masses of people that has started with the industrial revolution and gained speed with globalisation in the 20th century. With the quick spread of the popular culture, the invention of nostalgia is accelerated and it becomes an inseparable part of our lives, following the same understanding in art.

The mass culture that the popular culture has brought on and that the Germans call "kitsch", destroys the local culture. It speeds up by interpreting, painting, polishing the "now"ness of traditions, of the loss of genuine lives and of the ancient. The fact that the cultural identity continually builds itself in the past brings us to the conundrum of debating whether the present time is in fact kitsch.

The artist escapes the prototype of being too innovative and contemporary to the extent that he can transfer his creativity to his works by using his intellect and art in the "now"nes of having lived. The paradoxical nature that time has starts to sail towards the present time of the future generations to be truly contemporary when the artist creates an awareness in his understanding of progress.

Key words: Time, Present Time, Paradox, Popular Culture, Kitsch

IS THE PRESENT TIME IN FACT KITSCH?

Time includes the duration that an action has happened, is happening or will happen in the future. Time is a relative concept. It is chronologically a significant determining factor in history, science, art, literature, philosophy and mathematics. The paradox we often face in describing time is this: Time is the combination of an infinite number of present times/present moment. There is no past or future, there is only now, only the present time, infinitely. Thus, the concepts of time within another keep the trace of now.

The interconnectedness of the concept of time takes the present to a paradoxical structure. The fact that it is paradoxical is maybe the only way to use it. To see time within time, history within history allows us to see the events, objects and individuals objectively; to understand, design, conceptualise and use them in different angles. The contradiction and objectivity appear as two inseparable components of our understanding of time. The conflicting state caused by the paradoxical structure stands united with the objectivity of the past (Ural, 2010).

The present time is remembering what was always existing as the time frame is determined. Present time is the time structure describing an event, a situation currently being lived through and displaying a sustainability. Present time is actually the moment of timelessness. It is neither the past nor the future! The fact that the time frame is determined is due to the remembrance of the memories and traces left on the mind. The present time is effected both by the past and the future. The concept of time flowing in just one direction is simply a sum of practical approaches for us (Altuntaş, 2009.)

While values that we come across with the objectivity of the past follow the traces of the ancient in popular art and culture, the interpretation of the present time reflects its "now"ness. While "now" follows the traces of what has been experienced as a result of paradoxes of time, it is constantly interpreted in popular culture and art. While the time that passes makes an object historical, the fact that it can be used in the present time makes it an integral part of the popular culture. The reality of now is noticed by our consciousness living that moment. In other words, thanks to our consciousness, we are aware of the moment we live through and adapt momentary pleasures and feelings to the present time by remembering the "now"ness of the past.

Svetlana Boym, researcher, artist, author and member of staff at Harvard University Slavic Languages and Literatures, describes the disease of yearning for the past in her book "The Future of Nostalgia", underlining her belief that modernity and progress will eventually wipe out nostalgia and the fact that she loves the nostalgia that she claims to be a disease to such an extent as to be enslaved by it. She starts her journey by discovering the historical geography of cities like St. Petersburg, Moscow and Berlin and the works of art by modern artists such as Nabokov, Brodski and Kabakov. Svetlana Boym states that the emotional topography of

memory and personal and historical events are usually mixed together. According to Boym, one's national identity reaches out to collective nostalgic locations in his quest to create himself. If the strongest memories of a person consist only of the memories of his own feelings and pleasures, history is merely the combination of millions of "relative"s. Only those who can proceed towards building their future dreams while embracing their memories can take a step forward. If not, they will only be enslaved by nostalgia and the popular culture appealing to today.

Popular culture came into the picture with great masses of people migrating to big cities following

the Industrial Revolution. Masses of people coming from very different cultures allowed the birth of the popular culture as the unifying factor in the mechanical nature of culture.

As the popular culture is the culture embraced by great masses, it can cause negative consequences when the differences in the levels coincide with the possibility of deviating from their own cultures but it can also result in an increase in awareness as the audiences reached are widened by the increased consumption. Thus, the positive consequences form a different version of negative consequences by going under the influence of popularism in the direction of supply-demand dynamics. Art, in fact, is not for the sake of art or for the sake of the society. Art is only for the sake of the artist himself.

The personal pleasures, angers, joys, melancholy of the artist is what gives birth to his art. The artist may well be influenced by the "now"ness of his own while adapting his senses to his art - this is an inescapable possibility. When an artist possessess intellect, talent and creativity, his works, his interpretations will be unique.

An artist that goes beyond his time is not someone who serves the popular culture. The ones who practise art under the influence of popular culture present their interpretation of the "now"ness of the past. These are not the ones who use their "now"ness and create a new essence, new style through their intellect and talent but the ones who transform their popularity into current art in search for admiration. Obviously, serving the popular culture also brought with it the concept of design.

The birth of popular culture and the art becoming an object of design allowed pretty much everything to become pop. With contemporary art, design became a part of our entire life, inevitably bringing with it the aesthetic concerns. Everything designed as aesthetic beauty turned into a planned timing, miles away from naturalness. As a result, art has surrendered to design and will continue doing so.

In the postmodern period, a phase of communication as important as art cannot be allowed to be managed

and or resist to being designed. So while art evolves towards design, design is becoming more artistic. Art is eventually surrendering to popular culture and emulating reproduction while the artistic and business worlds are becoming similar and the objects of art are getting closer to the luxury culture.(Artun,2011,73).

The artist completely gives in to the popular culture once he starts producing based on a commercial objective. The commercial concern, to be noticed and appreciated becomes indispensable for the artist. However, the true way in creating an awareness lies in accepting one's own essence.

The 18th century is the time when both modern industry and modern art were "invented". Design gets its modern meaning and function in the process of the alienation of art and industry that had included one another up until that moment. (Artun,2011,84).

The instinct to be admired fights a battle with contemporary art in the world of the artist while he is also concerned about existing in the market. The main requirement for existence is undoubtedly shaped according to the likes and wishes of the businessman (collectioner, gallery owner etc.). Creating for the market is actually one of the basic requirements of art since Renaissance.

In the 19th century, design movements like Art and Crafts, Art Nouveau and Bauhaus are also endeavors by craftsmen.

1960s, following the 2nd World War, witness a period that is the result of an international bourgeoisie that has a capital surplus to be spent on art, especially American Pop Art, on "products that look like they are sold like products", using Thomas Crow's expression. (Foster, 2008)

Andy Warhol, one of the most important representatives of popart clearly describes the inescapability of the popular culture and defends its commoditization by saying "Making money is art." and "The most perfect art is commerce.", encouraging artists not to seek a deeper meaning in

what they do other than what they see.

Starting with the 1930s and especially the postmodern enlightenment in the 1970s, the kitsch and popular culture start to be examined by art historians. Specifically the article by Clement Greeberg that has that air of a manifesto says for kitsch that "it is mechanic and based on formulas Kitsch is deceptive experiences and fake emotions. Kitsch changes according to fashion but in reality stays the same. Kitsch is the pinnacle of all the fake things experienced in today's lives. Kitsch demands only one thing from its customers: their money." (Baudelaire, 2003)

The mass culture that arises with industrialization and urbanisation that the Germans call 'Kitsch' starts the destruction of the local cultures and kitsch becomes a part of our lives. The advertisements, the glossy magazines, the strip cartoons, fun movies with no artistic value, music, dances, shows, fun-to-read books and of course art!

While the cultural identities kept building themselves in the past, new traditions were invented, as per the expression by Eric Hobsbawn. In other words, the popular culture was trying to be kept alive and it still is. The yearning for nostalgia is still being spread by the media, TV channels and digital channels, keeping its contemporaneity by engraving the "happy past" image on the memories. Maybe it is the "now"ness of this nostalgia that keeps our roots with the family home ... It is how strongly we desire the "now"ness of the moments lived that is keeping them alive .. Not being able to reach the boundaries of the nation ...

Timeless ideas may be building the universality of now, carrying the past into the future ... If the past-future is just the totality of the infinite number of present times, why should being able to use nostalgia without a commercial concern considered kitsch?

As mentioned in the book by Wassily Kandinsky, "Concerning the Spiritual in Art": "The artist needs to have something to say because the aim is not

mastering a form but rather merging the form with the internal meaning." Again in the same book, he says that the artist is not free in his actual life if he is free in his art. He defends the necessity that the artist should create his art much like a suffering he has to go through and that his emotions, ideas and actions are the raw materials that will provide the foundation for his work of art.

The artist can erase his bonds with the past as much as his cruel ego in his emotional nature allows. He can transfer to his art the "now"ness of the times lived if he still experiences those in that moment. Without any commercial concerns or concerns for current popularity. In that context, like Wassily Kandinsky says, the artist needs to be the material for the works of art that will affect the emotions, actions and the spiritual atmosphere.

The concept of past can only accelerate in this context, as a set of acceptable values within the life of the artist. He can then create undesigned art in the "now"ness of the past using his own present time. He can produce not under the influence of the popular culture but as a slave of the emotions he has experienced in the process of procreation. However, most of the artists nowadays, repeat the effect of popular culture as the invention of nostalgia, receive an unconscious pleasure beyond their own experience and present their work in a new frame, far from universality. These presentations can cause us to question the past or can turn into an imaginary visual feast that we somehow sneer at.

The popular culture that has spread with the globalisation in the 20th century spreads even more with the support of the media. There is an innovative search in the directions of wishes coming from the large audience appeal and this ends up in an arabesque air that is the result of the interaction of cultures that are different from what they seem. While the TV series about the 80s and 90s offer us an air of nostalgia, the aim is to reminisce for some and to live what they have not experienced for others. Maybe for those who have lived through the 80s, it is just a nice show. But

for those who have not, it can cause scorn or sneer other than admiration. Still, the sheer magnitude of the viewers effects the script, casting and lives in a happy way and keeps it popular based on the supply-demand dynamics.

The advertisements offer a retro appeal in their own right. The viewers find something from themselves in this retro and easily accept the intended message in a humorous way. Thus, the ratings also follow in the same manner for the other formats. The only problem here is that this is not the "now"ness of the past but rather reminiscing the nostalgia!

What needs to be done is to own up to our culture, traditions and customs. The owned up values can be protected in a manner that is open to innovation and newness. In this way, intellect and talent combined with the feeling of lived upon present times makes the art open to originality. The uniqueness of art can be indisputable once it is freed from the slavery of popularity.

Contemporary art is just a search for innovation that has been left under the spur of popular culture. Becoming contemporary must be an innovative movement where the artist uses the intellect, talent and creativity that he has mastered without losing the feeling for the strength of now. This is the only way to protect the foundation for the high culture that is composed of producers. The evolutions by the artist in order to defend the current are bound to be single type, not leading to an innovative understanding in popular culture. This continues to be so as long as the artist sees what he does as an occupation.

So, is the present time about to become kitsch? Will it always be kitsch?

Or will a new understanding that has been collated in the artist's "now"ness own the current present times that are the result of emotion, intellect and pain? Will it use the ache of globalisation by becoming universal and unique? The answers to all these questions lie within the individual himself. What makes one an artist, like Kandinsky said, is

that he should perform art for his own sake only, not for art itself or the society. Only then will the paradox of the present time continue to clearly shine in art and pursue a brand new road through selective perception.

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PAINTER NEŞET GÜNAL FROM THE PERSPECTIVE OF SOCIAL REALISM

Hikmet ŞAHİN

ABSTRACT

The art of Neşet Günal, undoubtedly one of the greatest names of the Turkish Painting who has figurative works that can be viewed in terms of Social Realism, is highly important for the understanding of our current art forms and values.

Right from the heart of Anatolia, he came to Istanbul where he received an art education, and then continued his art adventure abroad and found the opportunity to work with the best artists of his time. Having producing Cubist, Fauvist and Impressionist works under the influence of his teachers, he began to form the reality of Anatolia, its village people and Anatolian myth after the 1960s. Throughout his career, he gifted the Turkish Painting with lots of works which can be seen as fantastic/melancholic and contain monumental-pattern figures, as well as the works with realistic comprising social and local themes.

The aim of this study is to investigate the art of Neşet Günal, one of the members of the Social Realism Movement which plays an important role in Turkish Painting, and the effects of Neşet Günal's art on Turkish Painting. The Social Realism Movement shaping the Turkish Painting and culture and the art of one of its most prominent artists, the painter Neşet Günal, have a special and huge part in the Turkish art. The present paper is limited to the life, art and works of Neşet Günal.

As the study method, a literature review was conducted through any kind of books, brochures, magazines and journals etc. which can shed light to the artistic life of Neşet Günal, and the online texts and images deemed suitable were used as sources.

Keywords: Neşet Günal, Social Realism, Figure Painting

"Children of the arid lands… They wander around the desolate lands in their clothes revealing more than the half of their tiny bodies. And the heads on their tiny bodies chill the viewers with their looks of seemingly grown men."
(Giray, 1997: 524).

INTRODUCTION

As a response to the mentalities following the footsteps of Western styles in the Modern Turkish Painting, several artists tried to form a new art movement in the 1940s by dealing with the regional and local values. The Social Realism in the Modern Turkish Painting from then on has been fueled by the social and cultural changes in the country.

There have been many artists causing the abstract paintings to take a figurative form since the 1960s. One of the notable artists in the field of figurative painting drawing attention with his large-scale compositions comprising large figures as a result of a determined mind to do so is the painter Neşet Günal. Having been a student of Fernand Léger during his career education in Paris, Neşet Günal first produced allegorical compositions bearing the traces of this master painter but then gradually established his style on the Central Anatolian village life where he came from. With his fresco-like paintings, Neşet Günal has been an extremely impactful master himself determining the form and direction of the figure education of the younger artists. Within the developmental process of the Turkish Figure Painting, the realities of rural and urban life have been invested with striking forms of expression with authentic themes. It cannot be said that rural and urban themes represent and form contradicting trends in the Modern Turkish Figure Painting. That is because lots of painters along with Neşet Günal have been interested in rural or urban themes from time to time as well (Tansuğ, 1993: 269-270).

It can be suggested that the interest of the painter Neşet Ginal in rural themes is caused by his childhood and adolescence experiences as well as the socio-cultural structure of the rural areas of the Central Anatolia. His works identify with

the culture he had lived in, and though being a little melancholic, have a genuine and humane characteristic.

1. THE LIFE OF NEŞET GÜNAL

In the 1960s, there were two prominent trends in the Turkish Painting which can be grouped as abstract painting and figure painting. One of the notable artists of this period who chose the figure as a form of expression for himself was Neşet Günal.

Neşet Günal was born in 1923 in Nevşehir. Due to the financial conditions of his family at the time, he completed the elementary school in Şereflikoçhisar where his grandfather lived. Having returned to Nevşehir to attend the middle school, Neşet Günal entered into the Academy of Fine Arts upon the direction from Kemal Zeren whom he met in the last grade of the middle school (Image 1).

Image 1: PainterNeşet Günal.

The same person, Kemal Zeren, helped him get the Municipality scholarship as well. Thus, Neşet Günal's talent and desire to paint the nature and people he had had since the elementary school found an educational basis. During the academic education in the State Academy of Fine Arts lasting 7 years starting from 1939, he worked in the studios of Nurullah Berk, Sabri Berkel and Leopold Levy. His friendships with Nuri İyem, Turgut Zaim and Avni Arbaş in these studios and workshops during the Academy education caused him to be intellectually influenced by these artists. He talks about his years in the Academy as follows:

"Our time in the Academy coincided with the war. We suffered from certain cases of poorness… We had good friendship bonds… We were very excited… We would work passionately to learn something… Although there were much less sources than there are today in the library, we would devour whatever we had in our hands… There came the opportunity to draw and paint based on the models…" (as cited in Ergüven, 1981: 2).

Günal graduates with a first from the Academy in 1946 and wins the Italian scholarship that same year. Due to several bureaucratic obstacles, however, he was sent to Paris two years later. Having gained the favor with his teacher Leopold Levy thanks to his strong pattern and interpretation, Neşet Günal became one of the Turkish artists whose two more works were displayed in the Modern Art exhibition held by UNESCO in 1946 in Paris.

Günal, who started his art education in Paris in 1948, enrolled, like many Turkish artists, into Andre Lhote's studio; however, he did not like the teachings of Lhote and attended Fernand Léger's studio. Fernand Léger is a milestone in Günal's art since his impact would be felt in Günals paintings for a long time (Images 2 and 3). While attending Léger's studio, he did frescoes and wall paintings in Ecole des Beaux Arts (Electronic 1: 2015).

Though he maintained Léger's methods of expression at the beginning, Günal later searched for the new ways to invest his painting with a humane essence and find his authenticity. He explains the difference in contents between him and his teacher Léger as follows: *"Léger's aesthetics rely more on transformation. However, deformation was prominent in the figures realized by me…"* (as cited in Tanaltay, 1989: 141).

Image 2: Fernand Léger, Figürlü Kompozisyon, National Museum of Modern Art, Paris, 1932

Image 3: Neşet Günal, Üç Güzel, 185x149cm, Oil on Canvas, 1951

Based on the periodical differences in the early works of Günal, it can be said that he was inspired by several Western artists and he structurally used compositional and figurative expressions similar to those of these artists both in his patterns and paintings. Among the painters influencing Günal were Van Gogh, Millet, Courbet, Picasso and Matisse.

We see that Neşet Günal quickly overcame the influence of Léger right after returning home and formed his individual style. From then on, the artist was to produce successive painting series. These series do not repeat each other; on the contrary, they involve the act of submitting into discussion a random state of humanity relating to the same subject. It is observed that in his paintings where he expressed the desperate, poor and hope-fed lives of the Anatolian people and he did not leave without messages or interaction, he occasionally used the works of his contemporary literary figures. Among the painting series of the artist, "Sorun", "Duvar Dibi", "Başakçı Kadın" ve "Korkuluklar" are the highly notable works through which Günal revealed his utmost individual action (Gürçağlar, 2006: 122-129).

After returning home in 1954, he was appointed as an assistant in the Academy and many years later, in 1970, he became a professor. For the second time, he won the scholarship again in 1963 and went to Paris where he was educated in the fields of stained glass and tapestry[1]. Having become the winner in the category of painting with his work titled Kör Hasan'ın Oğlu (Image 4) in the 30th State Painting and Sculpture Exhibition in 1969, Neşet Günal participated in many group expositions both in and out of the country (Electronic 2, 2015).
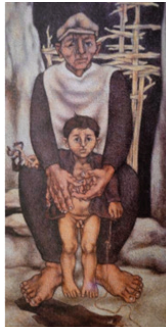
Image 4: Neşet Günal, Kör Hasan'ın Oğlu, Oil on Canvas, 185x85cm, Mimar Sinan University Museum of Painting and Sculpture, 1962.

1-Tapestry is an art form where colored threads are woven on a fabric using a needle.

2. SOCIAL REALISM AND NEŞET GÜNAL

Having been brought to the art scene by the Newcomers Group in Turkey, social realism has gone through various stages and changed in certain ways in parallel with the social and artistic developments from the 1940s, when it emerged, to the present day. Particularly, the periods of 1940-1960, 1960-1970 and 1970-1980 are each a milestone in the social life of the Turkish people. The social art, which takes its themes from the current life, was naturally affected by these developments and created and its specific art form in each period.

The different lifestyles shaped by the political instabilities, rapid urbanization and the gaps in the distribution of income led the artists to develop new figurative styles of expression: "The dramatic tension caused by the cases of urbanization in an atmosphere of social contradictions which had been increasing since the 1960s in Turkey was the stimulating factor leading the artists to search for the new ways sharp figurative expressions." (Tansuğ, 1990: 298).

Contrary to the artist Cihat Burak's sarcastic style involving dark humor, Neşet Günal, who made a great contribution to the establishment of this tradition with his works in the field of social realism and the painters he educated, is seen to adopt a critical style of expression (Image 5).

Image 5: Cihat Burak, Brigitte Bardot ve Domuz, 51x100cm, Oil on Canvas, 1965

The language of art as used by Neşet Günal is originated by his longing for facing both local and universal reality of humanity. While slipping away during the war against the barren land, the nature has gradually been replaced by the testimony of the

fate, which should be changed. The trademark of all the paintings of Günal is the sufficient assurance of being humane and monumental on one's own which indicates a hidden allegory (Ergüven, 1996: 10). Tansuğ (1990: 55) points out the importance of Günal for social realism as follows: *"If we were to look for a representative of a style striking in terms of social themes in the Academy, that would certainly not be Nuri İyem but Neşet Günal who used this style with a meticulosity of academic figures…"*.

In order to make the theme convincing, Neşet Günal developed an understanding suitable for the realities of the theme. Just as Légertried to express the mechanical rhythm of modern life with authentic plastic forms in his works, Günal used static, inactive and monumental figures facing the audience in order to depict the backward and steady rhythm of rural life (Berksoy, 1998: 126). The colorful paintings dealing with rural life he produced during the 1950s were now replaced by the earth-toned stories of poorness. He used large-scale paintings to depict the people waiting in front of a house wreck, at the foot of a wall, on a doorsill, in the shadow of a scarecrow or in the middle of a rural piece of nature, the crowd of men and women, the groups of children, and the tragic life of the Central Anatolian plateau. Social events during the 1960s affected the intellectual and art spheres and new ways to introduce the art and artists to the masses were sought for. Concerning the social issues, an exhibition titled "Resim Sanatı ve Toplum" (Art of Painting and The Society) including the artists, in whose works the social realism came to life, such as Cihat Burak, Neşet Günal, Nedim Günsür and Nuri İyem was held in 1968 at the Central Gallery of Construction Industry in Harbiye, İstanbul (İskender, 1984: 1342).

Having focused on figure paintings in all his works, Neşet Günal interprets the Anatolian people and their lives from a social realism perspective. Neşet Günal's painting is a conscious questioning of everything obtained as a result of an observation process. Poorness, the drama of weary people, arid/barren lands and the realities are depicted with a tragic-dramatic style. Each painting is first formed in the artist's mind with its stance, way of sitting, turnout, environment and intended message, and then drawn on the canvas with a plastic depiction. The patterns formed by a sedate and exaggerated deformation turn out to be the products of a scrupulous, patient and fine craftsmanship displaying all the characteristics of the Anatolian land and its people with classic colors and pastels (as cited in Ersoy, 1998: 82).

Günal, who had highlighted the human as the central piece of his paintings since the 1960s, made the Men ofEarth (Toprak Adamları), who he had got to know closely during his childhood and adolescence, the main theme of his paintings. He talks about this as follows: *"The "men of earth", the people of the social and natural environment I lived in who are the ones closest to me and depicted in my paintings my personality comprises of are the people whose each and every state and stage of life I know thoroughly…"* (as cited in Ergüven, 1996:13).

Social-themed paintings of Neşet Günal bearing the traces of the nature and lifestyle of Central Anatolia are notable. He describes these paintings as follows:

"In my paintings after the 1960s, I adopted the "expression" as the main principle by undertaking the risk of falling behind. I re-invented my own reality in the reality of the "Men of Earth" whose struggles to live, worries, sorrows and poorness I had experienced personally… I could not grow apart from the social and natural environment I had come from. The 'sensibility' rooted in my personality by these environments became my starting point for the interaction with my environment. Once again, it was all natural that I was influenced by the social class issues of the social environment I had come from. As a product of this environment, I have been striving to shape the lives and psychological states of the men of earth…" (Günal, 2000).

It can be said that the human, arid land, hill and teasel form a single whole and turn into a lifestyle in Neşet Günal's Man of Earth (Toprak Adamı) (Image 6) paintings. One of the main elements prominent in the artist's paintings is the form of composition placed right at the center of the painting where the main focal point is. The message is plainly and explicitly given right at the center of the composition.

Image 6: Neşet Günal, Toprak Adamı, Oil on Canvas, 185x96cm, 1974.

The villager figures intended by Günal to be depicted in a position where they question both the audience and themselves are drawn on the canvases in groups in some of his paintings. In his work titled Duvar Dibi III (Image 7), there is a look of lowliness and questioning the life in the faces of the flat capped village men, and a hope mixed with worry in the eyes of their bare-headed and bright-faced children, all lined in front of an earth-toned yellow and barren rural scenery and teasels.

Image 7: Neşet Günal, Duvar Dibi III, Oil on Canvas, 152x245cm, 1972-73.

Another theme focused on and drawn in series by Günal is the scarecrow. The first one of the

"Scarecrow" (Korkuluk) series was produced in 1968 which was continued later in the 1980s. Examining his art work in 1968 titled Korkuluk I (Image 8), we can actually see that the artist made a detail he had designed as a child's toy in his 1958 painting Yaşantı I (Image 9) the main theme of his 1968 painting. We encounter a new stage at this point. While figure was the main theme of the painting, it was overshadowed by the scarecrow which can be considered as a non-figure contribution, and it was even equipped with structural elements that could represent the whole theme on their own even if the figures were cast out. In the series "Scarecrow", we thus witness the blurring of the line between the non-figure contribution and the figure. It is known that the theme of scarecrow is closely associated with the subjective personal experiences and life of the artist, and that he would sleep under the scarecrows fluttering in the wind in order to overcome his fear as a child (as cited in Gürçağlar, 2006: 122-129).

Image 8: Neşet Günal, Korkuluk I, 220x165cm, Oil on Canvas, 1968
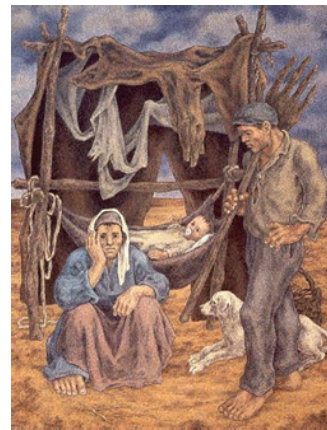
Image 9: Neşet Günal, Yaşantı I, Oil on Canvas, 185x140cm, 1958.

The painter Neşet Günal put the "social problems" he had experienced at the center of his art in the 1990s and considered painting these problems to be a "responsibility". The exhibition titled Sorun-Sorum displaying 52 pieces of large- and small-scale paintings of the artist held in İstanbul Garanti Bank Beyoğlu Art Gallery in 1992 dealt with the social problems of Anatolia and the lives of rural Anatolian people. In the paintings of Günal, who believed that art had a social function and there was a close relationship between the utility of art and realism, it can be seen that the humane aspect is much more prominent and the reality is expressed plainly (Image 10).

First of all, Günal presents to us a set of principles he had stuck to all his life and thus the stimulating factor for his production is not proving the facts he believed right but to reinforce them. In other words, the principles directing his life are present in his art as well. Having revealed the lifestyles of his birthplace, the artist enabled us to realize the difficulties of these lifestyles.These difficulties occasionally come into life in a dead branch, a barren and cracked earth, or the look in a child's eyes. Yet, these figures with monumental characteristics continue their struggle with life using the strong hands they have (Ersoy, 1998: 99).

CONCLUSION

Being one of the milestones of the Turkish Art, Neşet Günal is among the artists who produced the finest examples of the Turkish Painting in the field of "Social Realism". Based on the principle that the art of painting is an art form of "expression", he produced lots of works and depicted the realities pertaining to the rural culture and lifestyle of Anatolia. The artist's works where he blended the local culture characteristics by internalizing the techniques of the Western art are highly important for our figure painting. His works depicted within the scope of social realism and the pessimistic atmosphere of the Anatolian figures give the audience solid ideas and impressions relating to the social atmosphere of Günal's time. In this

context, the thematic style in his works such as loneliness, poorness and unhappiness are presented to the audience mostly in a sad/melancholic atmosphere. The Anatolian-themed dramatic/socio-psychological stories of Neşet Günal, who had made great contributions to our figure painting since the 1950s, had acquired a style of expression in local, national and international scale, respectively, and found themselves an exceptional and distinguished place in the Turkish painting and social realism.

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"Collage As A Way Of Expression In Painting Art And Selected Collage Works By Turkish Artists"

Kardelen Kılınç
Sezin Türk Kaya

ABSTRACT

Painting art dating to many centuries ago has undergone various changes in terms of form, context and meaning from past to now. By the beginning of the 20th century, art, for the first time, has gone beyond the traditional understanding thanks to Cubism and, object getting diversified along with the industrialization has eventually been started to make use in painting art. The method of collage, which was used in the other art movements besides Cubism in the West both intellectually and in terms of the idea of linking the painting surface and a non-artistic object together, has firstly been made use by the artists in Turkey by the 1950s with the recognition of Abstract Art. In today's art dominated by the interdisciplinary artistic approach, this method is still up-to-date both in Turkey and the world thanks to the technological developments. The characteristics of the collage method used as a way of artistic expression, the reasons behind its appearance, its use in various disciplines and its impacts on Turkish art have been surveyed. It has been found in the research done that the written sources on collage have mostly discussed the method merely on the basis of Western art and artists. Accordingly, the intent of this study is to discuss the place and the progressive period of the method in the painting art in Turkey as well as to get an understanding on how the Turkish artists used the method in their works.

Key Words: Collage, Painting, Interdisciplinary, Turkish Art.

1. INTRODUCTION

WHAT IS COLLAGE?

Known as art of adhering various objects onto a painting surface, 'collage' is derived from the French word 'coller' meaning 'to stick'. It's a technique in the visual arts, that is applied by attaching a material (paper, cloth, poster etc.) onto a flat surface such as a panel or a canvas. If divided in two types in terms of meaning and practice, collage means 'to stick' and 'to assemble' respectively. It differs from montage in terms of the idea of assembling the pieces to form the whole. In montage, all the pieces knits up together to unite while in collage, they create a temporary and relative unity since they remain their inherent characteristics. In other words, a temporary association between the pieces is created in collage while there is a continuity in montage. The purpose of cut-and-paste in collage is to reconstruct and recreate. Artist produces a new attitude and design despite of relying upon the confidence given by ready-to-use materials in doing collage, and therefore the pieces used in collage works reveal themselves in different artists in a different way or with a different unity (Durak, 2010).

A GENERAL VIEW OF THE HISTORY OF COLLAGE

Artists have produced artworks by making use of various materials and methods since the very beginning of painting art. The most common one amongst them has been oil painting. However, the scientific and technological developments and, correspondingly, social transformations have affected art, too, as they did in every area. Being introduced with the collage method where unorthodox materials such as newspaper, glass, sand, metal etc. are used to produce artworks, artists have aimed to enrich and diversify their own productions by going after what's new and innovative. Using unusual, unorthodox and yet daily materials, collage has been vanguard. Actual objects used in the method were referring to a completely different meaning by being assembled together without losing their inherent features, and were becoming a part of an artistic integrity.

The method firstly used in an artistic way with the Cubist movement by the early 20th century has, in fact, dated back to very early centuries ago. The 'applique' technique made by adhering pieces cut from clothes and leathers onto other ones and used by Huns and Uighur Turks in the Turk states in Central East is not much different from collage.

Stained-glass that is generally used in architecture, on the other hand, is also an art form related to the collage method.

Collage is a technique that is applied in many fields of art such as music, cinema, literature and so on. In literature, Tristan Tzara, Guillaume Apollinaire and James Joyce are some of the writers who adapted collage to their own works. Tristan Tzara, one of the prominent artists of Dada movement, wrote poems by juxtaposing the words that he ramdomly chose. Like Tzara, Apollinaire also wrote his poems by using the words he heard in an inherent unity. Arogan considered that borrowing from any writings to use in his own works is another example of collage.

Another area using collage method is photography. Oscar Rejlander produced his series entitled "Two Way of Life" by composing thirty negatives together with cut-and-paste technique. John Heartfield pasted the pieces cut from a photograph onto another one by making photomontage and created his own new work (Güneş:7-10). Nowadays, this method has become much easier thanks to the improved technologies. Photoshop and other image-making softwares allow us to manipulate photographs as we please.

Collage is a practice used especially in contemporary architecture as well. We can readily relate the architectural structures that blend the order and chaos, the simple and the complex, and the traditional and the contemporary in a same pot and the eclectically combined architectural elements from various disciplines that create a shared language as a whole to the collage method.

Collage has been firstly used as an artistic form by Picasso and Braque in a period named as Synthetic Cubism between the years 1911-14. During the time, Picasso and Braque opened the door of a different and unusual approach by attaching non-artistic objects such as linolium, newspaper, wallpaper etc. onto their painting surfaces. Cubism has changed not only the point of view to art, but also the method (traditional oil painting) itself.

"Cubist collages also refer to the degree of self-determination that art has reached" (Krausse: 94). As Antmen stated, non-artistic objects getting involved in paintings in Cubism have been a great and prominent step in such period dominated by the rigid and conventional attitudes deciding what could be described as art or what couldn't (Antmen: 49). "In the early years of the 1900s, Cubist painter Braque began to use sticker papers on his canvases. He invented a distinctive collage method named as 'Papier collé' where an image was created by adhering cut paper pieces onto a painting surface" (Öztürk S, 2011). Either adding metal dusts in paints, using sticker papers on canvas or getting a completely new material by making paints more textural, Braque has been one of the pioneers using collage. The work 'Fruit Dish and Glass', was drawn with charcoal in the certain areas and used wallpapers to create a wooden effect. In some of his works, the artist created the wooden texture by adding paints a textural appearance. In his 'Fruit Dish and Glass', the artist "brought the painting a reality contrasting with other elements. Although the wallpaper in the background looks like the most realistic element in the painting, we're aware of the fact that it's not real" (Öztürk S, 2011).
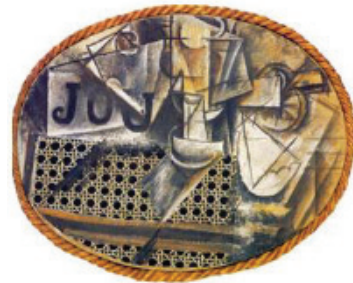
Image 1: Pablo Picasso, "Still-Life With Chair-Caning", 29 x 37 cm, 1912

SOME COLLAGES IN OTHER ART MOVEMENTS

Picabia who was one of the Dadaist artists depicted in his collages made with mechanical pieces that the machines possessed the human's soul. The artist used ready-to-use materials such as hair grips, matches and buttons in his work 'The Match Woman'.

Image 2:Francis Picabia, "The Match Woman", 1920

The collages by Surrealist artist Marx Ernst differed from the ones by Braque and Picasso. The artist protested against the traditional rules of the logic and thinking by juxtaposing the objects that we're familiar with. His recognizable objects in his works were encyclopedical information, trading catalogs and scientific anatomical researches. He was creating disturbing and irritative contrasts by composing these objects together in an harmony.

Image 3: Max Ernst, "Santa Conversazione", collage, 1921, Image 4: Henri Matisse, "Snail", 1953

The spontaneously produced collage works by Fovist painter Mattisse, one of the artists who used the collage method, were made from paper pieces cut and painted, like in his other works. The collage work by Richard Hamilton, entitled "Just What It Is That Makes Today's Homes So Different, So Appealing?", can be demonstrated as the first example of Pop Art.

Image 4: Henri Matisse, "Snail", 1953
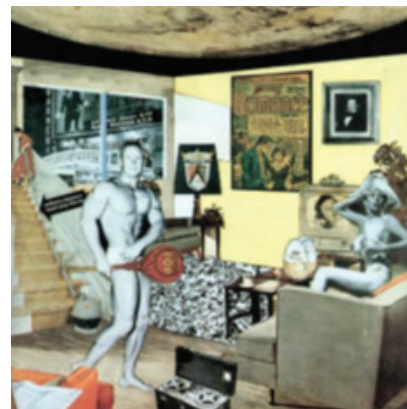
Image 5: Richard Hamilton, "Just What It Is That Makes Today's Homes So Different, So Appealing?", 1956

2. COLLAGE METHOD IN TURKISH PAINTING AND SOME COLLAGE WORKS BY THE ARTISTS FROM TURKEY

The first collage works in Turkish art have started to be seen with the abstract expressions. Individual perceptions on painting of the members of the Association of Independent Painters and Sculptures found in 1929, their understanding on going beyond the dimensional values in their works, and following that, the innovative approaches of the Group D have led evolving the perceptions on painting in Turkish art. The Group D artists who remained their activities from 1933 to the 1950s produced a numerous body of works in parallel with the Cubist movement which they're introduced during their art trainings in Europe. But, they've never regarded the collage in the Cubist movement as a method to be used in their own productions and only adopted the formal innovations of Cubism.

"The Western trends have never been embraced in a way of action-reaction; thus, only local interpretations highly exposed by the West formed instead of local trends as a consequence of local reactions. Artists were turning their faces to Cubism, Fovism or Expressionism when they got bored with Impressionism. Likewise, the attitudes of the Group D and the Independents got to a failure point within a ten years after 1945. However, it was neither a synthetic or an analytic Cubism in a way like Braque or Picasso discussed when it comes to Cubism, Fovism or Expressionism, nor intense color bursts to depict the psychological chaos of the Expressionists. Moreover, despite the fact that the method of rendering objects by collage techniques in Synthetic Cubism was known in Turkey, this couldn't create any positive reaction in Turkish Painting. There was only a little sympathy on the method of overlaying two images (one is from the front, the other is from the back) of a same object in Cubism, that's all." (Güvensoy, 2005: 20)

It is seen that by the 1950s, the Cubism- and Constructivism-based painting approach of the Group D started to change by the impact of abstract art that revealed its first examples with Russian painter Kandinsky in the 1910s in West. The artists in Turkey who used the collage method in their productions for the first time have become the first representatives of abstract art. During the 1960s and 70s when the consumption and the industrialization have started to gradually accelarate, Turkish artists have inspired by the idea of using non-artistic ready-to-use materials and objects in contemporary productions, and adopted it in their own works.

SELECTED TURKISH ARTISTS MAKING USE OF COLLAGE TECHNIQUE IN CREATING WORKS

SABRİ BERKEL

The colors in Sabri Berkel's 1947-1950 dated works combining Cubist and Matissesque elements appear independent of the objects and attached to them as collages. In his works produced during that period, Berkel created surfaces without any details and looking as if attached on the objects by being painted.

Image 6: 'Landscape', 1948, Gouache on paper.

In the gouache work on paper above he created with a colorist approach and cleared of any detail in 1948, he depicted the silhouette of a mosque, the sky and the ground on the same plane and in a highly simplified way. The work in which the artist took the relation of form and color into consideration looks like a composition created by attaching the cut color papers onto the canvas. Furthermore, it shares similarities with the jazz series by Matisse, one of his late-period works composed by cutting color papers. However, Berkel created the collage effect by using paints instead of "drawing with a scissor" with Matisse's own words.

ZEKİ FAİK İZER

One of the artists of the Group D, Zeki Faik İzer created works reflecting the Cubist formal manner for a long time, and later, he made colorist and expressionistic works. During the 1970s, the artist produced abstract collage works that is vivid and monochromic, yet enlivened with linear pieces creating contrast to the flat and smooth surfaces. With his collage works produced by pasting the pieces of papers in different colors and cut various shapes one after the other, he made works that share similarities with the collage works by Matisse.

Matisse was criticized for his late-period collage works having a naive and statical simplicity nearly like a decorative work rather than a painting

(Güvensoy, 2005: 33) The most fundamental characteristic making Matisse's collages more different in comparison with the others was that he composed his collage works by using papers he painted with colors and then cut in various shapes rather than using some found objects or magazines etc. In this way, the artist reached the simpliest way of expression of form and color. Flat colors and simplicity that we see in Matisse's collages can also be seen in works by Sabri Berkel and Zeki Faik İzer.

Image 7:Zeki Faik İzer, "Composition", 42x35 cm., 1975

LÜTFÜ GÜNAY

Another artist who makes use of the collage technique, Lütfü Günay made naturalistic abstractions by using many materials such as newspapers, sand, ashes, iron, plastic and so on. The reality of materials he used created a three-dimensional effect in his works. The artist expresses his interest in making collages as "to add a three-dimension to works and to emphasize textures", and continues as following:

"After my experiments on abstract art starting by the 1950s, I began making my first collages in 1957. Paper towels, sand, ashes, wood dusts, newspapers, wallpapers, tins and nylon pieces were the materials I used. They were easy-to-find materials, and both enabling me to prepare highly free abstract compositions and helping me to capture a tangible painterly taste. Collage was grasping my tactile sense since it added the third dimension to a work unlike the flat and plain surface of a painting canvas. I think that's why the method was highly suitable for my understanding of

abstract art... When flat surfaces of figurative paintings I studied from nature begin to bore me, I try capturing the relief textures and contrasts between painterly values I desire, that is to say, the third dimension appealing my tactile sense, in my collage works. I've been maintaining this with a desire and passion that have never been exhausted for 50 years" (Güvensoy, 2008, p. 22).

Image 8:Lütfü Günay, "The Resistence of Rusting VII", 74x60 cm., 1992

Günay often used the tin pieces in his works. He explains the resistence of rusting as below with his own words:

"I usually use tins and clothes in my collages and take advantages of rusting effects. This rustiness gives me some sort of different taste and intensifies my feelings. Intensifiying feelings is a distinct phenomenon in painting. I want to capture such feelings and excitements by using unusual materials such as rags, papers, nylon, sand etc. rather than by creating a flat, smooth and poor painting surface. I collect my tins from garbage dumps. Striving to reveal the resistence of rusting, I sometimes use the back surface of a canvas" (Güvensoy, 2008, p. 23) The artist recomposed the abstract images formed randomly in rusted tins, weathered walls and worn posters with design elements such as color and balance.

ÖZDEMİR ALTAN

Özdemir Altan randomly combined many found objects by using the collage technique. In his work entitled 'King İnönü', one of his early collage works, he used a medicine bottle in the bottom right corner of the work and therefore, it transformed into an assemblage. After taking

some time off, he restarted to produce works with collage-assemblage method in the 1970s. During this period named as "Realistic Period", the artist made the sketches of his oil paintings by collage method using newspapers and magazines. During his next period called as "The Collages and The Three-Dimensional Works", the artist used all kinds of objects in his works. Using many objects by combining with painting, he omitted all the rules about the use of light-shadow and color and, with a non-figurative approach, he produced works in which he regarded himself as a part of the painting.

Image 9:Özdemir Altan, From the project entitled "Encounters", 300x400 cm., 1999

BURHAN DOĞANÇAY

One of the artists using the collage and assemblage methods, Burhan Doğançay makes use of pieces of newspapers in his works by ripping them and adding a different form to them. He gained the third dimension on his collages painted on canvases.

The artist who have travelled many countries because of his occupation and education, had a chance to discover many cultures' languages and arts. He observed and took photographs of the posters, slogans, writings and illustrations on the walls in the countries he visited. According to Doğançay, these walls he photographed give clues on social and cultural dynamics of the places. He explains his approach to collage as:

> "I was very intrigued by collage like many contemporary artists. To me it is a natural technique; because the 20th century walls themselves are simply monumental collages. The materials I use are usually dirty posters and papers taken from the actual walls. Collage was a logical step for me to create a three-dimensional effect on my early and late works" (Güvensoy, 2008, p. 45).

Image 10: Burhan Doğançay, Blue Symphony, 1987, Collage, acrylic, gouache and phoumage on canvas, 164x287cm

ALTAN GÜRMAN

Altan Gürman have produced numerous body of works in various techniques throughout his artistic career. Known for his simple landscapes, the artist also used collage, assemblage and decoupage methods in his works. Berkal explains Gürman's artistic perspective as following:

Gürman had a high opinion of the fact that an individual can radically change in consequence of rapid changes of art, history, the world, the nature, humanity and ideas, and thus, he improved his artistic understanding, formed a new artistic language parallel to his world-view, believed in the necessity of the idea of being a part of contemporary and universal art, relied on the idea that the new is only possible by destroying the old rather than compromising with it, and strived for an educational system that requires new artists instead of academic education. He shared the mutual ideas with Dadaist saying:

"We're raising our voices to know that everything worn and old has to be destroyed to

Be able to make a brand new start

Against war

Against calcified art

Against acrobats of art

Against formalism

Against art object being a portable goods on market

Against disdainfulness and gossip

Against beauty and its perfection" (Öztürk, 2011, p. 64).

The artist made use of barbed wires, wooden barricades and military materials in his collages and protested 'authority'. Gürman used objects with both their actual and symbolic meanings. In his work entitled 'Montage 4', the artist combined the actual materials and paints together. He created a relief effect thanks to the actual materials used in the surface of the work depicting earth and sky (Öztürk, 2011, p. 65).

Image 11: Altan Gürman, Montage 4, 1967, Cellulosic dye and barbed wires on wood, 123x140x9cm.

İRFAN ÖNÜRMEN

Another collage-making artist in Turkey, Önürmen is well-known for his paintings on newspapers. The artist uses materials such as tulles and newspapers in his collages and produces works by painting on newspapers.

Emre Zeytinoğlu explains his relation with the collage method as: *"While the pages of newspapers convey their own meanings with illustrations and texts on them to viewers, they are also exposed to Önürmen's interventions at the same time (Öztürk, 2011, p. 14) The fact that Önürmen seeks for the figures that he's interested in the pages of a newspaper clearly explains that he brings a criticism in advense to the conditions built by social system and to the 'fate' that these conditions insisted on"* (Öztürk, 2011, p. 16).

BUBİ

Well-known for his collage works, Bubi often used ropes, threads and pieces of newspapers in his works. The artist stated that there is no meaning in his collages and they just tell about themselves.
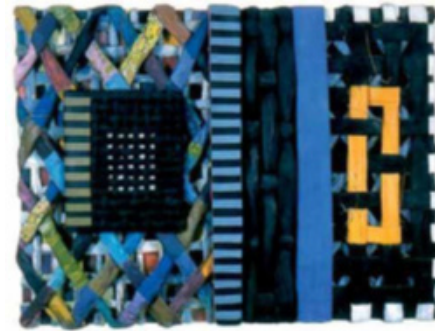
Image 13: Bubi, Cloth, Wood, Threads and Acrylic Paint on Canvas, 150x200x15cm.

He explains his works as:

"There is no themes in my works; only a form we see... I think of art only for art itself. I've never thought art for society, or never dreamt keeping my art alive with something else. I don't want my art stand with themes, narratives or alluring things. I only care about art itself, nothing more. This, I think, is crucially important in the visual and plastic arts. Besides, I'm rather keen on sculpture. I like the three-dimensional. In my works, I largely put emphasis on the realistic illusion and the actual third dimension rather than illusion itself" (Öztürk, 2011: 74).

BEDRİ BAYKAM

Another Turkish artist who uses collage, assemblage and other techniques, Bedri Baykam explained how and why he used the collage method in his works as following: *"I made use of the*

oppurtunities of the method to tell my story and to freely enrich my surfaces and expressions. I wanted the viewers to get involved into and therefore, I used a broken mirror as a different medium since I wanted to create a great fragility between paint and the surface and to tell the story with many different textures to create a richness" (Öztürk, 2011: 70).

Below, he explains the details about his collage work entitled as 'The Room of the Prostitute': *"I began making collages in 1980-81; this doubtlessly was an important phase in terms of my own artistic career. In these years, I made 'The Room of the Prostitute' consisting of monumental broken mirror pieces pasted and thus, pulling viewers into as well and some other painting series in same size ... 'The Room of the Prostitute' was the first collage series. I made a interesting synthesis of Cubism and Expressionism. There was no such thing as a Neo-Expressionism back then yet; it had its name after 1982. It came out that 'The Room of the Prostitute' was one of the first works of this newly movement. However, I was doing it for myself and, just because I found it fresh and new; I was hungry for it. I passionately felt that I had to involve different materials and impastos into painting and to add some serious figurative elements.My pursuit for color transformed into a vivid and bright color approach; I was using distorted forms and thus, breaking the perspective in compositions: I was breaking the space in 'The Room of the Prostitute', 'La Toilette' and 'The Phantom', just as in Cubism in which an object was viewed through its front, back and profiles, and depicted on the same plane with triangular or any other geometrical forms. In other words, I was determining the concave and convex fractions of the space and an eye wandering in the space; for instance, I was looking your head through a direct perspective, your breast from the profile, your hair from bottom and the bed you're on from top, and thus the eye was wandering in the room."* (Öztürk, 2011:69)

SABİRE SUSUZ

Continuing her academic career in Dokuz Eylül University, the artist creates works using the collage method. Producing the serigraphs in her early period, the artist seems to tend to a different style in her late-period collages. Studied biology in university for a while, the artist realized the fact that the organ tissues she was examining under an electronic microscope were, actually, consisted from millions of identical cells, and this idea was inspired her to start making collages. Susuz collected clothing labels from the people that she described as 'pieces making herself exist' and created self-portraits by using them. Referring to other people except herself with her collage self-portraits, the artist pointed out the social from the individual (http://www.istanbulmodern.org/tr/koleksiyon/koleksiyon/5?t=3&id=1182,Access Date:18 July 2015)
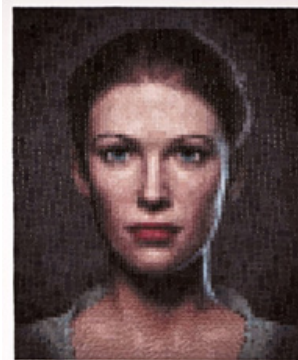
Image 15:"The Woman Who Doesn't Exist", Clothing labels attached with pins, 220 x 185 cm, 2014

AYLİNE OLUKMAN

Being a daughter of a Turkish father and a French mother, Olukman lives and works in Germany. She uses black and white photographs in her collage works. She gets the photographs of women who are 'the nameless idols' with her own words from many fleamarkets in the countries she travels. The artist wants the viewers to build a connection with the past in her works based on photographs and paints (Yolaç Damla, Ayline Olukman Interview, Sanat Online, 21/03/2015, http://sanatonline.net/kesif/ayline-olukman-roportaji)

Image 16: Ayline Olukman , "Untitled", Mixed media on canvas, 160x140 cm, 2011

LEYLA EMALDİ

Iranian born artist Leyla Emaldi makes oil and acrylic works on canvas. Making use of materials in her works as well, the artist gains three-dimensional effect (Kelleci Rana, Hürriyet, interview, 31/10/2015, http://www.hurriyet.com.tr/kelebek/keyif/27494890.aspRana KELLECİ31 Ekim 2014)

Image 17: "Blackening", Oilpaint, acrylic, baize, dry pastel, rope and sand on canvas, 150x180cm, 2010

Often using ropes and threads in her works, the artist refers to the concepts such as connecting and linking with these materials.

CONCLUSION

Having a long history, art has been in a continuous transformation with changing ideas and perceptions. The developments in industry, technology and science have allowed art to build a different perspective in the 20th century. New objects that have entered our lives along with the improvements in industry during this period have changed the supply and demand equilibrium and have found place in art like in any other fields in our daily lives.

Through collage method that superseded traditional oil painting along with Cubism, artists have started to make use of non-artistic materials from daily life in their own productions.

The collage method has revealed itself in Turkish art by the 1950s by the recognition of Abstract Art. The method has been adopted much later in Turkish art than the Western art, both conceptually and technically. Artists in Turkey have turned their faces towards collage, assemblage and other techniques that reject traditional materials through the impacts of comtemporary art trends starting by the 1980s.

With collage method, not only materials used have been changed but also meanings and conceptions assigned by art on objects have started to gain an importance. Technical mastery and skills which were regarded as important before the 20th century have, now, superseded with ideas in art. In this time that all sort of objects or materials can be turned into an artwork, the limitations between art and life have removed, and interdisciplinary works combining many various artistic disciplines such as photograph, music, sculpture and video art have started to be produced. The interdisciplinarity that defines today's art continues enabling to improve different statements within art by showing a continuous renewal. Therefore, the collage method remains as an essential technique that enriches the productions of artists in an independent millieu.

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DALI: THE ARTIST WHO SETS HUMAN MIND TO WORK FEARLESSLY

Melek AKYÜREK

Abstract

In the leading surrealist artist S. Dali's works of art, the objects coming straight out of the artist's dream world bring the viewers a stroll in the surreal world. In forming his style, the artist seems to formulate the intended message according to his very own style of expression. His style involves deformation and abstraction. This study aims to describe this surrealist master's style through his works of art. It is also aimed to emphasize the influence of the artist's visual perception on his style, and to examine Dali's surreal works of art from a broader perspective. In the examination of the works of the artist, field research methodology is used.

Key words: surrealism, form, Dali

DALİ: İNSAN ZİHNİNİ KORKUSUZCA ÇALIŞTIRAN SANATÇI

Özet

Sürrealizmin öncü sanatçısı S. Dali'nin hayal dünyasından fırlamış nesneleri, izleyicisini gerçeküstü dünyada gezintiye çıkarır. Sanatçı, biçim dilini oluştururken anlatmak istediği mesajı kendi anlatım diline, üslubuna uygun olarak seçer. Sanatçının biçim diline baktığımızda da deformasyon ve soyutlama görülür. Bu çalışmada, resim sanatında sürrealizmin ustası olan sanatçının eserleri üzerinden kullandığı bu biçim dili açıklanmıştır. Sanatçının görsel algısının biçim diline etkisi üzerinde durulmuş ve sanatçının gerçeküstü resimlerine geniş bir perspektiften bakabilmek amaçlanmıştır. Belirtilen çalışmada, sanatçının eserleri incelenirken, alan taraması yöntemi kullanılmıştır.

Anahtar Kelimeler: sürrealizm, biçim, Dali

Picture 1. Salvador Dali, own portrait

"I find myself quite an ordinary artist in terms of what I have created. What I find brilliant is not what I have produced, but my own perspective."
Salvador Dali

"The only difference between me and a madman is that I'm not mad."
Salvador Dali

Salvador Domingo Felipe Jacinto Dalí i Domènech, known as Salvador Dalí (11 May 1904 – 23 January 1989), was a prominent Spanish surrealist painter.

Dali's family, who were Catalans, had their origins in Barcelona. (For Federal Spain, a Catalan is an independent thinker, somewhat socialist, and a merchant mainly engaged in buying valuables from Spain.) Dali spent his childhood in the town of Figueras near the French border, and Barcelona.

Dali, who, at the age of sixteen, wrote in his notebook "I will be a genius and the world will admire me", was a man with great imagination held in esteem in an intellectual environment. (Dali, 2002)

In his career, Dali produced over 1500 paintings and dozens of sculptures, as well as lithographs, book illustrations, and designs for theatre sets and costumes.

As a child, Dali was sent to a secular school by his father. In 1916, he began his secondary schooling at a local Spanish high school and at the Marist Brothers' school, where he learned French. At the same time, he started attending evening classes at the Municipal Drawing School upon the recommendation of Pepito Pitchot. (Gaillemin, 2005)

Later, he attended the Special Painting, Sculpture and Engraving School (San Fernardo Royal Academy of Fine Arts). Dali was an artist who was able to use his great imagination and exceptional ability masterfully. He used different images in certain places in his compositions. He is known to have used a magnifying glass to draw small figures.

In Studium magazine, the young Dali wrote "I have always admired great French Impressionists: Manet, Degas, Renoir." In May, 1920, he expressed his love for painting with these words: "Following a year full of trial, excitement, and lies, I will now be able to start to work, the holy work of creative man... More light... more blue... more sun... losing myself in Nature, being her submissive disciple... Oh, I could go mad!"(Gaillemin, 2005). His success in the year 1922 eased his distress due to her beloved mother's death.

In his youth, Dali had drawn figures that resembled that of Ingres', and then he placed sizeable structures in the background of rough architectural objects (Picture 2).

Picture 2. Salvador Dali, Portrait of Anna Maria, 1928; 104x78 cm, oil on canvas.

Dali's aim was not to create an artistic or exciting effect. Rather, he wanted to capture reality by overthrowing stereotype thoughts in art expression (Gaillemin, 2005).

Dali met Surrealists for the first time in a magazine called La Revolution Surrealiste, which began to be published in 1924. From that time onwards, it can be seen that his works of art were strongly influenced by this movement. These paintings, together with Dali's inspiration from Andre Masson's shattered structures, encouraged Dali to free small things stuck together in unreal organisms. Although he sang Yves' praises, saying "I've stolen everything from Uncle Yves", in the following years he spent in Paris, he took Miro as an example (Gaillemin, 2005).

In 1928, Dali visited Paris twice, where he met Picasso and Miro. Later, he stated "Sir, it is fairly easy to be a great artist. There are only two requirements. First, you need to be Spanish. And second, your name needs to be Salvador Dali." This discourse involves a very bold and assertive arrogance. His painting of Picasso tells it all; no one could have depicted the great master in this way. It was pretty clear: the artist saw something different in Picasso from everyone else did.

In this period, he married Gala, ex-wife of the poet Paul Eluard. Gala was a wife, a lover, an art consultant, a manager, a model, a friend, a soother, an organizer for Dali; in a word, she was all he had. In addition to her importance in Dali's life, Gala greatly influenced his art as well as his personality.

Dali wore a diving suit during the opening of International Surrealist Exhibition in 1936. He did so in order to take his dive into the subconscious to an extreme. He created daily scenes in surrealist exhibitions.

Besides art, Dali was engaged in several disciplines, including philosophy and psychoanalysis. In the early 20th century, most artists lost their faith in the materialist society, which they perceived as the reason for World War I and the resulting catastrophe. In this era, surrealists came up with a new approach to art, which was centered on the work of Sigmund Freud. Dali was also greatly influenced by Sigmund Freud's book, called Five Lectures on Psycho-Analysis published in 1910. He rejected the censorial role of the superego. Dali viewed Freud's ideas as the discovery of rich dreams

and imagination that succeeded the rationalist view of the world that was dominant until that time.

Dali asserted that the artist's objective should be to reorganize the disorganized reality. According to him, to do this, artists need to consider their own reality where their "purest subconscious" is active. *"Everything I like, everything I think, I feel canalizes me towards a private philosophy of frankness, and from this philosophy arises the result that surrealism is part of the reality, and there is no superior state to that, nor is there a state other than that."* (Gaillemin, 2005)
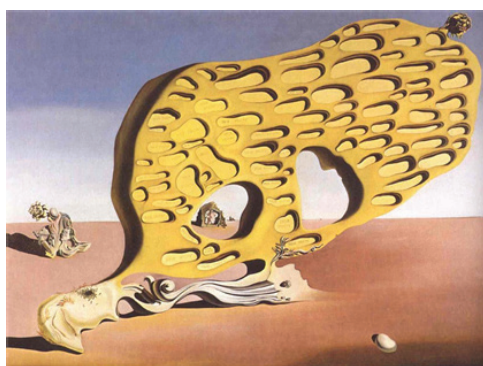
Picture 3. Salvador Dali, Enigma, 1929, 110 x 150.7 cm, oil on canvas.

According to Dali, he was able to create his own works of art, which seemed freakishly complex, in an extremely conscious way, starting from the mental state he experienced at that time. In most of his works, we can see hidden images, and deformed objects.

Picture 3 is a self-portrait of Dali. The head, which is believed to be that of Dali's, lies on the floor. The figure seems to be sleeping or dead, with his eyes closed, and the ants coming out of the ears may be a symbol of decay. In the middle of the painting, there is a big deformed mass without a certain shape, reminiscent of a geological structure. We see that the words "my mom (ma mera)" are scattered all across the structure. In the background, near the mountain-like structure, there lies another figure that looks as if it were her son. A young man facing back hugs an old man in the background. The hostile lion's head and the old man's head look intricate. The old man, unaware of the dagger the young man is hiding on his back, tries to stay away from the young man. A naked woman drenched in blood can be seen in the temple/cave in the background of the

hole in the skull.

A viewer may interpret the details in the painting from a wider perspective, but Dali directs the suffering face lying on the ground to himself.

Dali describes paranoid critical as a method that involves he synthetic reproduction of the paranoiac's way of seeing the world in a new light — with its rich harvest of unsuspected correspondences, analogies and patterns, and the compression of these gaseous speculations to a critical point where they achieve the density of fact, whilst preparing the properties of a personal mythology. Shy Son, Wilherm Tell, The Great Masturbator, Gradiva (Gaillemin, 2005)
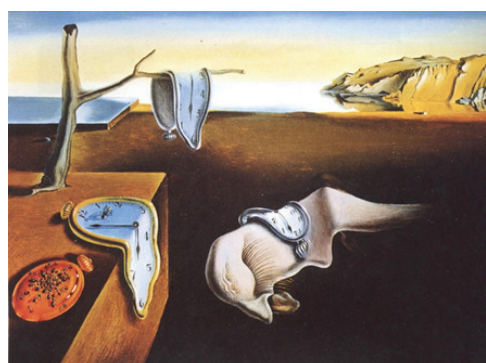
Picture 4. Salvador Dali, The Persistence of Memory (Melting Watches), 1931, 24 x 33 cm, oil on canvas.

The famous surrealist painting above introduces the image of soft, melting pocket watches. It epitomizes Dali's theory of "softness" and "hardness" that was central to his thinking at that time.

It is possible to recognize a deformed human figure facing downwards in the middle of the composition. There is a deformed pocket watch on the figure. This figure of a monster-like creature appearing often in Dali's work is thought to represent Dali. The orange clock at the bottom left of the painting is covered in ants. Dali often used ants in his paintings as a symbol of death, as well as women's genitals. In the background, we see Port Lligat Bay and cliffs. Several independent objects are scattered over a broad plain. On the left, there is a golden watch on a table-like surface. Another deformed silver watch hangs on a branch of a dead tree.

Dali painted the Persistence of Memory without paying attention to laws of physics or coherence

of colours. Just like the dead tree on the left, the red watch on Dali's body symbolizes approaching death. The artist's head lying still on the floor refers to death. It may be that Dali is questioning the fear of death in his subconscious. The time seems to vanish, defeated by the passive resistance of the melting watches in the Persistence of Memory. In his memories, Dali did not reveal the symbolic implications of this painting. He kept the narrative of the painting to himself. In his autobiography, Dali explains the painting with these words: "That evening I felt really tired. I had a terrible headache. Seldom had I had such a headache. I was going to go to the cinema with my friends. I decided to stay at home at the last minute. Gala was going to go to the cinema, and I was going to go to bed early. We finished our dinner with a delicious camembert. After Gala left home, I remained still for a while, resting my elbows on the desk, thinking about the problems caused by the extraordinary softness of camembert. I stood up and went to my workshop, just as I always did, to check the work I had done in the morning. It was scenery from Port Lligat, depicting the transparent sunset light on cliffs. I put an olive tree without leaves in the forefront. This scenery had to form the base for some thoughts, but which ones? I needed an image that would shock people, but I couldn't come up with anything interesting. Just as I was turning off the lights and leaving the room, the solution manifested itself before my eyes: I was going to describe three melting watches, one sluggardly dangling from a branch of the olive tree. Paying no attention to my headache, I prepared my palette and began to work."

Picture 5. Salvador Dali, the Burning Giraffe, 1936, 35 x 27 cm, oil on canvas, Kunstmuseum Basel, Emanuel-Hoffmann-Stiftung.

In the foreground of this work, we see the figure of a woman with a deformed body, her arms stretched out, and with drawers in her chest and leg. Behind the figure, there are crutch-like objects that help her to remain standing. There is another deformed figure with an elongated body on the right side. In the distance, there is an isolated, burning giraffe. In the background, we see hills on a flat surface. The work is mainly composed of blue, and is balanced with the use of orange. The figure in the foreground does not have a head. The figure depicts a tail bone woman with drawers on her body and with protruding, non anatomical features.

Dali describes the Burning Giraffe as "the masculine cosmic apocalyptic monster". According to Dali, giraffe symbolizes the anticipation of war. He wanted to emphasize the mistakes and weaknesses of the society by supporting both of the female figures with crutch-like objects on their backs. A great admirer of Freud, Dali was deeply interested in psychoanalysis. According to Dali, the figure with drawers in the foreground was a human, and human psyche was made of hidden drawers, which could only be opened by psychoanalysis. Dali made use of multiple images and morphological echoes. Throughout the 1930's, Dali used multiple images rather than double images as an example of paranoid target.

Picture 6. Salvador Dali, Sleep, 1937, oil on canvas

In Picture 6, Dali, the master of Surrealism, depicts the head of a sleeping person. Dali deformed the skull of the figure, giving it a soft and hairless appearance. He used desert as the landscape. In the center, there is a figure with its eyes closed, balanced on crutches. In the background, there are a group of houses, deformed animals and a dog.

Due to World War II, like many of his European contemporaries, Dali went to the USA, and held a retrospective exhibition in New York Museum of Modern Art in 1941. In the same year, he wrote his autobiography, which he called La vie secrète de Salvador Dalí (The Secret Life of Salvador Dali).

Dali placed great importance on science. His was inspired by optical illusions and double images in the 1930's, the quantum theory of Max Planck in 1940, and atomic fission in the years following the tragedy in Hiroshima in 1945. In the early 1950's, breaking with the atomic bomb, he focused on the particle physics of German physicist Werner Heisenberg.

Upon Dali's return from the USA, his design of world dramatically changed. "The atomic bomb that exploded on 6 August 1945 shook me up. From that time onwards, atom was the only thing I thought about. Many landscapes I painted in that period describe the extreme terror I experienced when I heard about the explosion." In post-war era, religion and science became integral aspects of Dali's work (Haydaroğlu, 2012) (Picture 7).

Picture 7. Salvador Dali, The Sacrament of the Last Supper, 1955, 167 x 268 cm, oil on canvas

When Dali read the famous article in which Watson and Crick explained the structure of the DNA and saw the double-strand structure of DNA drawn by Crick's wife, Odile, in issue 171 of the Nature magazine in 1953, he said "There it is. This is the most important evidence that God exists. DNA is a ladder made of genetic angels built by Jacob, and the only bond between mankind and the God."From that time onwards, the structure of the DNA molecule was at the center of his daily life as well as his art for 23 years. (Picture 8).

Picture 8. Salvador Dali, Galatea of the Spheres, 1952, 65 x 54 cm, oil on canvas

In his 1965 book, called Journal d'un genie (Diary of a Genius), Dali describes himself with these words: "The only difference between me and a madman is I'm not mad." Salvador Dali died of heart failure on 23 January 1989 and was buried in the crypt below the stage of his Theatre and Museum in Figueres. Dali attracted great attention throughout his life with his extraordinary personality. He defined himself, and even designed himself, as a work of art.

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A VISIT TO VIENNA KUNT HISTORISCHES MUSEUM, LEOPOLD MUSEUM, BELVEDERE PALACE AND MUSEUM TO SEE THE ORIGINAL WORKS OF ART

Melek ŞAHİNDOKUYUCU

"To see comes before words."
J. Berger

INTRODUCTION:

Life, for humans, is formed and intensified basically in the act of 'looking'. Whether this looking is conscious or not, doing something intentionally or not is probably not important in the moment of action. These supposedly coincidental looks, when turned into seeing, can not explain the reasons of motionless and active situations which are in the area of seeing. Because seeing is a daily activity and it does not change easily. When we contact with a persona or an object indirectly or have a relationship based on interests, then, apart from seeing we begin to value. The person, during these actions, probably can not realize the reasons of these things which are seen. It is fact that what it means what is seen in art works for viewers, how viewers are affected by art works is very important. The person who looks at the art work tries to understand, analyse it, and also tries to sort out whether it is an original art work or not.

This situation is much more important for students who are taking visual art education. Looking, seeing and the ability of realising the esthetic things is as important as understanding the practice in the education of art. This awareness started in Gombrich, the Art Historian (the writer of the book of "The Story of Art) when he realised what he loved in the first year of his education. Born in 1909 in Vienna, Gombrich was interested in especially in the history of nature when he was studying art history at Vienna University. Today's art world can be seen on cell phones, tablet computers of the

students who are engaged in painting in painting workshops. Although students can see art works in different parts of the world using their fingers on the small screens of their gadgets, it creates great pleasure to see and examine original art works in in museums.

The visual world of art works have dull expressions, whereas museums show their art works in the concrete. Museums exhibit art works to crowd of people, so they are not intermediary agents. Verbal explanations and tags are obligatory parts of the art works. (Tansuğ, S. 1988, s.12)

It is necessary that students who are taking painting education contact with art works visually. Examining original art works visually is a kind of education method in art education in European countries.

Gombrich, the author of 'The Story of Art' which is one of the best books in the history of art, intensified his theoretic knowledge analyzing the art works in museums. Painting department students also have to see original art works in museums. Both painting in painting workshops and seeing works of art in museums are a part of art education. In order to understand their department better, painting department students have to visit exhibition centres, museums and see works of art painted by artists. These students have to depict and criticize and memorize these works of art. Sometimes spending time in painting workshops by painting and examining works of art in museums make sense, so students realise where, how and in what age they live and they develop space awareness.

The first condition of gaining awareness is to realise where and what age people live. The secrets of making people's life happy, organized and tolerant is seen just in a work of art. (Tansuğ, T. 1988, s.13)

Thus, in order to examine art, life, ourselves and see works of art where they are exhibited, it is important that we go out of the painting workshops and go to museums to examine works of art whose artists are from different cultures.

Vienna, Museums – Works of Art – Artists:

Vienna, which has an artistic spirit, can be considered cultural capital of Europe. I often share this feeling with my students in the painting workshop; it is necessary that we see the original works of art. I often tell my students what I have seen in museums in various European countries. I have shared the pictures of original works of art with my students, and I have advised my students to go and see these works of art there. It was my decision to take my students to Vienna, a city where I have been twice, because it was a very suitable cultural city for my students who would visit the museums and experience the atmosphere there.

Kunt Historisches Museum Wien was the first museum that I wanted my students (two of them from the second grade, one of them from the third grade) to see

Photo 1. Kunst Historisches Museum (The works below belong to Kunst Historisches Museum)

The architectural structure of the Museum of Art History, both inside and outside, is marvelous. A collection of Egyptian, Greek and Roman works is exhibited on the right side of the first floor of the museum. On the left, a collection of sculpture and decorative works is exhibited.

My students especially had a chance to examine and commend on the works of art in the museum, most of which they saw in the art books. (Rembrandt, Rubens, Velasquez, Pieter Bruger Dürer and lots of masterpieces) The students also saw and studied the mural paintings of Klimt on the ceiling of the museum.

Photo 2. Antanio Canova Thesus'un Centaur

This work was made to order by Antanio Canova (1557-1822) for Napoleon. The work, which representing Thesus's defending Centaur was bought by Franz I in Corsa, Milano and has been exhibited in this museum since 1891.

(The works below belong to Kunst Historisches Museum)

Photo 7. Raphael 'Madonna'   Photo 8. Dürer "venetian woman" Photo 9. Pieter Brugel "Hunter"   Photo 10. Rembrandt "Auto Portrait

Photo 11. The stairs of the first floor of Kunst Historisches Museum, and the visits team

The second museum that we visited; Belvedere Palace which exhibits Gustav Klimt's most works that identified with Vienna.

Vienna is the city where Klimt, a very important name of the group of "Sezession" was born and brought up. This fascinating city, which has a lot of historical buildings, hosted one of fist exhibitions of Klimt and his friends in Belvedere Museum. The works of group members of "Sezession" (Kolomon, Moser, Joseph Maria Olbrich and Max Kurzeil) are in this museum.

Photo 8. Klimt "The Kiss" in the showroom, Photo 9. Klimt "The Kiss" Photo 10. Klimt "The Kiss" the detail

The upper section of the Belveder Museum exhibits a large collection of Klimt. The famous painting "The Kiss" is also exhibited here. (www.gezialemi. com)

Klimt's Art Nouveau (Jugendstil) was the painting that my students wanted to see most. The students' feelings about the works of art in books and in front of the original ones was completely different. The exhibiting of the works was like a ceremony. There were just spot lamps above the painting on the wall in the big showroom, and the walls were black apart from the painting. The students had a chance to see and examine this painting in the museum, where no photos are allowed. They again felt the feeling and the excitement of what it meant to see an original art of works and the artist's magnificent creation. The students also saw a lot paintings, sculptures collected by Euge – the prince of Savoy, who was the first owner of the palace.

Leopold Museum was the third museum that we visited. It is also known as the modern art museum of Austria, and it was founded in 2001 when Rudolf and Elizabeth Leopold donated their collections. (www.imrentuzun.com)

When Leopold, a medicine student at that time, visited Kunst Historicshes Museum in Vienna, decided to examine the history of art, and compile his art collections. He began to compile his art collections in the mid of 1950. At that time the works of Egon Schiele were quite cheap. After he bought Egon's catalogue, he admired his works. Then Leopold collected the biggest and the most important collection of Egon Schiele. (idilio.com/ index.php/)

Before my students and I entered Leopold Museum, I reminded my student that Leopold had so much desire to collect so many works of art, which filled a museum.

It is considered that Leopold Collection was one of the best collections about modern Austrian art in the world. The Leopold Collection, consists of more than five thousand works or art was collected in 50 years by the art-lover Leopold couple. This collection, which belonged to Rudolf Leopold, was donated by the Republic of Austria and the Central Bank of Austria to Leopold Museum and to visitors who wanted to see the Austrian modern art of works.

Leopold Museum, which has 41 paintings, 180 watercolor and charcoal drawings that belong to Egon Schiele, is one of the biggest and the most important collections. This museum has more Egon Schiele's paintings than the ones that other museums have in the world. The original works that Schiele made between 1910 and 1945 are exhibited there. At that time, Schiele reached the peak of his creation power, and he was regarded as the master artist of Expressionism. Leopold Museum has many important works of art that Schiele made at that time. Therefore, Rudolf Leopold not only collected Schiele's paintings as a collection, but also he introduced Schiele's works to the whole world. (www.beyazatliprenss.com) I wanted my students to know more about Schiele, who lived only 28 years and had a sad life, and that how an artist admired another artist.

Schiele, an Austrian artist, was an admirer of Klimt. He met him and attracted his attention. Leopold Museum was good chance for my student

to learn more about Schiele and Klimt and realize the differences between them. There is also Klimt's another painting called "Death and Life".
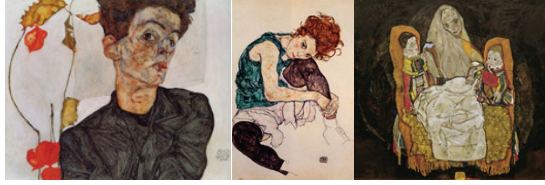
Photo 1. Egon Schiele "Auto Portrait" Photo 2. Egon Schiele "Seated legs drawn up" Photo 3. Egon Schiele "The mother her three children"

My students also saw the paintings of Kolomon Moser, Anton Kolig, Rudolf Wacker, Paul Cezanne, Munch, Kokoschka, William Turner, Alfred Sisley, Rene Magritte, Andy Warhol, Emil Nolde, Oliver Masmonteil, John Constable, Ferdinand Hodler, etc

Photo 4. Emil Nolde "Jungess Paar"   Photo 5. Andy Warhol "silver clouts"   Photo 6. The entrance of Leopold Museum

Photo 7. The outside of Leopold Museum   Photo 8. Rudolf Leopold
Photo 9. Edward Munch "Ashes"   lightened by laser

Photo 10. Klimt "Death and Life"

THE RESULT:

Vienna and its museums, which host Klimt, Schiele, Gombrich, Mozart – a classical music genius, and many other artists gave my students a great chance to see and appreciate a lot of works of art of many famous European artists and architects all through eight days. Museum visits, which is one of the important education means that enables permanent education, made possible for students who are studying painting in the department of painting in Faculty of Fine Arts to see and study the original works of art of their admired and favorite artists.

The historical and cultural structure of Vienna showed the students, who went abroad for the first time from Turkey how music, painting, sculptures, architect, theatre, etc. made a city beautiful. The students also experienced and learned how museums and art contributed to a city's economy, how much investment people made to art, and they also saw a lot of visitors waiting in queue in front of the museums. My students realized how a country gave so much value to its artists and art, and how successfully this country introduced its artists and art to the world. The students saw and studied Klimt in a museum, and then, they tried to understand Mozart in Mozart Museum. After that, they walked on the streets of Vienna listening to Mozart.

My students, who are studying painting, were fascinated by the marvelous architecture of the inside and outside of Kunst Historisches Museum. They also saw the togetherness of the entwined bodies of men and women with decorations while they were studying Klimt in Belvedere. Furthermore, the students realized the brightness of the golden leaf that added something to Klimt's works of art, examined Egon Schiele in Leopold Museum, and were surprised that a person collected so many works of art that filled a museum.

Above all, what I often try to tell my students who are painting their pictures in the workshop is; "You must visit museums to understand artists and their works of art. You must stand in front of a work of art and take a long look at it and you must develop empathy with the artist who drew it through his/ her work of art so that you can have an inference." And my students and I did all these things above together in Vienna.

This art trip taught my students a lot of things which are equivalent to so many workshops. As students of the department of painting of Fine Arts, they understood that fact that seeing and analyzing the

original works of art is so different from than seeing them on books and virtual world. The students also realized that trips done to see, understand and learn are so important means to add something and concrete the theoretical knowledge in the books. They saw and realized that the original pictures of art works are so clear and pure than the ones in low quality print books or exaggerated pictures on virtual world. The students experienced the feeling of what the quality of pain on art works was, how the brush strokes, movements of figures, the light and shadow, the frameworks of the works of art shaped the objects, and where and how these works of art were exhibited.

In Vienna, a cultural city, my students and I saw a lot of works of art that we have also wanted to see in our own country. We wished to do internship in the museums. We studied the life of Mozart, a great musician. We also met some street performers on the street of Vienna, a city which is so beautiful with its great parks and gardens. We felt art in our bones there.

We crosses the countries to see the works art and were exhausted because we visited the museums, but especially my students experienced the country and cultural differences, the excitement that original art works inspired during the trip to Vienna.

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A RESEARCH ON DETERMINING ADMIRATION LEVELS OF SOCIETY IN TERMS OF VISUALS OF PUBLIC SPHERE

Meliha YILMAZ

Kerim LAÇİNBAY

Abstract

The aim of this study is to conduct a research on the individuals' admiration towards the visuals in the public spheres and spaces. Firstly, restricted numbers of studies were chosen to determine visual admiration level of public sphere for this research. Restricted number of these studies includes several visuals such as paintings, sculptors, ceramics which present in public spheres like substations, squares and parks. Experts determined these studies whether they are qualified or kitsch handworks. Finally 'Survey of Admiration of Visuals in Public Sphere' was developed. This survey was applied to the 93 participants at different ages and with different education level. At the end of this study, it was determined that kitsch handworks were preferred when compared with qualified art works. There were attractive results which were associated with relationship between education levels and admiration levels. However, they weren't totally determined depend on this situation, suggestions were developed.

Key Words: Visual arts, Public Sphere, Public and Art, Admiration, Kitsch

KAMUSAL ALAN GÖRSELLERİ KAPSAMINDA TOPLUMUN BEĞENİ DÜZEYİNE YÖNELİK BİR ARAŞTIRMA

Özet

Bu çalışmada amaç, sadece kamusal alan görselleri temelinde, toplumun beğeni düzeyine yönelik bir araştırma yapmaktır. Araştırmada öncelikle, trafolar, parklar, meydanlar gibi kamusal alanlarda yer alan, görsel sanatların resim, heykel, seramik gibi çeşitli alanlarına yönelik sınırlı sayıda çalışma seçilmiş, bu çalışmaların sanatsal nitelikte veya kitch ürün olup olmadığı uzman görüşleriyle tespit edildikten sonra 'Kamusal Alan Görselleri Beğeni Anketi' geliştirilmiştir. Hazırlanmış olan anket, random yöntemiyle belirlenen farklı meslek ve eğitim düzeylerine sahip bireylere uygulanmıştır. Uygulama sonucunda, kitsch ürünlerin nitelikli çalışmalara oranla daha çok beğeni topladığı tespit edilmiş, eğitim seviyesi ve beğeni düzeyi arasında beklentileri tam olarak karşılamayan dikkat çekici sonuçlar ortaya çıkmış ve sonuca yönelik öneriler geliştirilmiştir.

Anahtar Kelimeler: Görsel Sanatlar, Kamusal Alan, Toplum ve Sanat, Beğeni, Kiç

1. INTRODUCTION

Art lessons and courses given in the formal education institutions play an important role in creating art culture in society and shaping individuals' aesthetic perception. In addition, visual studies in public spheres may be imbedded in their subconscious through latent learning and help shape individuals' visual and aesthetic perception. "Aesthetic admiration is totally based on a concept derived from interpretation of an aesthetic object. Liking or disliking something is an assesments in terms of aesthetics" (Atalay, 2013, p.92).

Cities reveal differences in their plans, architecture, public spheres like streets and squares extensively. Considering the fact that each city is "a public formation" or "the focus of public life"cities, which are the centers of public life, artistic and intellectual develeopment, are the most important settings that reflect visual dimension of the public sphere with their streets, avenues and squares (Kedik, 2012, p.80).

"Public spheres are known as outer spaces and these outer spaces are all the areas and spaces among buildings in cities. These urban spaces are the formations with certain borders determined by either common social characteristics of the functionally and structurally defined individuals and groups or various physical, social and symbolic features" (Erdönmez & Akı, 2005, p.70). Almost

all of these spaces include a lot of artistic work such as pictures, sculptures, statues, ceramics and mozaics. These visuals have generally been formed and built by local administrations to contribute to aesthetics and characteristics of the cities. However, while there are art works with good quality among these visuals, some artistic visuals built and formed without getting enough art consultation and carrying any aesthetic motives do exist in the cities as well. "The approval should be taken from art education institutions in city and region planning programs and art-education rooted occupations should be given place in this process, too" (Tepecik, 2003, p.169).

In big cities, the number of the visuals in the public spheres are much more than that of the visuals in small cities. Three dimensional sculptures, statues and reliefs can be seen on streets and squares and two dimensional frescos, graffities and visuals formed with mosaic techniques can be observed on the buildings like transformers. Some of these works are genuine work of art with aesthetic value but among these visuals in the public spheres, one can find some works without any good quality and these bad examples are mostly fabrications or kitsch products. When examined in terms of their themes, it can be seen that most of the visuals of the public spheres in big cities are monuments and contemporary designs. In addition to them, it is possible to find three and two dimensional works of art reflecting sociocultural texture.

Except big cities, in other Anatolian cities, it is observed that local administrations exhibit their cities' well-known cultural, historic, literal and geographical characteristics in their public spheres by symbolizing them with the help of visual art disciplines. Local administrations depict legends, myths, heroic stories, poets, artists and politicians that belong to their cities and exist in their local and national culture in the public spheres and spaces of their cities. For instance, in Picture 1, a drawing on a transformer building depicts Nasreddin Hodja, a figure famous for his subtle wit in Anonymous

Turkish Literature and in the Picture 2, one can see the statues of Muharrem Ertaş and Neşet Ertaş, two important figures of Turkish Folk Music. These visuals are good examples showing the reflection of local culture into the public spheres.

Picture 1. Nasrettin Hodja, Akşehir / Konya. Picture 2. Muharrem Ertaş and Neşet Ertaş /Kırşehir.

Furthermore, in various public spaces and spheres of the most of the Anatolian cities, it is possible to see animal and plant depictions that are specific to their own cities. These figures are the main symbols of local cultures and these include rooster in Denizli, cat in Van, kangal dog in Sivas, apricot in Malatya, garlic in Kastamonu and pistachio in Gaziantep. In these cities, it is possible to see these figures in different forms and formats of visual arts in the public spaces and spheres. In the Picture 3, an example of a statue of rooster which is in Denizli and the symbol of the city can be seen and in the Picture 4, a statue of garlic in Taşköprü, Kastamonu is shown.

Picture 3. Cock Sculpture, Denizli. Picture 4. Garlic Sculpture, Kastamonu.

As can be seen in these examples, cultural, historic, literal and geographical values are reflected as the characteristics of these cities by means of visual art disciplines.

Among these works of art in the public spheres and spaces, there are both qualified works and kitsch

works. These works of art directly affect visual identity and asthetics of the cities and indirectly influence people's perception of visual aesthetics. Besides these, there are visual works with different qualifications among landscape designs of the public institutions.

The Aim of the Study

This study aims to determine the admiration of the individuals having different ages and education levels in terms of qualified and kitsch visuals in the public spheres and spaces in the cities.

1.1. Method

This is a quantitative and descriptive study. A " Survey of Admiration of Visuals in Public Sphere' " questionnaire was developed by using 30 different public sphere visuals with different characteristics (aesthetic and kitsch) in Turkey and abroad. The visuals are the items of this questionnaire and they were determined besed on the opinions of the art experts. In the study, the expert opinions about the qulity of the visuals were kept confidential. This questionnaire was applied to 93 participants who are at different ages and have different education background and live in different cities.

Expert opinions towards the items in the questionnaire are shown in Table 1.

Tablo 2. Participant Information

Education Level	Number of Participants	%
Primary	9	9,7
High School	21	48,4
University	18	22,6
MA or MS	45	19,4
Total	93	100,0

Table 1. Visual Arts Expert Opinions

Qualifications	Visuals
K	R1
K	R2
E	R3
K	R4
E	R5
N B	R6
K	R7
K	R8
E	R9
N B	R10
E	R11
K	R12
K	R13
K	R14
N B	R15
N B	R16
E	R17
K	R18
E	R19
E	R20
E	R21
N B	R22
E	R23
E	R24
K	R25
E	R26
N B	R27
E	R28
K	R29
K	R30

As can be seen in Table 2, these 93 participants include 9 primary school, 21 high school, 18 university, 45 MA or MS graduates. As a result of the analysis, no significant differences in participants' admiration of the public sphere visuals were observed in terms of age and sex variables. age and sex variables. However, regarding the education level variable, it can be said that when education level of the participants changes, significant differences were observed in participants' liking or disliking public spere visuals. In Table 3, the admiration distribution of all the participants towards 30 visuals in the questionnaire is shown.
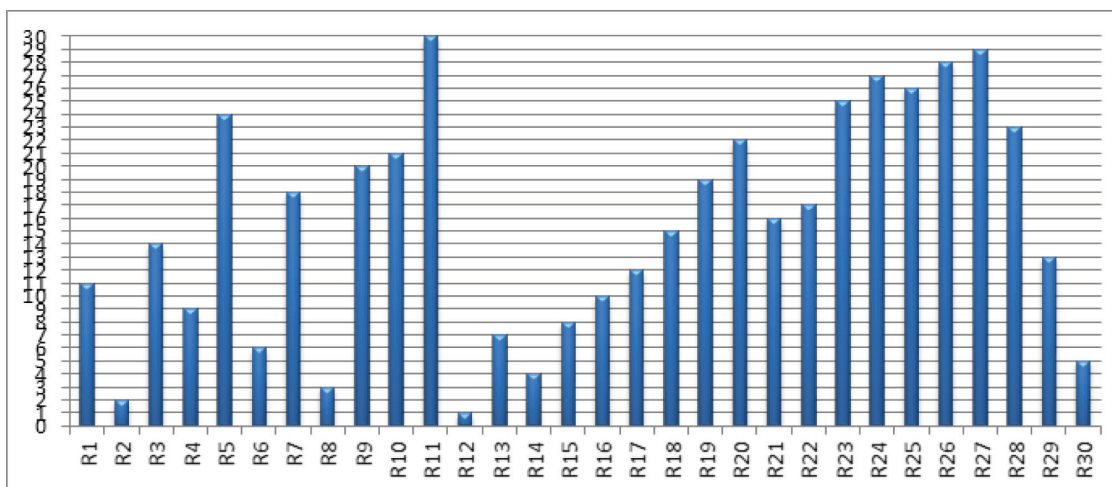
Table 3. The Admiration Distribution of Participants

In Table 3, it is clear that R11, R27 and R26 visuals are the ones that participants have admired most and R12, R2 and R8 are the ones that they have admired the least. As to these three visuals that participants have liked most, art experts suggest that R11 and R26 are qualified works of art and R27 is half-qualified work of art. The three visuals that participants have disliked most are considered as kitsch works of art by art experts. R11 and R27 are in Turkey and R26 is abroad. R2, R8 and R12 are all in Turkey. From the information given in this graphic, it can be said that the admiration of the participants with different education level is compatible with the opinions of art experts. In Table 4, the admiration distribution of the primary school graduate participants is seen.
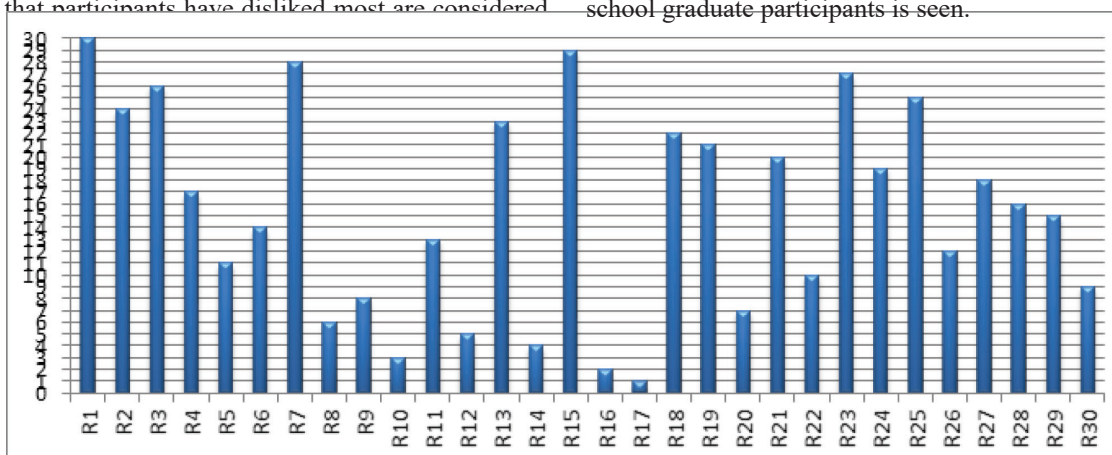
Tablo 4. The Admiration Distribution of Primary School Graduate Participants

In Table 4, it is clear that the most admired visuals by the primary school graduate participants are R1, R15 and R7, respectively and the least admired ones are R17, R16 and R10. R1, R15 and R7 are considerd as kitsch by art experts. On the other hand, among the least admired three visuals, R17 is described as qualified while R16 and R10 are considered as half-qualified by art experts.

From the information in the graphic, the visuals that are considered as kitsch by the experts are the most admired ones by the primary school graduate participants. Therefore, it can be said that education level is effective in distinguishing qualified and kitsch works of art.

In Table 5, the admiration distribution of high school graduate participants is given.
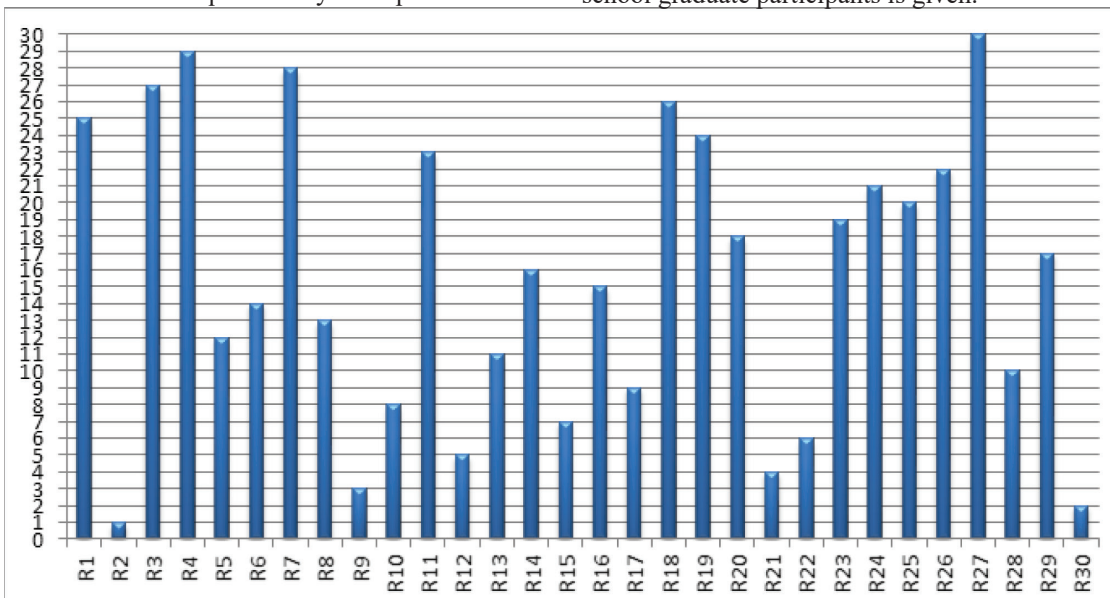
Table 5. The Admiration Distribution of High School Graduate Participants

In Table 5, it is clear that the most admired visuals by high school graduate participants are R27, R4 and R7 and the least admired ones are R2, R30 and R9, respectively. Among these most admired visuals by high school graduates, R27 is considered as half-qualified and the other two, R4 and R7 are considered as kitsch by art experts. The least admired R2 and R30 are thought to be kitsch and R9 is said to be qualified by art experts.

From the information given in the graphic, it is obvious that the visuals described as kitsch by experts are the most admired ones by high school graduates. On the other hand, the two visuals considered as kitsch by the experts are among the least admired ones for the high school graduate participants, too. For that reason, it can be thought that education level is an important variable to distinguish kitsch and qualified public sphere visuals.

In Table 6, the admiration distribution of the university graduate participants towards public sphere visuals is given.

In Table 6, it is clear that the most admired visuals by university graduate participants are R11, R24 and R23 and the least admired ones are R12, R4 and R2, respectively. These three most admired visuals by university school graduates are considered as qualified and the three least admired visuals are considered as kitsch by experts.
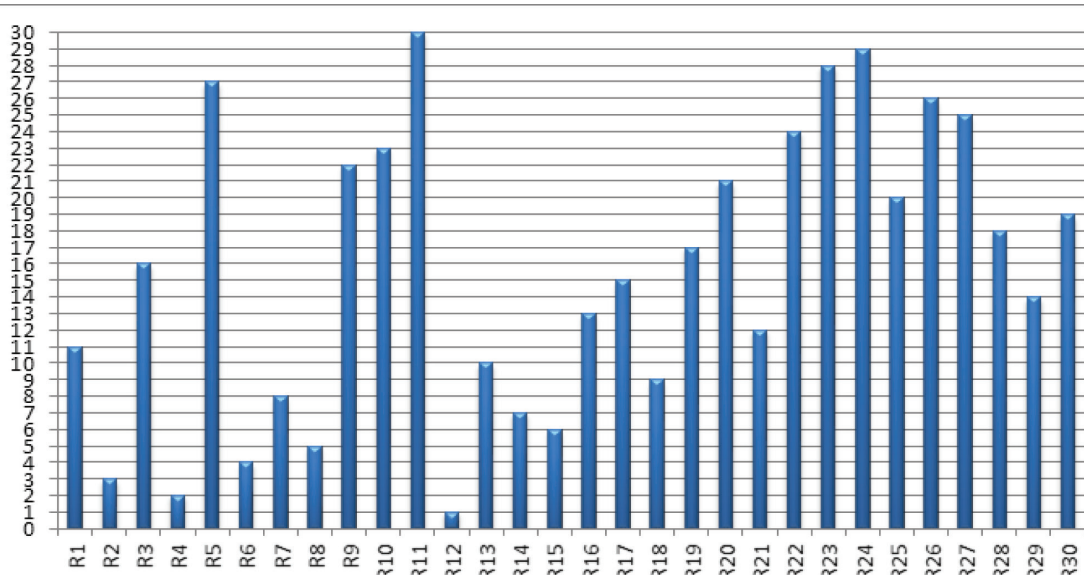
Table 6. The Admiration Distribution of University Graduate Participants

In Table 7, the admiration distribution of MA and MS graduate participants towards public sphere visuals is given.
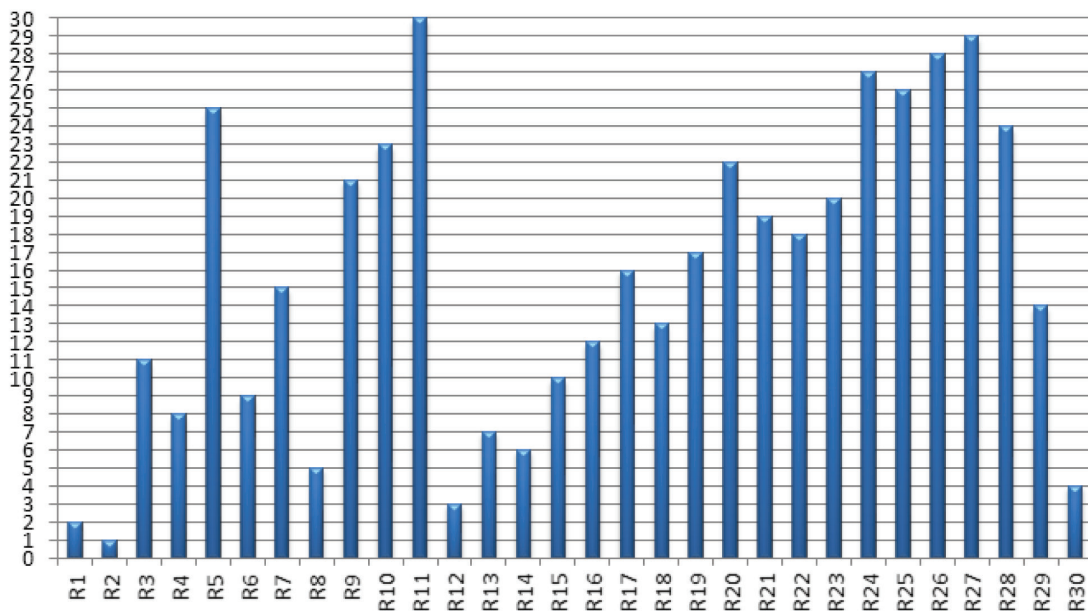
Table 7. The Admiration Distribution of MA and MS Graduate Participants

In Table 7, it is clear that the most admired visuals by MA and MS graduate participants are R11, R27 and R26 and the least admired ones are R2, R1 and R12, respectively. These three most admired visuals (R11, R27 ve R26) by university school graduates are considered as qualified and the three least admired visuals (R2, R1 ve R12) are considered as kitsch by experts. For that reason, it can be thought that education level is an important variable to distinguish kitsch and qualified public sphere visuals and education level variable and aesthetic admiration are directly proportional.

2. RESULTS

The research results were obtained through comparative assessment of the participants' admiration distribution. At the end of the study, it was seen that age and sex variable are not effective

in differences among participants' admiration. However, at the end of the study, it was clearly observed that education level variable plays a significant role in participants' admiration towards public sphere visuals. The primary school graduate participants have admired mostly the visuals considered as kitsch by experts. On the other hand, participants with higher education level have admired the visuals described as qualified by experts. However, this finding does not necessarily mean that art education given in the schools is enough. It is known that some educators and trainers have led students to works of art considered as kitsch in the art classes aiming to shape individuals' creativity and aesthetic perception.

Although a direct proportion between education level and aesthetic admiration was mainly observed at the end of the study, it was also observed that even participants with MA and MS degrees had admired kitsch visuals extensively. Furthermore, in this study, it was observed that local administrations exhibit a lot of kitsch visuals in the public spheres and spaces. Even further, some local administrations present most kitsch visuals in the public spheres and spaces as if they carried aesthetic value and good quality, which is an important issue that should be examined thoroughly. Regarding the excessive number of the kitsch visuals in the public spheres, it is important that local administrations should work with art experts.

The number of the visuals in the public spheres and spaces have been on the increase. Therefore, the new studies can be done on the quality and quantity of these visuals and their effects in shaping individuals' aesthetic admiration.

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Assessment of Figures in Neset Gunal's Works in terms of Anatolian Culture and Social Realism

Mustafa Baytar

Abstract

From 1960s, Günal starts to illustrate the chagrins of rural humans and develops an expression method that would make significant the values of Anatolian culture and life endeavour of humans. Intended for his sensitive approach that he described in figures in formal deformations, he states that: "I could not fall apart from the social and natural environment from where i came. The sensitivity created in my personality by this environment became starting point of relation with my environment. It was natural that i was under effect of class problems forming the life of environment from where i came. As a product of this environment I am in a struggle to form life and psychology of landsman." Studying in figurative sensibilities since his student years in academy Günal went to Paris in 1948 and studied in workshops of Andre Lhote and Fernand Leger. However, as an artist studied in the West, saw and knew the Western Art, the artist could not master in a manner conscious. Although had trained in the West in his period many artists adhered to a western approach in their subjects Neşet Günal went out of this understanding and showed an approach to intended for social realism of human life and culture of Anatolian people.

In this study set out in this context, Neşet Günal revealed that he can focus persistently on his own people and their culture in his art concept even though he studied and saw art education for many years in the West. In this study, we will try to emphasize the importance of Anatolian folk culture and of this culture reality by way of figures in Neşet Günal's works.

Keywords: Neşet Günal, folk culture, traditional, figure

Evaluation of The Figures in Neşet Günal Creation, for Anatolian Culture and Social Realizm

Özet

1960'lı yıllardan başlar Günal, kırsal kesim insanının acılarını resimlemeye. Anadolu kültürünün değerlerini ve insanının yaşam çabalarını belirgin kılacak bir anlatım yöntemi geliştirir. Biçimsel deformasyonlar içinde betimlediği figürlerindeki bu içli yaklaşımına yönelik şu açıklamayı getirmektedir: "Önce içinden geldiğim toplumsal ve doğal ortamdan ayrı düşemezdim. Bu ortamın kişiliğimde oluşturduğu duyarlık, çevremle ilişkide hareket noktası oldu. Ve gene, içinden geldiğim toplumsal ortamın yaşantısını biçimlendiren sınıfsal sorunların etkisi altında olmam doğaldı. Ben bu ortamın ürünü olarak, toprak adamlarının yaşamını ve psikolojisini biçimlendirmek çabası içindeyim." Akademideki öğrencilik yıllarından başlayarak figüratif anlayışta çalışan Günal, 1948'de Paris'e giderek Andre Lhote ve Fernand Leger'nin atölyelerinde çalıştı. Ancak sanatçı, Batı'da çalışmış, Batı sanatını görmüş ve tanımış bir ressam olarak bilinçli bir tavırla ondan fazla bir şey almamıştır. Kendi döneminde batıda eğitim alan birçok sanatçının konularında batılı bir yaklaşıma bağlı kalmasına karşın, Neşet Günal ise bu anlayışın dışına çıkarak, eserlerinde Anadolu insanın yaşamına ve kültürünün toplumsal gerçekçiliğine yönelik bir yaklaşım sergilemiştir.

Bu bağlamda ortaya konan bu araştırmada, Neşet Günal'ın Batı'da çalışmış ve orada yıllarca sanat öğrenimi görmesine karşın, aldığı eğitimin etkisinde kalmadan, sanat anlayışında ısrarla kendi insanı ve kültürü üzerinde durulabileceğini göstermiştir. Bu çalışmada, Neşet Günal eserlerindeki figürler üzerinden Anadolu halk kültürünün ve bu kültür gerçeğinin önemi vurgulanmaya çalışılacaktır.

Anahtar Kelimeler: Neşet Günal, halk kültürü, geleneksel, figür

Neşet Günal, who is one of the main representative of the ''Social Realizm'' trend in modern Turkish painting art, painted drama of life of the anotalian people, figures indicated by beliving and living, total formal values between land and people. He explains fort this sentimental approach that is described by figures in formal deformation:

''First of all, I can not be cut off from natürel areas and society from which ı came. Sensitivity in my personality formed by this ambience, was happened a behavior point with my environment. Moreover, It was normal, to be effected by problems those shape living of the people from which ı came. As the result of this ambience, I try to shape the life and pysicology of the land people.'' (Giray, 1998, s. 524).

He, who began to Fine Art Academy in 1939, was a student of Nurullah Berk, Sabri Berkel and Leopold Levy. He graduated from the Academy in 1946 and went to Paris to work in Lhote's workshop. Beginning from the academy, Günal worked in figure mentality. He went to Fernand Leger's academy as design gets importance. (Ayan, 2008, s. 220). He was effected forceful models of Fernand Leger's design in his first figures in education years abroad. He used thick contour lines as he valued the shape and movement structures. However, these effects decreased slowly after he came to Turkey and turned to his special style.

Plate 1: Neşet Günal, Three Beatiful, 149x150 cm. Oil Paint on Canvas, 1951 (Art Earth, Art and Cultural Magazine, No: 88, Museum Trying for Variety Painting From Beginning to Today, Yapı Kredi Cultural Art Publishing, Istanbul, 2003, s. 155)

These effects, taken from his teacher Leger with action of figure, when we compare his ''Three Beatiful) and his teachers ''Three Sisters'' works of art, similarities in outline, shape and movement action can be distinguished easily. The artist tried to integrate Leger's formal explanation techniques and traditional eastern arts specifications. In the main and the model, he reflected the styled and expressed eastern style.

Plate 2: Fernand Leger, Three Sisters, 127x95.2 cm. Oil paint On Canvas. (http://www.wikiart.org/en/fernand-leger/three-sisters-1952)

Günal improves to be more realistic approach with respect to his teacher Leger by the drown figures of local appearance. In meaningful and stylized formation, in his creation of shape, color and composition, to be enable totality, main subject is human figure. Two important items in his figures are hand, foot and cloths. Hands and foots those drown by big, statuesque plastic expression, increase the effect of art. While he concludes the figure with deformational effects, wants the most important message reflecting the struggle, naturally and by reality, of Anatolian people against the life. In 1958, the composition of ''Living'', explains his personal explanation. After 1960, explanation side in his figures, increase with effected sentimentality.

Neşet Günal has chosen Anatolian geography and people as a subject. In his plates, he interests with poorness of people, hard living conditions and living struggle against the nature. Shape deformation

in hands and foots in the figures, indicate his explanation style. On faces, self-respecting opposition, pain and waiting, not to be smashed against hard conditions and not to be demoralized, were distinguished. In Günal's figures, Childs also have an important place. (TDÜ, 1983, s. 2550). In his work related with Childs of arid lands, they walk around with the cloths of half closing to their small bodies. Creepy sentimentality is shown by the heads on the small bodies, looks of an adult. The faces define the difficulties at the beginning of their life. Beside these difficulties the eye, hold secretly inside of it, of hope of enlightening the feature. This forceful indication of people integrated with land, showed that land is a hope for the people, and first steps to hard life. Neşet Günal, handed child figures in plate as explanation art with high sentimentality and simple word. (Giray, 1998, s. 524).

Plate 3: Neşet Günal, Leaving, 200x225 cm. Oil Paint On Canvas. (Sezer Tansuğ, Modern Turkish Art, 7. Eddition, (Istanbul: Remzi Book Store Corp. 2005, s.381)

Günal explained Anatolian people specially and mentally, people life and corresponding to nature, he declared this before with his words. He, showed Anatolian people with deep sensitive worlds, with smooth and deep explanation. This explanation type that was showed in a lot of creation is observed specially in 'Mother' figures those carry monumental qualification from Anatolian life. When we look his first period to near years, this reality is observed obviously with explanation

message of reflection. From land people to guardrail alignment, this message in figures is objectified, as the dimension of the plates increases, effect of the message gains density. His interest to monumental figure theme diversified the plate on this theme. As his ''sacrificial'' creation, in his works monumental figures connections consolidated with social nature that indicates Anatolian reality. Günal was the most original representative of movement of social reality, with consistent relation of nature and shape in his figures. Paintings in which subject, color, composition and figure relations were come out, used deformations in his figure by the help of light and shape stability, performed. He reflects the places of performed arid lands dramatically with atmosphere of melancholic lights coming from sky.

Plate 4: Neşet Günal, Child, 27x27 cm. TÜYB, 1963. (Kıymet Giray, Türkiye İş Bankası Plate Collection, Türkiye İş Bankası Magazine, Istanbul, 1998, s. 525)

Plate 5: Neşet Günal, Mother and Child, 200x67,5 cm, TÜYB. (Kaya Özsezgin, In 75 Years of Republic Turkish Plate, Türkiye Iş Bankası Cultural Magazines, s. 135)

His composition of works of art formed by the figures of lands people is main examples of his style. The artist evaluates the social reality in his figures as the natural fact of human character. While Neşet Günal indicates reality in his figures by believing and by living, he believes that the reality of art is also declaring the reality of social reality.

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A study on Wassily Kandinsky, a representative of Abstract Painting

Nilüfer Usta

Abstract

Humans have always wondered about what is beyond the reality they live in. Constantly curious about what lies beyond where they stand. In scope of the explanation above, it is possible to say that abstract/non-figurative art originates from the human reaction to respond to the attraction and yearning towards the unknown. Dating back to the 20th century abstract/non-figurative art is based on the thought that expression does not have a place in art. It is a style of modern art that aims to depict actual objects and creatures using colour and lines rather than their true form. Seen as one of the first representatives of abstract/non-figurative art, Wassily Kandinsky believed that art was the outcome of an "inherent necessity" and thereby regarded the direct expression of a feeling as the foundation of artistic creation and used primitive elements in finding the true expression of his feelings in his works. This study first makes a general assessment about abstract/non-figurative art that originated from the Impressionists at the end of the 19th century, eventually becoming one of the major forms of expression in 20th century modernism in order to determine its place in modern art with all its dimensions to reach a synthesis in scope of a cause and effect approach. The study goes on to provide a definition of abstract/non-figurative art; examine the subjects and concepts embraced by Wassily Kandinsky – the first person to practice abstract/non-figurative art and the aspects that differentiate his works from other abstract artists. The study also aims to discuss and interpret the principles Kandinsky used in his works, his art, and his approach to nature and art in context of conceptual, philosophical and historic processes. This study aims to act as a reference to art students, art enthusiasts interested in the subject and artists themselves. In scope of the statements above the study also includes the opinions and suggestions of specialists. In conclusion, this study sheds light upon the art of modern artist Kandinsky.

Key Words: Art, Abstract/Non-Figurative Art, Modern, Wassily Kandinsky.

1. INTRODUCTION

Mankind, from the moment of awakening to its difference from other species, started to question itself about its existential meaning and to ask questions about the purpose of its existence. This process experience by the human being is a spiritual process. Along with this spiritual process, certain changes have occurred in the domains of arts, philosophy and literature. This change has been called as "modernism" . During this process starting from the

XIX. th century onwards until today, concepts that existed in the art of painting have changed, art started to become worldlier and to acquire an approach for innovation and progress, with concepts like art for art, genius and supreme art. Abstract /non-figurative art is a style that belongs to the era of modernism.

2. Emergence and Development of Abstract/Nonfigurative Art

Mankind has always wondered about what is beyond the reality they live in. It has always been curious about what lied beyond where they stand. It is possible to point out that abstract/non-figurative art, as a principal way of self expression of the 20th Century modernism was born from the need to find an answer to the yearning and desire felt by the human being towards the unknown. Thinking from the perspective of these explanations, it can be said that the intellectual origin of abstract/non-figurative art dates back to Plato. Plato has stated that objects in the world are a representation of ideas that we are unable to see. The true representation of each appearance in the world is in the world of ideas; whereas idea is in the thought. The thought of reaching beyond the object, to its essence has

become a matter which object and to reach the truth/essence has preoccupied modern artists, they have been striving to surpass the image of the. The abstract/non-figurative art is a modern art style which is based on the thought that depiction does not have place in art and, instead of portraying real objects and beings that exist in the nature as they are, aiming to depict them through colors and lines, in a nonrepresentational manner. An abstract /non-figurative artist may in his/her study set out from the nature, however, the product/work of art that appears at the end of the process must not reflect the appearance of any object or being. In line with this explanation, the words from Maurice Denis who is a French painter and writer "Remember that a painting- before being a battle horse, a nude woman or an anecdote of some sort – is essentially a flat surface covered with colors, put together in a certain order" come to mind (Antmen, 2008, p. 79).

Abstract painters have distanced themselves from the representational reality of the visible world. Certain developments in modern physics have been effective in the artists' heading themselves simultaneously to the colors and light. One of these developments occurred when the sunlight passing through a prism and then splitting up to seven colors was seen. With this development which occurred in modern physics, the color theory was born and color contrasts (warm-old colors) were noticed. Additionally, the destruction of the atom shattered the belief that images depicted as true in the visible world represent the absolute truth collapsed and may be enumerated among the factors marking the beginning of the abstract/nonfigurative art. In this respect, Wassily Kandinsky , one of the leading artists of abstract painting 1913 who studied law and economics expressed that the destruction of the atom was something like the worlds dissolving into pieces and indicated how certain developments in science had significant impacts on art. In his words one could not have expected the change that occurred in the world and its dissolution would fail to impact art. As a consequence of the change which occurred, disorder, disintegration and complexity

has occurred and the situation was reflected ton art (Şenyapılı, 2004, s. 4-6). Additionally, it can be said that the artists' desire to create a new artistic language whereby they can communicate with the viewer by making the world visible instead of reflecting it with their art has been effective in the origin of the abstract/non-figurative art (Krausse, 2005, s. 91).

Abstract/non-figurative art has progressed starting with the impressionists in the 19th century onwards. Impressionist artists, instead of making a one-to-one representation of the nature have transmitted the reality in their mind, without completely detaching themselves from the visible reality of the nature. Looking at the "Haystack" of Monet (Picture 1) this situation can be clearly seen. It is not possible to see in the outer world haystacks that are identical to those the artist has created within a view of the nature. Those are the reflection of the reality in the artist's mind on the canvas.

The wars that occurred during the century had an impact in the emergence of the abstract/non-figurative art. Artists, in order to be able to set themselves free albeit a little, started to focus in their inner world. The Swiss artist of German origin Paul Klee who, with his unique style, has been influential in the development of several art movements like cubism, surrealism and expressionism, on the artists tending towards abstract/non-figurative art, has explained his views concerning origination of the style with the words, "The artists who are unable to adapt themselves to an increasingly "horrifying world" have started to become oriented to their inner emotional states and to a metaphysic search" In order to escape from the negative effects of the war, albeit a little artists have started to concentrate to their inner worlds. Regarding the artists' tendency to abstract/non-figurative art, the Swiss artist of German origin Paul Klee who, with his unique style, has been very influential in the development of several art movements such as cubism, surrealism and expressionism, has expressed his opinion on the origin of the style with the words the artists who could not adapt to

the horrifying world have started to focus in their inner state of minds and to metaphysic pursuits (Antmen, p. 84).

Artists, by painting on the canvas the world they have created in their minds have built a world that is based on mutual communication between the artist, the work of art and the viewer. The abstract/nonfigurative artists, who, at the outset, wanted to create their compositions with colors and lines, changed their direction from the object to the thought and reached the phase they strived to reach. Each art movement in the 20th century has adopted abstraction and has diverged to a great extent from the academic and naturalist approaches.

One of the factors which ensured the acceptance of the abstract/non-figurative art was the presence of the existing social development level and the thought that an object which exists in the daily life can also exist on the canvas.

3. Wassily Kandinsky and Abstract/Non-Figurative Art

Born in Moscow in 1866, Wassily Kandinsky is one of the most important representatives of the abstract/non-figurative art. The abstract/non-figurative art has been striving to reach an absolute existence beyond the object. Wassily Kandinsky who is the most important representative of this artistic approach is the first artist who eliminated the image of the object from his works because it was harmful for his painting. For this reason he is accepted as the precursor of this art style. He expressed his views on abstract/non-figurative art with the words, "Of all the arts, abstract painting is the most difficult, not only because of exaggerated colors and composition sensitivity but also because it requires the artist to be a true poet" (Kandinsky's Artistic and Spiritual World, 2014, s. 22).

While the artist was a successful student at the Faculty of Law, he turned towards art saying "the only element which shall satisfy my spiritual need". It is known that the artists started his first lyric abstract works of art with the watercolor

paints he realized in 1910 (certain sources indicate that these works are dated as 1913). The artist, sometimes distancing himself in time from the representational truth, has made the picture's object represent itself. He stated that art came from an inner-necessity and pursued his works in line with this. Kandinsky stated his artistic principles with the following words, "just like the artist has to be deaf to the teachings and desires of the time he must be blind to the "recognized" or "unrecognized". The eye must be directed to its inner life, his ear must be constantly attuned to the voice of inner necessity" (Kandisky, 1981, p. 58). The artist has believed that color vibrations create spiritual effects and as a consequence has tried to bring forth the colors. Giving emphasis to colors and geometric forms in time, he pursued his artistic adventure progressively. The artist "has considered the abstract pictures he composed as an expression of the sensations and has kept the fact that their being a product of intellectual creativity in the second plan (Krausse, p. 91). With the words "If the number of colors is unlimited their combinations are unlimited too" he emphasized the importance he attached to colors (Demir, 1999, p. 67).

Kandinsky likens the act of painting or the painting's unveiling as the creation of the universe and as a consequence the act of doing it is completely a cosmic event. He pursued his artistic work with a purely individual approach and reached a level of spiritual expression.

In his works, there is harmony and balance. When factors such as his thinking about the effects of the colors on the human spirit, his search for a pure artistic language, his belief in the inner necessity, it can be said that he tried to create a mystic painting language by using primitive elements. It is possible to think that his mental and spiritual perception has been effective in creating this situation. Three important factors are observed in Kandinsky's shift to abstract/non-figurative art. These are:

1) He has seen the work named "Haystack" of Claude Monet who is an impressionist and has been extremely impressed by it. Kandinsky has

said on this work "this painting showed itself to me with all its fantasy, all its enchantment. Deep within me for the first time doubt arose about the absolute having an object as a necessary element in a painting" (Demir, p.16). As a consequence, until 1909 he realized his works in line with the sentimental impact colors have on living beings. In the artist's shift to abstract/non-figurative painting, in addition to having seen "Haystack", a painting by the impressionist artist Monet, an event he experienced in his atelier in Munich in 1909 has also made an impact.

In the evening I had just arrived with a sketch in my hand; I was thinking with mixed feelings about the painting I had made a short time ago. When I opened the door of the workshop I saw a brilliant painting beautiful beyond words. After standing for a moment in astonishment I collected my attention and looked. In the painting, there was no subject or recognizable object; it had shining spots all over. Then I came quite close to the painting. This was own painting resting sideways against the wall. The next day I tried to catch the same impression but I could not fully succeed. Even though sideways I could still distinguish objects. Besides it did not have the beautiful brilliance of the sunset. Then I noticed something: My paintings did not need objectivity, the depiction of objects; those were harmful for my paintings (Yılmaz, 2013, p. 106-7).

2) The artist had met Fauvist artists during the travel he made to Paris and was impressed by their way of using the colors. Furthermore, it can be said that the color intense studies of the Russian expressionist artist Alexej von Jawlensky had an impact on the artist.

"Each work of art is a child of its age; but even more, it is the mother of our feelings" (Yılmaz, 2009, p. 51). The way of using the light of Kandinsky who is an artist of Russian origin can be likened to a religious tradition's symbolized state. In addition, a connection can be established with the medieval art and Russian symbolism. Like every artist he too was impressed by the mystic and fabulous nature

of the environment he lived in and has reflected the society and era he lived in.

3) His attending a performance of "Lohengrin", an opera from Richard Wagner who is a German opera composer and theater director. In line with this statement the words of Kandinsky come to mind, "since music is completely independent from nature, it not in the need of taking from the nature the forms of its own language" (Yılmaz, 2009, p. 58). The artist has noticed that colors caused certain vibrations in the human spirit and for this reason, taking out the appearance of the object from his painting; he gave importance to the colors and geometric forms. The following words of Kandinsky seem to be the evidence of the importance he gives to colors in his paintings o: "The magnificence of the colors in the painting must withdraw those who watch with great intensity and at the same time must hide the content that is deep within" (Turan, 2011). "A painting must be composed just like music; at the end it must evoke a symphony of colors" (Krausse, p. 91). According to him, the nature and forms are obstacles that block the path that will take the human soul to heights. Consequently forms must be completely removed. The human soul shall thus be able to attain the perfect freedom of the flow of life that feeds the imagination with sounds and colors (Demir, p. 42). He expressed his views on his art with the words "That, beauty arises from spiritual need, the soul is a piano. Colors are the keyboard of a piano; the eyes are the hammers pounding to its strings. The artist is the hand that touches one key or the other to cause vibrations in the soul" (Ecevit, 2012). Kandinsky said about red, one of the colors he used in his paintings: Red has a directly revitalizing effect and this, maybe because it similar to the blood flow, may progress to a sensation which can be hurtful. That is, this color awakens the memory of another physical effect" to state his views about colors and living creatures (Wassily, 2010).

When Kandinsky's artistic works are considered, it can be said that he is an artist who symbolizes the emergence of the 20th Century's great spiritualism.

He realized his works that are considered as his progress towards abstract art in three categories. These are named as improvisations, compositions and impressions. The landscape works Kandinsky made between 1908 and 10 in the region of Murnau of Bavaria are considered as the precursors of a new and original language in his art. In these studies, the fauvism's approach to colors uniting itself with the traditional northern expressionism has created an impressive artistic language. The artist has made seven major compositions and approximately forty improvisations between the years of 1910-14. An abstract formalism is observed to prevail in the artistic works of this period. The subjects of the works realized in Improvisation style are the Russian tales and legend. Whereas his Compositions are paintings that are realized after a transition through a certain phase in the preparation process of water color studies and oil paintings. The artist has realized his works by viewing the nature however, just like Monet's works, the works of art draw attention as they reflect colors and forms that one cannot come across in the real world.

Kandinsky has indicated that among his works, the improvisations are realized under the impact of the nature, whereas the impressions have originated from the involuntary motion of the "inner nature". Composition is a union of the "inner nature" and "outer nature".

At the initiation phase of his art, he started from the improvisations and in time, reached the abstract. The work her realized in 1909 named Improvisation VI (Picture 2) is a witness to the first phases of his artistic adventure. Kandinsky tackled the nature, the objects and the human beings in his own realism with a new artistic language. He studied the formal structures of objects and beings, made certain studies, tried to recognize their structures and in time strived to reach the purest phase in his paintings.

Between 1911 and 12 the artist has produced works of art that are completely independent from reality, bearing traces form his inner world made of abstract symbols. His works extending to the abstract/nonfigurative phase have started with his compositions. In the stage that started with the compositions, in time he eliminated the figures from his painting. The works named (1911) Composition IV (Picture 3) and (1912) Black Spot I (Picture 4) may be shown as examples of the artist's journey to abstract art.

Until 1913, Kandinsky has made improvisations by inspiring himself from the nature, under emotional effects, however he distanced himself from objective reality in his subsequent studies and shifted to an approach where only colors and geometric forms prevailed. This situation is clearly seen in the work named Yellow-Red-Blue (1925) (Picture 5). Yellow-Red-Blue is a precursor in art history as it is a witness to the start of the abstract phase of his art.

In his works, Kandinsky has shown a development based on his experiences and observations and has explained these developmental stages with the following words:

I can consider my artistic development under three main periods. The first period, let's call it enthusiastic phase, has evolved under two different simultaneously felt impulses. When I consider my subsequent development, I am saying that these two are essentially very different from each other and these are; 1. Love of nature 2. A vague impulse to create. This love of nature has made itself noticed essentially with a pure joy and enthusiasm towards the element of color (Antmen, s. 85-86).

The artist has used lines, colors and forms, not to depict objects and beings in the world but to express his feelings and thoughts through a visual language. Kandinsky, stating that "what urges me to paint is the love of nature and the infinite enthusiasm in the desire to create" has expressed the factor that directed him to paint (Wassily, 2010). He has created the geometrical foundation of abstract painting with colors and forms.

When the artist's work of art named (1913) "Ethe Deluge" (Picture 6) is considered, it is clearly

observed that he has worked on establishing a poetical composition with colors and forms and made a vital element from the composition that was created. The work of art reminisces of a musical composition. The artist has conceived a symbolic language of its own through the order he has created with colors and forms. He created a three-dimensional rhythmic space from the canvass surface. Kandinsky, with the thought that the ornament would be destructive for painting, in the works he created in the 1920's has turned to simplification in colors and emphasized the form.

The artist's tendency to mysticism and his orientation to what is inner/intuitional have opened new doors for him in art and in his words made him search for universality in order to hear the vibrations of the soul in art. This characteristic differentiates him from his contemporaries Piet Mondrian who created his art in line with the predominance of rational and geometric elements and from Kazimir Malevich who has seen the universe as horizontal and vertical lines. He strived to develop abstract/non-figurative painting with a language expression that is unique to him without distancing himself from the resources of the colors and became a pioneer of the era he lived in.

CONCLUSION

As the most important representative of the abstract/non-figurative painting, Kandinsky has believed in every object having a spiritual meaning of its own and in line with this approach attached importance to the semantic layer of the object. The artist has sought for a harmony of its own on a two-dimensional rhythmic plane. It is this search which led him to abstract/non-figurative art. His works of arts have created a spiritual impact on the viewer.

Each artist transfer to their art certain values and facts of the community they live in. This is an inevitable situation. Kandinsky has lived through certain phases such as improvisations, compositions and impressions and has reflected the legendary elements of the geography he lived in to his works of art. The artist has believed that colors had a spiritual effect on human beings and assigned a great meaning to the colors. Kandinsky, as he believed that each color and form has a meaning, has placed them on the canvas in line with a thought. The expression of an inner situation concerning human existence instead of the object exists in his paintings. As a consequence, it is possible to say that in the century he lived in, he is a painter of the spirit who captures the inner life with all its richness. The viewer who wants to understand him and his works of art needs to perceive his inner voice.

In conclusion, following a spiritual, intuitive, mystic and individual process, and realizing his works in line with it, Kandinsky became a precursor in his own generation and has opened a new door in abstract/non-figurative art. Contrary to his contemporaries, he developed with a style of its own the element of color to which he attached importance and created a purified artistic language.

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(Resim 2): Wassily Kandinsky, "Improvisation VI", Tuval Üzerine Yağlıboya, 107x99.5 cm., 1909, Munich, Germany, Lenbachhaus Gallery.
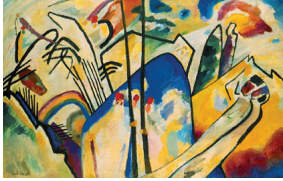
(Resim 3): Wassily Kandinsky, "Composition IV", Tuval Üzerine Yağlıboya, 159.5x250.5 cm., 1911, Kunstsammlung Nordrhein-Westfallen, Dusseldorf.

(Resim 4): Wassily Kandinsky, "Composition V", 190x275 cm., Scotland Private

(Resim 5): Wassily Kandinsky, "Black Spot I", Tuval Üzerine Yağlıboya, 100x130 cm., 1912, The Hermitage, St. Petersburg.

(Resim 6): Wassily Kandinsky, "Composition VI", Tuval Üzerine Yağlıboya, 195x300 cm., 1913, Hermitage Museum, St. Petersburg.
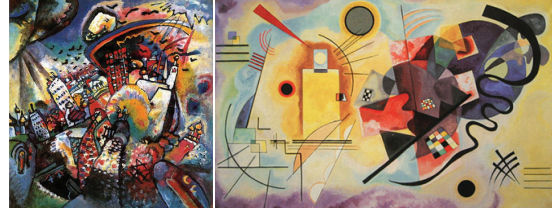
(Resim 7): Wassily Kandinsky, "Moscow I", Tuval Üzerine Yağlıboya, 51.5x49.5 cm., 1916, The State Tretyakov Gallery, Moscow, Russia.

(Resim 8): Wassily Kandinsky, "Yellow-Red-Blue", Tuval Üzerine Yağlıboya, 127x200 cm., 1925, Paris, Centre Georges Pompidou.

(Resim 9): Wassily Kandinsky, "Ethe Deluge", Tuval Üzerine Yağlıboya, 95x150 cm., 1913, Lenbachhaus Gallery, Munich, German.

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ARTIFACT (HAND MAKE) AND ART MATTER: AN OVERVIEW OF THE BAUHAUS SCHOOL

Özgür TOSUN

ABSTRACT

The aim of the study; examining the Bauhaus School, that has important effects embodying the contemporary art perception, through the phenomenon of design which shapes social development of the mankind. Basic inquirires are carried out related to the concern of design which has an active role for the emergence of artifacts (hand make) in the light of the anthropological findings that belonging to the human species defined as; Homo Erectus, Homo Sapiens and Homo Faber. Consequences of some social breaking points, are thought to have an important role to understand the Bauhaus School, such as modernism, industrial revolution and the French Revolution, existing as histrorical developments guiding this study.

In this context, such issues as the origin of design, its effects on the social life of human being, functionality of the designed artwork in terms of expression, its beauty and its commercial aspects are discussed through the selected examples of the contemporary Turkish and Western art of painting.

Key Words: Modernism, Artifact, Bauhaus, Expression, Design

1. Origin of the Art and Design: Homo Faber, Homo Sapiens, Homo Erectus

The concept of the artifacts (hand make) describes art works of the prehistoric people and the first tool designs of the mankind as well. Therefore, the origin of art dates back to the periods when the first artifacts (hand make) tools and ornaments of the mankind have been emerged. That contains a primitive precision within itself. The concept, derived from the Latin words "arte" and "factum" in 19th Century (artefact, the Oxford English Dictionary: 17.02.2015). As Kubric described in his movie "2001: A Space Odyssey" with the theme of "the Dawn of Mankind", humanization adventure begins with a stick used by Homo Erectus to remove the plant roots from the soil million years ago. Homo Erectus noticed the amenities of tool using over time and contrived to give shape to obsidian like hard stones along with naturally shaped functional sticks and bones. Thus, the first step of the production by designing paced. Troglodyte (primitive man), over time, has continued to give form to the tools, designed tools to make tools. By the formation of expertise areas, he can achieve the production of vehicles with the complex systems, that we have been frequently using in daily life. Effort that puts today's space research satellites, robots etc. and stick removing plant roots from the soil on the same plant, is the effort to full fill the daily needs of the mankind by using tools. The concept of Homo Faber indicates Homo Sapiens' mental attributes who can convert the nature for his own benefit by using tools and who has the ability to make tools for making tools. Ability to make tools by designing is the most important feature of Homo Sapiens to be discriminated from Homo Erectus.

1. Sea shell with manmade zigzag figures found in the area where Homo Erectus people lived in Java Island which estimated as 500.000 years old.

Art adventure of mankind begins as an extension of cultural production and transmission needs. Description of various images in living places, and on used tools begins with the desire of message transmission, embellishment or creating influence. Today's scientists confirmed that the art experience of the mankind goes back to much older times than the predictions. It's known that Homo Erectus man, lived in Java Island 500.000 years ago, has applied

the first example of art or imaginative design on the sea shells which thought to be used as cutting tools. Investigation on this sea shell with manmade drawings revealed that Homo Erectus has the ability of geometric styling which was considered as specific cognitive abilities only of modern man (Homo Sapiens) (Balter, 01.02.2015). Based on this example, it's possible to argue that art experience of mankind in intuitive sense occurred much earlier than the tool making stage by designing. In other words; mankind get into efforts of embellishment by decoration or customization/personalization on some functional materials found in the nature. Definitely, Homo Erectus has not done these decorations by the concern of art. As James G. Frazer revealed by his work "Golden Bough" and by various worldwide cultural examples, institution of art, in today's meaning, undertakes a practical function in the social area throughout the humanization adventure of the mankind in addition to the aesthetic concerns. At this point Denis Dutton argued, in his article which examining the meaning difference between primitive art and serially produced commercial imitative artifacts, that artifacts produced for a practical purpose and valued under the context of primitive art, are unique in the sense of spirituality and has artistic value. Meanwhile, serially produced commercial artifacts, mostly for European tourists, do not have the same value (Dutton, 23.01.2015).

In this framework; nesting status of craft and art within each other lasted till the beginning of modernization. Setting and example to support this determination; Lary Shinner states that the terms of "techne and ars" in the ancient Greek and Roman languages indicate "production and execution capabilites of the people" (Shinner, 2013: 45). This expression ensures that art and craft terms were not separated from each other. Mentioning about the basic functionality of art throughout human history, shamans, who have been in an important position in primitive communities, have communicated with supernatural powers through their pictures on cave walls. Many natural disasters, attacks, diseases

and other similar disasters have been owercomed with no or limited casualties thanks to the shamans' good communications with supernatural powers. Gods have been pleased by the art-oriented ceromines in the polytheistic periods. Art was the basic communication tool to transmit/explain God's orders/messages to the illiterate part of the society in the monotheistic periods by means of painting and sculpture. Function of painting and sculpture in the aforementioned framework has similarities with the rock paintings of shamans and cams in the cultures where animism was adopted as a belief system. Institutional structure of art took place in this framework in accordance with the practical needs. Ali Artun, in his text titled "Art and Autonomy", explains the institutional organization of the art during the Renaissance period as "In the Renaissance period art has not been seperated from craft and handicraft yet. Art has organized in guilds like them" (Artun, 19.11.2014). It's possible to concluded from the aforementioned expression that institutional structuring of the Renaissance art is fed by the art of the ancient Greek . As the pictures of the primitive period or art of the ancient time, paintings of Renaissance and Baroque periods contains mostly religious themes to transmit religious messages to the society. Artists, under the auspices of the Church and palaces, have adopted make-to-order type of production. In other words, production purposes of the all paintings that we examined in the context of piece of art, before modernism, were based on some practical reasons or necessities. In the period of modernism by the opposite way, art production turned to an industrial logic for the potential consumers without an apparent need.

2. Modernity, Production Methods and Art

Modernity begins with the industrial revolution. Serial production that replaced traditional production methods, necessarily influenced the painting art as well as the social life. Context of the need for the painting has changed in the modernist period that started to be produced by the logic of serial production.

In many sources, discovery of the photo camera is considered to be main reason for the exposure of modern art movements. Painting art which had to move away from the representation and image creating functions, in comparision to the phtotograph when it was yet black and white. In the light of Impressionism and scientific discoveries, pictorial solutions have been produced thanks to the findings of physical structure of the color. Expressionism movement was occured as an emotional reaction by prioritizing expression against Impressionism's mental format. Art movements emerged in the modernist process as a reaction against each other in the framework of format-color or mind-emotion dialectic. That dinamize modern art in the sense of production. Another important factor in the emergence of those movements was the changing sense of judicial appreciations and production of the new social structure. Modernist art movements are the effects of Bourgeoisie tended to convert the social structure for their own interests, desires and likings, which started with the industrial revolution and reached the highst level by the French Revolution. In other words, that were the reflection of western modernization on the institution of art. On their assessments on modern society and modernization, Hans Van Der Loo and Williem Van Reijen state;

"Production is for the market in the modern society, science and technology have primary location, many political parties struggling for coming into the power, urbanization surrounds us and induvidualism gaining advanced dimensions... All these developments, how natural it seems to us, modern world surrounds us is the reality generated in the historical process with its unique features." (Van Der Loo, Van Reijen, 2003: 14)

By this statement they advise that modernization is an inevitable part/step of the historical process despite its negative sides. Changing formats of production and consumption with the industrial revolution put the phenomenon of competition on the agenda of commercial and social life. Today,

commercial relations in the modern society are going through supply and demand dynamics. By the occurrence of private galleries and art schools placed institutionalization of art onto commercial dynamics. Artists are forced to produce art for the market or in other words by considering art consuming social class' taste of judgments, but not based on make-to-order as in pre-modernist periods. Reasons of difficulties of some artists to market their works who are not blessed (!) by the institutional structure of art –as in the examples of Van Gogh and Yuksel Arslan- are hidden in the codes of that institutionalization. Myth (!) of great artists, they have perception, creativity and prodigy beyond their ages and value of whose paintings understood only after their deaths are known by the all art education field. It's possible to state that mystery underlying this evaluation is marketing and concern of added value creation. At this point, the review mechanism, the raison d'etre is activated. An art collector/investor, who is in difficulty to understand and consume modern art, needs help of an expert opinion. This gap is filled by a figure of a "critic". Story of Burhan Doğançay's work of "Blue Symphony-1987" made for the 1st Istanbul Biennial is a good and living example. According to report in the daily Radikal in 2009, the painting has recently been sold at a record price in an auction, which was initially sold by the painter at a much lower price in 1987. (Radikal, 10.02.2015). There are some statements in the interview with the painter and in the text of the news that supporting above analysis.

2. Burhan Doğançay, Blue Symphony, 1987, 162x285 cm

In the direction of the above mentioned expression for the modernization, the Bauhaus School, brought by modernity to institutional structure

of art that acted between the years 1919-1933 in Germany, draws attention with its solutions for the art education proper to the dynamics of the modernist economy and its usage of the production methods of modernism.

3. The Bauhaus School

As it's known, the Bauhaus School emerged with the concern to aestheticize the details of modern life. In this framework, the School and its teaching can be evaluated as an atempt to design objects used in the daily life of modern man by aesthetic considerations and to create technical and aesthetic knowledge to produce them in an industrial scale. In this sense, the sea shell was used 500 thousand years ago which personalized by incised decoration and the Bauhaus School which has a concern to aestheticize industrial goods sit on the same plane.

When it's needed to address briefly chronological phases of the Bauhaus School, in the light of cultural codes of mankind's life models during the historical process – Upper Palaeolithic Period, Neolithic Period, Feudal Society, Modern Bourgeois – ; it's possible to state that the most remarkable development in the field of art is the emergence of modernist art movements. France Frago evaluates modern art as;

> *"It was needed to wait till the second half of XIX. Century and the first decade of XX. Century to see the perception of extent and the radical changes in the description of the reality within the extent. These changes have been expressed by powerful manifestos to create disengagement. Although the Impressionists has a discombobulating effect on the traditional understanding about painting, they haven't any concern to write to defend their opinions about painting. Reason of this; core of anti-academic insurrections, as a whole, lies in the rejection of superiority of the concept against the "savage" perception of the concept and pure auditory perception caused from constantly renewed and impervious face of the world."* (Farago, 2006; 160).

Farago, by these words, pointed out the reasons for the establishment of the Bauhaus School to the timing of scientific information needs that influenced education, production and consumption of modern art. In this framework, it's possible to argue that the root of the Bauhaus Schools goes to 19th Century when industrialization put its weight to all the areas of social structure, and traditional handmade production types became helpless against quick, cheap and large scale production methods. At this point it's needed to express that the "Arts and Crafts Movement, 1880-1910" emerged in England with the same concerns which can be considered as the predecessor or the mind source of the Bauhaus School. That should be stated that aforementioned understanding has transferred from England to the USA and Europe and the Bauhaus School is a reflection of the Art and Crafts Movement's efforts for assembling artistic and industrial production methods. Although the functionality and decoration of traditionally produced daily usage items are put against disfigure industrial goods, the Bauhaus School became a door which opens to the purpose of producing industrial items that useful to the codes of daily life by straining from the sieve of aesthetic. In this context, formation of designing culture of industrial goods became a tradition in modern life. Mastermind of the school, Walter Gropius described the main concern of the school as; bringing together the traditional craftsmanship, modern art and the material based modern technology in the same platform (Winton, 29.06.2015). Within the framework of these basic concerns, students targeted to be transmitted material knowledge and color theories as well as the knowledge of traditional art and crafts. Students of the school, during the training process, exhibited important works by specializing in aesthetic and technical fields i.e. metalwork, furniture, weaving, ceramics, printery, printing techniques and mural painting which includes a nuance within the implementation filled of art and craft (Winton, 29.06.2015).

Among the important figures of the Bauhaus School, Kandinsky's "About the Mentalism in the Art" and Klee's "Bauhaus Lecture Notes and

Articles" have a place to generate the basic concepts of modern and postmodern period art as well as the teaching of the school. Jale Erzen evaluated School's teaching and its effects on design as: *"Strengthening ties of industry with economy and technology played a role to realize a production system suitable to the market economy, and for adaptation of an education system that based on the principles of the Bauhaus School all over the world."* (Erzen; 04.02.2015)

Mankind started its humanization adventure by using tools and reshaping and decorating that tools. It has revealed expertise fields within the society, or division of labour in other words, by bringing knowledges together that he gained throughout history. By using tools against the nature, new knowledge and techniques added to the old ones by transferring mental and technical superiority knowledge from one generation to another. For the realization of a job, open ended solutions have been developed with less resource usage, faster, better, more beautiful, more functional, more robust products developments. When the Bauhaus school was evaluated in this context; it has conceived an esthetical value proper to the cultural dynamics of the new dominant social structure by bringing together traditional production methods and the perception, judgment and values of modern life without breaking cultural accumulation of the past.

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PROBLEMATIZATION BY REFERENCING THE TRADITIONS DURING THE PRODUCTION OF WORKS OF ART

Özlem GÖK

ABSTRACT

The art of painting's gaining a place in Turkey pertaining the "Western Tradition" historically starts with the westernization movements of Ottoman Empire and gears up with the modernization movements in the Republic era. It is possible to observe an art tradition in a western sense there; however, not internalizing the "tradition" has been a problem in the artists' works produced in Turkey during the period that the modernization is viewed as "westernization." That is, the artists in Turkey had a problematic relationship with the concept of tradition since they were stranger and banned to their own tradition. Therefore, while the method incorporated traditionality in a western sense, the same can't be said for the data of the painting. The initiatives of creating a national art caused the tradition to be perceived as a style and also caused the ideological narratives to be focused. The breaking point in Turkey which was occurred by the individual approaches of artists and the tendency to abstract art after 1950s has drawn parallelism with the abstract tendencies in western art in terms of time. In the process started with the effects of globalization and postmodern thinking system, one of the fundamental data of today is criticism. In this study, an approach based on critical thinking and analogy was used. Therefore, as a result of the changing paradigms in Turkey from the era when the tradition was viewed as a problem until today, the readings were done on the works of Özlem Şimşek in which the artists prioritized the narratives, the context was problematized by referencing the traditional ones, and the criticism of traditions came into prominence. In conclusion, the structure, which rejects the old and produces the new as the modernist view proposes, delayed the process of making terms with the tradition since Turkey's modernization process was perceived in terms of the Westernization/Western modernity. However, with the effect of postmodernism whose reflections are still seen, art works in Turkey points at a field where there are multi-readings based on narration and criticism beyond using the concept of tradition in a stylist approach by taking a fancy to appearance.

Keywords: Turkish art of painting, tradition, modernism, westernization, postmodernism, Özlem Şimşek.

INTRODUCTION

In the dictionary of TLA*, the tradition is defined as "cultural remains, habits, knowledge, morals and behaviors that are respected and inherited from generation to generation because of its ability to reflect the past and that have sanction power. It can be stated that societies that produced the tradition make additions and subtractions on these "cultural remains." Therefore, it is possible to say that the tradition has an alteration within itself determined by the societies. At this point, focusing on the place of Turkish art of painting whose bases are taken from the Western art is important to understand how the problematizing occurred by referencing the tradition because today in Turkey, a criticism by referencing the tradition is at issue with the effect of postmodernism. The Turkish painting art is implied with tradition in this paper.

To summarize how the Turkish painting art tradition whose bases were taken from West has evolved, the art of painting's gaining a place in Turkey pertaining the "Western Tradition" historically starts with the westernization movements of Ottoman Empire. Although the western effects are first seen in miniatures in Tulip Era in Turkey, the painting courses in imperial school of naval engineering in 1973 literally started painting in Western tradition. The origins of soldier painters also date back to this school. Soldier painters, called as Turkish Primitives by

Frenchmen, drew pictures of structures owned by the sultan without using figures.

Military officers and students were sent to West for education beginning from the early years of 19th century. These soldier painters are among the classics of Turkish painting. To view the situation in a wider perspective, it can be expressed that the soldier painters had an important influence on the political program of Tanzimat administration. Therefore, these painters can be seen as representatives of modernization conscious of their era in the area of culture and art. The foundation of the new cultural context for the intellectuals created by this imported sense of art can be found in the increase in the number of galleries (İstanbul hall exhibitions) opened after Sanayi-i Nefise was founded by Osman Hamdi Bey in 1883. In the year followed by proclamation of second constitutionalist period, Ottoman Painters' Society was founded, and a journal mentioning plastic arts was published for the first time between 1911 and 1914. It can be stated that historically, it was a delayed publication related to the theory. The new leaders of sense of art tried to be produced by the state, who ended their education in Europe because of the start of the WWI, adopted the era's cubist and constructive approaches and headed towards the abstract painting. The efforts of being a nation starts to be symbolized with these painters teaching in Sanay-i Nefise and İnas Sanay-i Nefise schools. In this period, figurative paintings were drawn and Anatolian themes instead of Istanbul were focused in the paintings.

After the proclamation of the republic, artists faced with a new mission to create a national identity and a new human type on the route of modernization. According to the government plan, the duty of an artist, like other intellectuals, is to create this new citizen type. The education had a priority, and it had to be "national." With the official art policy determined by the state in 1930s, production of art based on ideological statements was encouraged. In the decennial of the republic, the goal of the exhibitions and trips organized by

community centers whose aims were to popularize the cultural policies of the republic, was to enable the closeness between citizens and intellectuals. In this period, art productions contrary to official ideology were ignored, and it wasn't possible to go beyond the statement of modern Turkey targeted to be created. The independents and group D painters, who were thinking out of the box, weren't able to save themselves from the dilemma they were in. To clarify, the first exhibition of Independents in Ankara was criticized because it was composed of landscapes of Paris; however, when they opened their fourth exhibition with paintings approved by the policy of that time, they got great attention. Group D painters survived until 1950s. They rejected the impressionism and adopted cubist and constructivist approach after Bedri Rahmi Eyüpoğlu and Turgut Zaim joined them in 1934. Then, they started to use local motifs and Anatolian rug motifs in their paintings. To sum up, the efforts to create a culture by the state policies which perceive the modernity as equal to westernization refer to a period which searches its identity and in which the tradition is seen as a problem contrary to what was aimed. Imitating the western modernity during the process of creating national art, the artists caused a concept called "villagism" to arise with the aim of locality.

Politics, economy, external affairs, and accordingly culture and art underwent serious changes in post-war Turkey during 1950s. A new political party came to the power thanks to the democratic and economic liberalization after passing to multi-party period. Within this period, "economic development became more important than cultural development model which was the understanding of centralized government and maintained by community centers and public associations" (Yasa Yaman, 1998,p.95). Therefore, the era between 1923 and 1945 when the government directed the cultural environment in a planned way was over. With the new government, modernization movements began in agriculture, and culture and art weren't in the government program. Comparing the reflections

of modernization movements in agriculture on culture and art environment with the previous period, Zeynep Yasa Yaman (1998, s.97) stated that "coming from the rural areas, writers who write about their own environment emerged in reply to intellectual attitude which observed by focusing from the viewpoint of being a citizen, a different space". She also expressed that this situation affected the plastic arts.

Briefly, there were three tendencies in plastic arts in Turkey during 1950s: the first one was "the academic cubism maintained by the State Fine Arts Academy, which defined itself as a combination of east and west" (Yasa Yaman, 1998, p.100). The second one was "the villager realism or peasantry romanticism resulting from the acceptance of being a villager in the city environment" (Yasa Yaman, 1998, p.100). The third one was the notion of abstract art led by the young generation as a reaction to the academy education. Excluding abstract art from the politics can be stated to provide a significant realm of freedom for the artists in this period. Abstract art was followed by the individual approaches that rejected the cubist approaches of the academy and by the creation of a pluralist art environment during 1950s and 60s in Turkey. It can be expressed that the artists started not to view the tradition as a problem and have a different opinion on tradition. Although it was stated that "Turkish artists tried to figure out their own entity and identity by comparing the artistic patterns that imported with Turkish calligraphy, abstract ornamentation motifs and elements", it can be expressed that the process of adopting a new identity was accompanied by being a stranger to and far from their past in the environment where the modernity was perceived as westernization. It can be definitely said that local motifs that are articulated by a detached and outsider view are the products of a "formalist" approach. However, "it is seen that Kantian modernist discourse which focused on continuous progression and argued that the problems of the art had to be related to itself during 1950s, 1960s and especially 1980s in West was replaced by

postmodernism which still had bounds with the past, took the present to forefront, and focused on the pluralism" (Duben, 2008, p.13). Therefore, "in the West during 1950s and 1960s, such movements as classic narration, formalist understanding of art, Fuluxus, Heppening, and Conceptual Art took the lead" (Duben, 2008, p.20). However, "in parallel with this situation, a paradoxical liberation can be seen in modern art in Turkey during 1980s" (Duben, 2008, p.20). Accordingly, as a result of the changing paradigms from the day that the tradition was perceived as a problem in modern art to present, it is possible to do a reading of works of art, in which the artists prioritize the narration, the context is problematized by referencing to the tradition, and a criticism of tradition stands out theoretically, in terms of the tradition of Turkish art of painting through sociological data.

Problematizing By Referencing the Tradition

The works of Özlem Şimşek are based on the narration of woman portraits in Turkish art of painting. The reproduction of these paintings which refer to the periods after westernization both problematizes the identification of woman identity in terms of feminism and implies the tradition created by the Turkish art of painting. The works produced by that artist titled as "Epic Seduction – Self-portrait as Modern Turkish Art" in 2011 refer to works of a wide range of painters from Ottoman modernists like Osman Hamdi Bey, Abdülmecid Efendi, Halil Paşa to early republican period painters like İbrahim Çallı, Nazmi Ziya, Namık İsmail, Mihri Müşfik, Hale Asaf, and to others like Fahrelnissa Zeid, Mahmut Cüda, Nuri İyem, Leyla Gamsız. With regard to the woman portraits of the painters above, Şimşek makes photographs by replacing herself in a composition based on the data of the paintings. She expresses the context of her works as "I'm making photographs and videos based on masterpieces of Modern Turkish art history. Using myself as the model, I wear costumes and perform mimics, gestures and roles of women whom we see in these paintings.

While I appropriate this roles, my aim is to expose the given roles to women in Turkey by using power of photographic image and video" (http://ozlemsimsek.com/?project=epic-   seduction). Creating her anthology by focusing on especially woman portraits, Şimşek criticizes mechanisms of power over the identity of "modern woman" that tried to be created. Referring to new readings based on the sociological data on the classics of Turkish art of painting, Şimşek expresses as "The artist's concept of art, social viewpoint and his/her views of women are all reflected in the paintings, as well as the woman's identity which is reflected as she poses. These are all in interaction with each other" (http://ozlemsimsek.com/?project=epic-seduction). She compares/reminds the viewers by reproducing these paintings which can be considered as the representation of new direction of tradition in Turkey.

Using photograph or video technically, Şimşek pushes the viewer to rethink on the images by reversing the technical process metaphorically which is expressed by herself as "Many modern Turkish artists have worked on their paintings using photographs as a reference. The photographs, which created images of reality, and the poses, transformed into a new media, painting, namely something different from the image of that moment of posing. In my works, paintings become photographs once again. Therefore, it is possible to speak of the original moment that we're constantly circling around but it seems to move further away the closer we try to get to them" (http://ozlemsimsek.com/?project=epic-seduction). These productions in the form of photographs creates a situation of looking at something familiar/known.

When a sociological implication is made on the works of Özlem Şimşek which were interpreted by Ahu Antmen (2013) as "Şimşek not only emphasizes the process of identity formation of woman in the society, but refer to the society's perception of appearance- oriented modernity as well" (p.48), it can be stated that this "appearance-oriented modernity perception" has a reflection on Turkish modern art of painting. The works of Şimşek refer to a painting tradition created by westernization. In her video with a postmodernist approach, Şimşek

"saves the woman in the painting from an absolute appearance, and turns it into a real woman having an experience" (Antmen, 2013, p.50). Therefore, she eradicates the representation form of image on the grounds of created reality. This new reality frees the appearance from the representation.

CONCLUSION

The progress of the West didn't occur in accordance with a "society model" that theorized and determined consciously earlier. It is a product of a spontaneous and contradictory development of many elements at different levels and qualities. (Timur, 1998, p.85). When the situation in Turkey is observed, it has become a priori since the modernization was considered equal to the westernization. Therefore, the formation of "appearance-oriented perception" is the product of an imitation approach which wasn't internalized and was far from the experience. It is impossible to consider the art and culture environment apart from that structure. The works of Özlem Şimşek refer to a different tradition; this tradition demonstrates the evolving of a new tradition and a new society resulting from the conflicts at a time when the mechanisms of power almost ignored the past of the society. With her works referring to the tradition, when Şimşek is considered through her implication of the transformation issues which is obviously seen in the art of painting with a postmodernist approach, it can be stated that a tradition belonging to the art of painting in Turkey exists, and as a matter of fact, this tradition is criticized by problematizing. Doubtlessly, this situation makes the "cultural remnants" which creates the tradition vanish through art.

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THE CHANGING SYMBOLS OF DEATH: VANITAS FROM PAST TO FUTURE

Pınar Atlı

Death; for some people it is end of life, for others it is the beginning of another life or it is maybe a kind of changing form. The meaning of the death is strictly depends on believing or not believing in the life after death.

Cultural accumulation and social qualities of current era is effected by the meaning of the death. Similarly, its impacts can be expressed in various form of art. There have been various believes and cultural statements on the concept of death. Consequently several definition and perception of the death have been generated. There have been several definition and perception generated. The desire for pursuit of meaning of life is also related to give meaning to death. For this reason, numerously the image of the death has been shown in art. Hell-Heaven has been drawn with images of Armageddon. Respectively, "Vanites" emerged to show how profane delights are fake. In Latin "Vanites" generally means how the profane life is fake, meaningless and temporary. Since life is an equation and process between birth-death/beginning-end, vanites drawings shows the limitation of time as sandglass, bubble as a symbol of the temporality of the life, and mostly as skulls and bones as a symbol of equality of death for everyone. In twenty century the death can be seen not only as a single meaning but also it is open to interpretation of the artist.

As postmodern break the pieces in to the parts and join them completely in a different way, just like puzzle parts, nowadays the image of death, concept of death and the viewpoint to death have been changed. This study investigates how the changing face of death has been expressed especially by focusing on the nowadays post modern examples of Vanites.

Key Words: vanites, Death, Post Modernism.

Death; for some people it is end of life, for others it is the beginning of another life or it is maybe a kind of changing form. The meaning of the death is strictly depends on believing or not believing in the life after death. Cultural accumulation and social characteristics of time cause to serious differences in explanation of death and showing as an artistic manner.

Pieter Claesz, Vanitas, 1630

Many beliefs and cultures have various discourses about death. The definition and perception of death were constantly reproduced in lots of various forms. *(Subject death definitions were treated extensively in the text "Ölüm- Nereden Nereye… / Death- from Where to Where…"* written by Kaan H. Ökten. The definitions and expressions below were written utilizing the subject article). Death has different definitions and meanings in Holy Scriptures. We can explain the beliefs, which are not ethereal, respectively in this way:

In Avesta, Holy Scripture of Zarathustra, it is said that: When the two spirits came together, life and non-life were created. Fellows of unreality and bad people experience the worst mind unrest, but fellows of reality and good people reach the best mind tranquility. This situation will continue for good. In the Holy Scripture Upanishads, death is explained suitable for Hinduism's caste system and says "…and but whoever discovers Atman, which is kneaded with body, in this cliff and realize it, he/she will be the one who is mighty, creator of the world and own the world, because from now on become the world itself." Ökten explains these verses in this way: It is the gate to re-bodying the soul of the

one, who cannot reach the emancipation, and for the soul, which can reach the emancipation, it is the possibility of coalescing in absolute "one".

We can sum up the meanings in ethereal beliefs in this way:

In Tanakh, Holy Scripture of Israelite, death exists in people's life as a punishment for the objection to god. In the book said: "No longer allowance to take fruit from life tree, to eat and to become immortal." It is said about death in Holy Bible that it had been exist the same as the one in Tanakh, as a punishment for great sin of Adam and Eve who eat the forbidden fruit, but after Jesus sacrificed himself, it was put away. In Holy Bible said: "Seeing that the death comes by means of a person, the resurrection from death comes by means of a person too. As everyone die in Adam, so they join the life. All of us will not die, when the last trumpet is blown, we will get changed in a very moment, in the blink of an eye." On the other hand in Koran it is narrated that the life is an exam and the death is the end of this exam. It is submitted that the death is inevitable, people will be held responsible for their visible and invisible actions and Allah will provide to witness his mercy and wisdom. "From the earth We created you, and into it We will return you, and from it We will extract you another time" (Ta-ha 55). Every soul will taste death. And We test you with evil and with good as trial; and to Us you will be returned (Enbiya 35). He who created death and life to test you [as to] which of you is best in deed- and He is the Exalted in Might, the Forgiving (Mülk 2).

Philosophers also come up with various ideas about death. Parmenides, one of the first philosophers: "How can perish the existing then? How can it born? If it is born, it is not exist even it is born in future. Thus engendered died and death perished." Seneca: "We think that the death is in front of us; in fact a big part of death has already gone. Death owns our surviving parts." Martin Luther, middle age philosopher said: "Every one of us is called to death and no one can substitute."

And this saying made impact in philosophy of nineteenth and twentieth century. Rene Descartes approached to death physically and considered as downfall of an organism. Spinoza says: "Free human think nothing less than death and his/her wisdom is not about death, it is in a deep idea about life." Montaigne says: *"Everyday job of your life is to set the death home. You are in death as you are in life, because when you get out of life, you also get out of death."* When it comes to nineteenth century, Feuerbach says: "Life without death is a life which exist for its own sake, find its faith, purpose and value in itself. Life without death is the life of which content is chock full." Schopenhauer: *"Mind is secondary phenomenon and it is because of brain, therefore it begins and ends with it. Whereas will is the core or form of all the manifestations including time, it is the unique condition of it, hence it is free and therefore cannot be perished. In that case, if conscience get lost with death, the thing that reveals conscience and keeps working won't get lost: Even if the life ends, the principle of the life, which manifest itself, is to not get perished."* Nietzsche: "Your death should not be an action to human and world, friends: I want this from your soul's honey. In your death ember of your spirit and virtue should still glow, like sunset glow covering the earth: otherwise yours is a wrong death." Heidegger's say is:" It is possible to sum up the characterization of creature anymore which is for true death designed as existentialist." Sartre, great philosopher of ontology:" Thus death in no way, and at least, in the extent of their own, is not ontological structure of my existence: it is someone else who is mortal in their existence. There is no place to death in existence for itself; neither wait for death, nor perform and can't even break through to death. As the death is not a foundation of finiteness at all, neither it can be based as a project of original freedom, nor can it be accepted from outside as a quality on the part of itself. Then what is the death? From a certain aspect of reality and presence to someone else, that is nothing more than data. It is absurd that we are born and we are going to die; otherwise, this nonsense reveal as permanent

alienation of my existence, the possibility that belongs to someone else, not mine." Maurice Blanchot defines death as a madness which shake existence from head to toe.

The request of seeking the meaning of life brings in its efforts to make sense of death. Therefore finds itself in numerous places depicted in the image of art as inevitable death. The visualization of death, which begins with heaven and hell and apocalyptic depictions, show its face in vanites pictures, as a reminder of death to mankind that is deceived by earthly pleasures. Death is represented in vanites pictures with the images of hourglass, expressive of the finiteness of time, soap bubbles, expressive of temporariness, and at most bone and skull, which express everyone's equality against death.
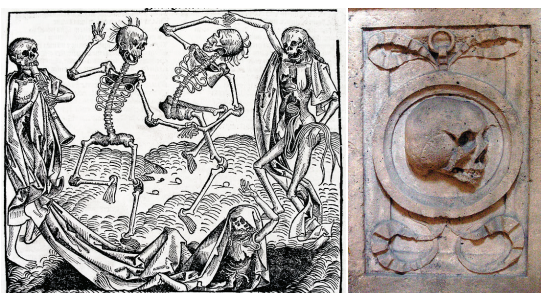
From the Dance of Death by Hans Holbein (1491) The Mirror of Death, (detail) Sicily (1547)

European painters and sculptures did numerous images and models of tomb, which aim to bring death of body and immortality of soul together, during a number of centuries, as of the end of Middle Age. Artists, generally focused on the process of the conversion of body to skeleton and treated body's decay with creativity and great caution. Death was rendered horrible and disgusting. In 17. century, the importance given to death did not decrease but the topics about world and the time being lived, became more popular, because of the secularization brought by European humanism. It was complied with the brevity of life and suddenness of death but developed a consolation against it. There are strong and increasing delight of living and earthly pleasures at least for wealthy people. Death was isolated as a visual title and with rationalization it began to be treated more figurative, under the title of still-life (Leppert, 2002, s.90-91).
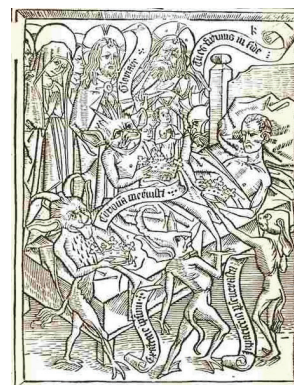
Ars.moriendi

The meaning of the Latin word " vanites " refers to the meaninglessness of earthly life and the general sense the transience of all earthly goods indulgence .Preachers often say that the term is a biblical quotation. In Vulgate, Latin name of Holy Bible, there is a versicle: "vanites-vanitatum omnia vanites." Versicle was translated by King James' Bible as "Superstitious of Vanity". Vanity was used here and especially in 14. Century in the meaning of "in vain". Totally meaningless! It is translated by New International Version Bible as "everything is meaningless". First patterns of vanites theme was seen in sculptures and tombstones in the art of tomb which was common in the middle age.In 15. Century "death and decay" notions were began to be seen identical to "Ars moriendi" (Art of Death: decisions taken in a consul about good art of death, which was popular between 1415 and 1450) as an increasing obsession with extremely pathological situation. It became an overlapping motive with Danse Macabre (dance of deads) and Momento Mori (remember the death).In 1421 Paris, a number of pictures in the yard walls of Innocents Graveyard Church , which show notables of church and state , dancing while moving to their tombs with skeletons and decaying bodies, compose the first known patterns of death dance (Acar,2010,s.82). Death image turned out to be implication day by day and became popular as still-life and settled like that. vanites pictures began to be displayed aiming to remind the watchers that life's mortality and certainty of earthy pleasures and death. And also provide an ethical reason for the pictures about attractive materials(Wikipedia, 'vanites').

David Bailly, Vanitas, 1650

Skull is known as common vanites object. However, except for it, smoke, time and hourglass symbolize the brevity of life, decayed fruits symbolize decaying, bubbles, music instruments, fruit, flower and butterfly symbolize suddenness of life, death and shortness of life. Peeled lemon and sea products accompanying other materials are attractive but have hot taste, like life itself (Wikipedia, 'vanites'). On the other hand along with these images diamonds, silver plates, golden coins, wallets, bills etc. luxury items were painted showing vacancy of earthy treasures. Along with these objects called "Vita volupyevi", music instruments and music books were painted as examples to the activities that make you spend the time, which was necessary to emancipation of soul, to vacancy. Likewise books and scientific tools referred to "vita contemlativa" (contemplation, leaving earthy life aside and just focusing on thinking), guns and government seth are to "vita practica" (earthy activities). As a result it included grown-up wheat ear, which showed eternity of soul, and other vanites objects as an imaginary antidote against conviction of mortal things (their springing to life again when planted refers to revival in the futurelife after buried). (Leppert, 2002, s.92).

Death, of course, was not just seen in vanites pictures in art. Other topic of this time that often treated is "final judgment". Thomas Kempis interpreted the church's pathological approach to death so: "Even if the love of god doesn't keep you out of sin, fortunately fear of hell will choke you off." When it comes to Renaissance humanism, ideas of Martin Luther removed the punisher notion of god in the ideas of Middle Age Church and brought a characteristic that serves both to death and egalitarian power of nature. Emphasizing time streaming led the "death and girl" depictions of which roots reach to Ancient Greece, to hit the peak in Renaissance, especially in Germany; and a dark bond, which would create an erotic identity, was established between sexuality and death, through using the image of young and beautiful woman against death just as in the theme of "three ages of life and death". Medical science undertook a mission of guidance in the same time to people in the way of death, which had been monopolized by the church till Renaissance. When it comes to Renaissance, dead body and open to public operations, which lost intimacy and became accessible to exposure with the dissection (study on cadaver) began in universities, became favorite topics of painters (Acar, 2010, s.86). Dead bodies of criminals executed at this time were shivered right after execution and this was happened not to be deterrent to turn into crime, than to satisfy people's cruel curiosity. This anatomical exposures necessitate commons to admission ticket and if cadaver was female, tickets became very expensive (audiences were male)(Leppert,2002,s.166-171). For example; in 1312 Bologna, Italy, Mondino de Luzzi completed his book Anatomia Mondino (Anatomy Book of Mondino), this was written to be read aloud in public while studying on a cadaver. It is not known whether Mondino did cadaver studies himself or make demonstrator to do this job (Ronan, 2003, s.319).

Der Tod und das Mädchen - Hans Baldung Grien

Frederick Ruysch, composition with skeleton, chest and bronchus canals 1701-1716

However a famous doctor named Vesalius supplied dead bodies of executed criminals thanks to judge of Pedua Court of Crime. Judge sometimes delayed executions according to Vesalius' studies. Hence Vesalius found opportunity to work on numerous cadaver (Ronan, 2003, s.320). The reason why Vesalius became number one in anatomy science was the book of De Humani Corporis Fabrica, first published in 1543, second one is in 1555. What made the book special and important was the detailed illustrations. Each one covers whole page and shows the whole body. And each of these figures fitted in a narrative frame on the contrary to the ones showing particular organs. This narrations whether explain the death of individual or mention philosophical matters about death. The last but not least is that connecting the new anatomy science with the execution of convicts. Art here move beyond concealing what needs to be concealed and make audiences look and even call them to think and admiration. In 1700s, the collection made by Fredrick Ruysch, father of Rachel Ruysch, a still-life painter, was an example of turning death into exactly observable objects. Along with animal and plant patterns, composed of formations like skeletons and sliced arm and leg parts, the collection was presented to be seen like outdoor museum. But there were not only diversity and opulence, also show off and luster. Science and death became the parts of decoration. Body -body parts- was turned into an art of sculpture. Rusch didn't give just anatomical information also tried to blend the science with aesthetics, more importantly with morals. Hence he placed three tiny embryo skeletons with a filled up bird into a scenery designed with cadaver parts (Leppert, 2002, s.183-187).

Casper David Friedrich , The Abbey in the Oakwood (1809-10)

When it comes to 19. Century the ways of artists and scientists were separated. From now on scientific world also headed on pathological studies in parallel with the starting of death records. Neoclassicism characterized death in an epic way away from the disturbing facts of life. Romanticist behavior in the same century accepts death as inevitable cycle of nature against Enlightenment philosophy and against Neoclassicism.in the works of contemporary painter Caspar David cemeteries transforms into fascinating places captivating the watchers. Arnold Böcklin reflects a dream world mingled with melancholy and mythological symbolism and it is almost a symbol of sublimation dedicated to death.The death in Expressionism gain a characteristic, almost missed, as in Edvard Munch's "Kiss of Death", soothing and even expected (Acar, 2010, s.87-88).

Arnold Böcklin, Island of Deads, 1886. Edward Munch, Kiss of Death, 1894

Death in the 20th century is no longer in one sense, it appears to be a clear image of the artist's interpretation. In Carlos Schwabe's "Death of the Gravedigger" death is an enchanting woman. In James Ensor' s paintings, death is almost encountered in a charming identity. Activities of Conceptual art, such as happenings and installation, while inviting audience a mental participation rather than visual perception, describe ugliness, destruction and rebellion encountered in community life at any moment and death with all the nudity. Photographer Erwin Blumenfeld's Dada assemblies are important examples in this topic (Acar, 2010, s.89-91).

James Ensor, Skeletons Fighting Over a Pickled Herring 1891　Carlos Schwabe's 'Death of the Gravedigger',1895

There are works presented in a stunning reality in which pieces of dead bodies are used and dead bodies directly photographed. Witkin and Serrano's works present death in a stunning aesthetic in which the emotion of disgust and fright are combined. Thomas Munro, who makes a definition of aesthetics, far from emotion of pleasure, in which Ugly, painful practical and useful ones are accepted as aesthetic judgments, by doing so, he helped to explain the aesthetics of dead bodies in a body together with slight and deep meaning. With slight meaning, dead body parts or dead body images, as it shows a situation, which was and will not experienced, closely and make possible to watch something, which is maybe too long to watch, with all of these he drive the person with sense of wonder into a grue mood. Watchers watch dead body parts, which are to be decayed, smelly and shivered, or dead body faces of which looks are frozen, with great wild curiosity. With deep meaning, death bares evidence of an ended life's getting meaningless suddenly and everything's staying in memories nothing more than a remembrance, of temporariness, of the equality of everyone to death and that all earthy pleasures and ambitions lose their meanings.

Joel Peter Witkin, Annaakhmatova, 2004. Andrea Serrano, Morgue Series ,1992

In these days that postmodernism break and change the broken parts by piecing together in a totally different way, briefly destroyed the structure; it is seen that death image, death notion and the way of thinking death has been changed. Some artists display the death as an ordinary situation, lost its emotion, by creating a consubstantiality between consumption objects and notion of life.

In Dawicki's placement, the products of which shelf life is endangered, are waiting for the digital clock to show zero to go away (die). If thought allegorical, the product of which shelf life ends, is removed and replaced with new issues. So the death doesn't grant anyone privilege, no one is special. But here it is the life banalized with death.

When it is read with subtext "The end of a life getting worthless doesn't pose any significance" the situation becomes more and more ruthless (www.vvork.com).

Oskar Dawicki, Vanitas, 2005,

Anthony Clune, Vanitas, 2010

Anthony Clune's picture above is like an abstract of postmodern life. What makes the objects symbols about life is with its conclusive meaning the skull that merge in, near all of these colorful objects. With its usual snowy white look, turned back and look through something that we can't see. All games, drunkenness, knowns, curiosities, dreams and pleasures stayed back. However, if paid attention, there is nothing natural other than the skull. Game-pad and bottles show the signs of escaping from the real world. Little toys, preservatives, PC, a show of American continent in globe etc. some green leaves among the objects complete the picture. Decaying fruits or flowers being withered maybe replaced with plastic objects, which will never die in nature. Death appears with consumption rather

than extinction, extinction of consumption and more tragic "end" than ever. Artist designed the photo to order as a book cover but it is seen that photo reached far more than its purpose (www. tonkydesigns.com).

Bertozzi and Casoni, Electric Chair with Butterfllies, 2010

In the exhibition 'Vanitas: The Transience of Earthly Pleasures' organized in 2010 London, 'Electric Chair with Butterflies' one of the works displayed, was visualized two times. Death as a punishment and natural death. There is a big difference between these two, while normal death is related to God or nature, death as a punishment is related to human acts (government or authority's enabling). With this side, the work rather than being postmodern, bares modern signs because of law system that can decide on human body that aggrandize the structure against human. The topic that should be pointed out here is that the system take away the natural death, together with right of living from individuals with this death sentence. When the crimes that make the death submitted by human law disappear, death as a punishment will also disappear but the death given by God (natural death) will never disappear. Being a good person or not having any offense against god or humanity can not be reason of privilege to natural death. In this work by overreaching the classical vanitas' narration, death was treated as a discussion over "death by natural death" or "right of natural death" rather than being reminder of the brevity of life.

Damien Hirst, Diamond skull / For the Love of God, 2007

Damien Hirst explains the reason of doing the laughing skull, covered with diamonds as the bloody diamonds mined in Africa. He express himself in an interview he gave to New York Times so: "If you stop smiling, you can create something that people wouldn't have to die for" (www.nytimes.com). İmaginary coherence in here includes different categorical parts. Smiling related to happiness (smile that belongs to human), a big part of diamond in his head that reveals social status etc... When smiling reaction that belongs to human nature is dropped to class equation, it needs to other social status that makes smiling/happiness possible. Symbols related to government (a king's crown or a neckband of a wealthy person) need other status that make it possible just by the force of class roles. Life that makes diamond possible here, correspond to happiness that makes government under smiling, in a very different place. So the death/life that makes similing possible is in fact narrate how it works in market conditions. Death mentioned here is the death of "others" (maybe poors). Death is end of life but diamond labor is to be the beginning of power, while dying. What makes it legitimate is the life expectation of elites. It stands as a concrete image of surrounding of market and producing consume issues related to government and even exhortation to consume, despite others' life.

French designer Charlotte Dumoncel d'Argence gave this lamp "Modern Vanitas" name and explains the purpose of his design so: "Alarming information appears to come together in one

conclusion: our world is going towards an inevitable ending. Modern Vanitas interrogate the faith of society in a mopy way. As this lamp baring the fragility of the world, they bare a perspective that raise awareness. Big copper cable is getting loose and ramifies towards zero. Tiny copper cable is hanging on the lightning lamp; decaying process of all objects is becoming frozen in time." (www.dezeen.com). The meaning of an industrial design bares a totally dramatic sense of death, even if it doesn't include traditional vanites objects. Even if the general fiction structure of vanites is completely degenerate, make its watcher think by compounding the fragility of life, artificial aliveness (due to the lamp, an artificial lightning fixture) with the suddenness of death. Postmodern image included in this out of classic vanitas work carry the death and end of life to very different position. Because it is seen that body and objects related to the end of human and their meaning were left behind. Humanitarian death is placed in a different context more than ever at this point.

Charlotte Dumoncel d'Argence, The Lamb/Contenporary Vanitas

Conclusion

After the perception of death nearly as a fetish ingredient in middle age, in the centerline of belief and culturally changed human life and conscience explain the meaning in different ways in all ages. Death notion that still includes the secret of unknown and mysterious after is among the topics that feed art. It transforms from imaginary dead body comments into symbols so it obtains moral

loads in context. Issue of death , turned into still-life loaded with symbols as Vanites, bares signs of moral, belief and culture of its time. Because of that, when its mainstays change, look/symbols of death also change. During the study, perception of death in today's world was tried to be analyzed by giving the change of artistic symbols with the slight and deep meanings of death. Attained conclusion show that in today's art, death show tendency from individual to mass, become a criticism of consumption society over itself and that the death is interpreted as a way of consume and to be consumed.

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THE REFLECTION OF THE EMOTIONS OF STREET CHILDREN WORKER'S ABOUT THEIR CONCEPTION OF GAME TO THEIR PAINTINGS

Serap BUYURGAN

Ali Ertuğrul KÜPELİ

Uğur YILDIZ

Summary

Painting is one of the most important tool for kids to self expression. Kids set forth desires, happinesses, horrors and anxieties on painting. From this point of view on the research, it has been tried to reveal that what does game notion means in the life of kidswhoneedtowork at street by painting done by the kids through open-ended interview form. Research is conducted in descriptive survey model. 15 samples are chosen around Ankara province, Kızılay district hawker kids who sell tissue, rose, musseletc. Kids arerequestedtovisualizegamesubject in colored painting tecnique which are crayon, draypaint, marker penand these painting sanalyzed viarating scale developed by expert sresearchers. Given answers for survey questions are listedand explicated as frequency and percent. In the research conclusion it has been seen that, hawker kids reflected their feelings,expectations, violents on their paintings and some of them are stranger to game notion.

Keywords: Street children worker, painting, game.

INTRODUCTION

Art education is one of the most important building blocks of general education. When the fact that art has a subjecive and individual creation phase is consiedered, it can be said that art education has its own specific rules and principles (Artut, 2009). According to Buyurgan, (2012: 11) "Different art applications such as painting, tearing, paperhanging, clay modeling are applications that give the children an opportunity to pour out their feelings physically and spend some happy time mentally. Again, the children and the young set forth their (happiness, fears) desires and expectations by way of the studies they conduct". Visual arts educations are also considered important because they improve some motor capabilities and hand-eye coordination of the children.

According to San (San, 1977, s. 57), child paintings improve spontaneously within a natural environment in company with terminal behaviours. During the interpretation and analysis of child paintings, visual arts education focused more on the fields like semiological analysis, gender differences, colour, style, subject analyses and figure usage (Baysal, 2010).

The fact that children are taking part in working life at very early ages and that the number is gradually increasing because more children work in various lines and fields of work now attracts attention in Turkey as a social problem. Again, the emotions, behaviours, the expectations and desires they have for life that they come across in different situations and dimensions. Because of economical, social and cultural reasons, the children living under hard life conditions shape visual images in connection with the environment they live in. Caused by the modern life today; there are some negative conditions that are brought by the irregular urbanization, income inequalities in the urban areas because of uncontrollable population increase as a result of migration from rural areas to urban areas (Karakaya, 2011). Besides, there are also young people and children who are generally called as risk groups that are defeated by non-domestic dynamics, who turn onto the environment of street and circle of friends, who depart from the educational field, who work in marginal affairs, who head towards committing crimes. Risk, in terms of social sciences, arises from conflicts that are based on human-nature relationships as well as as human-human relationships.

According to a certain type of production, the conflicts that arise depending on the change process

and structure of the society within the social and economical formation are considered to be the source of that society. Children who are subject to these conflicts are called as child individuals that are under stress and pressure (Kanıcıoğlu, 2009).

Child Worker

"Child worker", "young worker" conveys different meanings in different cultures that have different social structures. These definitions and concepts show differences from country to country, from developed country to the under-developed one, from the rural areas to urban areas within a country.

In accordance with the Public Health Law in Turkey, children under 12 shouldn't be allowed to work. Labor Law indicates the appropriate working age as 15, and ordered that this age can be decreased to 13 providing that light duties are in question. In accordance with the article number 1 of the Agreement of Child Rights of United Nations , which was also signed by Turkey, every human being up to the age 18 is considered as child. When the lawful age of the Civil Code is taken into consideration, every person who hasn't turned 18 is considered as "minor". (Cengiz, 2012, s. 205).

International Labor Organization (ILO , 2006) accepts those at the age of between 15-24 as young workers and adopts the idea to uprise the base age in line with the advisory jurisdiction no 146. The age limit determined by ILO in terms of the definition of child worker is 15. By means of the Mininum Age Agreement Before Employed numbered 136, which was also signed by Turkey, ILO accepted the age 15 as the working age. In line with this, the children who enter into working life under the age 15 with an attempt to earn a living and make a contribution to the family budget are called "working child" or "child worker".

Child labor is the children who are compelled to work and live in the streets or who are made to work in small industrial sectors, marginal sectors and agriculture sectors seasonally when they have time out of school. (Gürçay ve Kumaş, 2002: 38).

Children are made to work because of economical, political, social and cultural reasons. The effort that children make is accepted as cheap workforce by the capital. It can be said that the reasons behind making children compelled to work show parallellism in the countries. Basic reasons of child labour are poverty, migration, traditional point of view, the inadequacy of educational opportunities, unemployment, the fact that children are seen as cheap workforce and that the employers demand child labour, the lack of regulations (Aydın, 2006). According to Charter of Basic Child Rights, the children should be protected from exploitment and works that effect their physical, mental and moral developments negatively (SHÇEK, 1999).

Between the age of 7-9, the children perceive the environment they live in in a realistic way and use realistic objects and colours in their paintings. After the colours of the objects and things are painted in accordance with the original text, they convey a concern of being favoured by their environment (Buyurgan & Buyurgan, 2007). Along with the concern of being favoured, they start to comprehend that they are a full member of the society starting at the age of 10-11, they show detailed and realistic behaviours in the paintings they make.

The age range of 12-15 is a period when the detailing or elaboration of conceptions, dimensions and sense with regard to the environment starts. Drawing the objects in their accuarate proportions . painting the objects and things with their accurate proportions, the consideration of horizon line as well as the reduction ratio in the proportions is noticed. The perspective conception develops following the age 11 and they can learn what's going on around them, all the wordly events, they can conceptualise the abstract and concrete ideas and reflect all these information to the outside with their own way of interpretation (Kırışoğlu, 2002).

"Çocukken oyun oynamanın uyumsal bir etkinlik olduğu sonucuna varmak mantıklıdır. Genç canlı, oyun yoluyla hiyearşideki yerini öğrenir. Ayrıca gerektiğinde kendi ağırlığını koyabilmesi için

saldırganlığını kullanmayı geri çekilme ya da boyun eğmenin ne zaman daha isabetli olacağını da öğrenir. Çocukların oyun oynamasıda aynı şekilde uyumsaldır. Aslında, çocuklarda duygusal türden bir bozukluğun ilk belirtilerinden biri, yaşıtlarıyla kaynaşmaması ve oyun oynamamasıdır" (Storr, 1992, s. 166).

" It is reasonable to conclude that playing a game is an interactive and adaptive activity during childhood. The young living learns his/her hierarchical place within the game. Besides, they learn to use their aggression when necessary to throw their weight about it and they also learn when it would be more appropriate to yield or submit themselves. That the children play games is also adoptive in the same way. In fact, one of the first indicators of an emotional dysregulation is that they don't interact with their peers and play games with them" (Storr, 1992, s. 166).

Game has an important place in the lives of children. The children pour out their feelings and get discharged both physically and emotionally while playing games. They learn tos hare especially during group game, they socialize with others and have some intimate relationships with their friends. Just like games, painting also has an important place in the world of the children. Children reflect their joys, fears, desires and missings namely they reflect all of their emotions they have to the paintings and colours. From this viewpoint, in this research it was tried to pour the feelings and emotions of the street children towards the concept of game by way of the paintings that they drew with regard to the word "game". The paintings drawn were interpreted along with the support from the answers given by the children with regard to four open-ended questions that were asked to children about games.

1. METHOD

1.1. Search Model

This study is a descriptive study in the screening model. Preliminary information was received by way of questionnaire, the application studies were made about the subject and then evaluated with the image interpretation method which is a projective method.

1.2. Working Group

A total of 15 children, 14 of whom are boys while 1 of them is girl at the age of 7-14 working in the Street in Kızılay square of Ankara city comprises the working group of the study. These children are those who are still continuing their education -and took the visual arts course before. 7-14 age range is one during which the children go through a change in their emotional and physical states, when they realize the role of the environment they live in and don't be indifferent to what happens around them. The importance of the environment they live in is very significant for children of this age range to develop healthily and create a thorough identity.

1.3. Data Collection Tools

The information that was used in the study was received from observations and four open-ended questions that were asked to children as well as from paintings that the children drew with regard to the concept of "game".

1.4. Data Analysis

The paintings that were drawn by children were evaluated by the researchers using the "Image Rating Scale" which was developed by Buyurgan. After the paintings were evaluated within the framework of themes present in the scale, they were indicated with quantitative data as frequency (f) and percentage (%).

The notes (the behaviours, mimics, anxieties and uneasiness of the students as well as the questions they asked) that were taken during observations are used and interpreted in the "findings and interpretations" part of the study.

The articles present in the "Image Rating Scale" are the following:

1) Subject Relevance

2) Colour Use

3) The Scenes Painted (Cognitive, Behavioral and Emotional Responses)

4) The Figures and Objects They Used The Most

2. FINDINGS AND INTERPRETATION

In this part of the study exists the process that the answers that the children working in the streets gave to four open ended questions as well as the paintings that they made with crayons, dry paints and marker pens was evaluated by the researchers with the help of the "Image Rating Scale" which was developed by Buyurgan.

2.1. The Findings and Interpretations Obtained From The Questionnaires

Before the children were made to draw a painting, a questionnaire which incldues four open-ended questions about the concept of game was conducted to the children. In the questionnaire, the children were asked about what the name of the game (The games played in the streets, computer games, etc.) that they liked most was, what the reasons behind their desire for these games were, whether they played game every day or not and the time they play everyday if they play any. This questionnaire provided important information about the evaluation and the interpretation of the paintings that the street children drew.

Games	f	%
War Games (Computer Game)	9	21,95
Hide and Seek	7	17,073
Racing Car Games (Computer Game)	7	17,073
Football	6	14,63
Playing Tag	3	7,31
Piggy şn the Middle	2	4,87
Voleyball	2	4,87
Basketbball	1	2,43
Marbles	1	2,43
Rope Jumping	1	2,43
Peg Top	1	2,43
Dodgeball	1	2,43
Total	41	100

Table 1, The distribution that indicates the "Type of The Game That Children who participated in the study Like The Most" :

When the Table 1 is analyzed, it is seen that 21,95 % of the children which means the majority of the children play war games while the second game the children like most is Racing Car Games (Computer Game). When we look at the type of game that is played the most in the Table, it is figured that violents games are the ones that are most preferred by children.

In the study conducted by Alparslan and Karaaslan (2012), they say that street children generally don't get into harmful habits such as using drugs or smoking. Yet, it is seen that these children are under threat and risk and they are defenceless against bad habits if we take into account the habits of the fathers of these children who are always out in different environments where there is no family-like thing.

Reasons of Liking	f	%
As they are enjoyable and joyful	8	53,33
As it is my target in the future	2	13,33
As it includes violence	2	13,33
As I spend time with my friends	2	13,33
As it is local	1	6,66
Total	15	100

Table 2, The distribution that shows the "Reasons Of Liking Game/Games" for the children participating in the study:

When we look at the Table 2, it is seen that the half of the street children say that they like to play games because it is enjoyable and joyful. On the other hand, 13,33 percent of them like to play games because games include violence. When the age range of the children is taken into account, it is obvious that the games that include violence will have a bad impact on them especially in terms of their emotions.

Whether they play everyday or not	f	%
No	9	60
Yes	6	40
Total	15	100

Table 3, The distribution that shows "Whether children participating in the study play games everyday or not" :

When we look at the Table 3, it is seen that 60 percent of the children don't play games everyday while the rest 40 percent plays games everyday. This result is the indicator of the fact that the majority of the street children cannot play games everyday because they have no remaining time remaining from work.

Game playing time	f	%
Between 30'-60'	8	53,33
Between 60'-120'	5	33,33
120' and above	2	13,33
Total	15	100

Table 4, The distribution that shows "Game Playing Time" of the children participating who participated in the study:

When we look at the Table 4, we see that the average game playing time of the children is between half and one hour at the rate of 53,33

while it is between 1-2 hours at the rate of 33,33. According to the table, it is thought that the daily game playing time of the children is very restricted and this time period is extremely inadequate when their age range is thought.

In the study of Şiman (2006), the majority of the children spend the majority of their out-of-school activities by working. Even if the fact that children work in streets when they have time from school doesn't constitute a drop-out case, this can preven the education of the children. Because the street children are also deprived of different activities in which the other children also participate such as games, watching TV, doing sports, listening to music, cinema, theater.

2.2. Findings and Interpretations Obtained From The Paintings

Subject Relevance	f	%
Suitable	15	100
Not suitable	0	0
Total	15	100

Table 5, The distribution that shows the "Subject Relevance" of the paintings done by the street children:

When we look at the Table 5, 100 percent of the paintings done by the children are relevant to games.

Colours/Meaning	f	%
Blue/Peace	12	17,64
Black/Pessimism	10	14,70
Green/Calmness	10	14,70
Red/Violence	10	14,70
Yellow/Blues	10	14,70
Brown/Maturity	7	10,29
Pink/Happiness	4	5,88
Orange/Joy	3	4,41
Purple/Introvertedness	2	2,94
Total	68	100

Table 6, The distribution that shows "The Colours Used The Most" in the paintings done by the street children:

When we look at the Table 6, in the paintings, it is seen that the children used the colour blue at the rate of 17,64, black, green, red and yellow colour at the rate of 14,70 and the brown colour at the rate of 10,29. It is a known fact that colours reflect the emotions and psychologies of people and in some cases, a few evaluations migh be inferred about the personalities of the individuals taking into consideration the colours that they prefer. It is thought that the clour

blue reflects peace, black reflects pessimism, green reflects calmness, red reflects violence, yellow reflects blues, brown reflects maturity (Buyurgan & Buyurgan, 2007). As a result of the study, it is seen that the colour blue which reflects the peace was used at the rate of 17,64 by the children. Besides, it is also seen that the colours black, green, red and yellow were used at the rate of 14,70. It can be inferred from the colours that are used by the children that they desire for peace and tranquility in the first place. It can be understood from the table that children are deprived of necessary environment in order for them to be able to develop and grow healthly. The colours that were used by the majority of the children reflect either the pessimism and deadlock of the environment they live in or the mising and hope of the good days

The Scenes Painted/ Cognitive Responses	f	%
Unity and Solidarity	11	36,66
Deprivation	8	26,66
Unjust Treatment	7	23,33
Death	4	13,33
Ilness	0	0
Marriage/Wedding	0	0
Total	30	100
The Scenes Painted/ Emotional Responses	f	%
Despair	7	21,21
Happiness	7	21,21
Fear	5	15,15
Anger	4	12,12
Astonishment	4	12,12
Love/Affinity	3	9,09
Sadness/Loneliness	3	9,09
Sexuality	0	0
Total	33	100
The Scenes Painted/ Behavioral Responses	f	%
Power	8	40
Obedience	5	25
Crime	3	15
Fighting	3	15
Torture	1	5
Robbery	0	0
Total	20	100

Table 7, The distribution that shows the "Scenes in the Paintings" done by the street children:

The cognitive, behavioral and emotional responses were indicated in the Table 7. When looked at the responses that were obtained by means of a questionnaire that was administered to the street children, it is seen that the answers almost tally with the cognitive, behavioral and emotional responses in the paintings done by the children. When the observations made are examined, it is seen that the students have been generally effected by the concepts such as unity and solidarity and death and they painted these scenes that reflect such concepts. While the concept "unity and solidarity (%36,66) is the most prevalent one, there are also scenes of "deprivation

(26,66)", " unjust treatment (%23,33) and "death (%13,33)" portrayed. In terms of cognition, the concepts of unity and solidarity, deprivation, unjust treatment and death were all used one within the other. When the emotional responses are examined, it is seen that the children are generally effected by the scenes that reflect concepts such as "despair, happiness, fear, anger, astonishment, love/affinity and sadness/ loneliness". They painted especially the scenes such as "despair (%21,21)", "happiness (%21,21)" "fear (%15,15) and "anger (%12,12). Depending on this, while the children painted themselves within situations where they feel frightened and uneasy, they also painted the concepts related to happiness. When the behavioral responses are examined, it is seen that the children painted the concepts such as power, obedience, crime and fighting more frequently. This case reveals the result that violence is considered as a tool and "power (%40) and "obedience (%25) " have more impact on the children.

In their study, Alparslan and Karaoğlan (2012) specified that the behaviors such as the parents assigning the child responsibilities before it is the time to do so, preventing the social relationships of the child, or not being able to meet their emotional requirements or leaving them alone all by himself/ herself are included in the scope of emotional abuse of the children.

The Figured Used the Most	f	%
Boy	13	56,52
Bird	4	17,39
Girl	3	13,04
Dog	2	8,69
Lover	1	4,34
Total	23	100
The Object Used The Most	f	%
Cloud	7	11,29
Tree	7	11,29
Car	6	9,67
Sun	6	9,67
Writing	5	8,06
Ball	5	8,06
Grass	5	8,06
House	4	6,45
Flag	3	4,83
Tv	2	3,22
Flower	2	3,22
Gun	2	3,22
Star	2	3,22
Bike	1	1,61
Heart	1	1,61
Plane	1	1,61
Fence	1	1,61
Bridge	1	1,61
River	1	1,61
Total	62	100

Table 8, The distribution that shows "The Figures and Objects Used The Most" in the paintings done by the street children :

When the Table 8 is examined, the objects and figures that are used the most frequently in the paintings done by the children with the theme "game" are seen. It is revealed that, especially in the paintings, the figure of "boy (%56,52) was used. Besides, the objects such as "cloud (%11,29)", "tree (%11,29)", "car (%9,67), "sun(%9,67)", "writing (%8,06)", "ball (%8,06)", "grass(%8,06)", "house (%6,45) and "flag (%4,83)" were painted. In the studies, the boy figure was frequently used and the children painted themselves as matures. The children who have to work at a very early age feel themselves under a very heavy burden where they are overwhelmed by the responsibilities they have to take over. In the paintings done with the theme of game, as well as the objects from nature the objects like car and flag are also used. The street children who have to work in the streets reflected freedom by means of the objects from nature and a desire of being possessed by someone with the objects like car and flag. In their study, Karagöz and Mamur (2015) showed that the children did paintings generally as a game or as a part of a duty. The children reflected themselves, their family lifes, the society and the way they perceive the environment they live in to their paintings. Depending on this, in many studies done within the scope of child paintings, there are information about the quality of the relationships between the families, friends and the environment.

3. RESULTS AND SUGGESTIONS

As a result of the study, it was found out that more than half of the children who have to work in the streets cannot play game everyday, that those who could play game had very little time to play game, that the violonce games were the predominant ones among the games played by them and that the children had fun while playing games and they enjoyed playing games. All of the children did paintings with a them of "game"; and it was seen that the answers that were collected by means of the questionnaire conducted on the street children tally with the cognitive, emotional and behavioral responses that revealed out of the paintings did with a theme of "game".

The fact that children reflected on their paintings the colour blue which represents happiness and peace even though they work in the streets is an indicator of their childish happiness. Doing a painting, playing with the colours is an enjoyable and joyful technique for them, even if the theme of the paintings did was "game" and that the children working in the streets ahd very little time to play games, the colours they used reflected the,r happiness.

When looked at the responses that were obtained by means of a questionnaire that was administered to the street children, it is seen that the answers almost tally with the cognitive, behavioral and emotional responses in the paintings done by the children. When the observations made are examined, it is seen that the students have been generally effected by the concepts such as unity and solidarity and death and they painted these scenes that reflect such concepts. While the concept "unity and solidarity (%36,66) is the most prevalent one, there are also scenes of "deprivation (26,66)", " unjust treatment (%23,33) and "death (%13,33)" portrayed. In terms of cognition, the concepts of unity and solidarity, deprivation, unjust treatment and death were all used one within the other. When the emotional responses are examined, it is seen that the children are generally effected by the scenes that reflect concepts such as "despair, happiness, fear, anger, astonishment, love/affinity and sadness/loneliness". They painted especially the scenes such as "despair (%21,21)", "happiness (%21,21)" "fear (%15,15) and "anger (%12,12). Depending on this, while the children painted themselves within situations where they feel frightened and uneasy, they also painted the concepts related to happiness. When the behavioral responses are examined, it is seen that the children painted the concepts such as power, obedience, crime and fighting more frequently. This case reveals the result that violence is considered as a tool and "power (%40) and "obedience (%25) " have more impact on the children.

SUGGESTIONS

1-The identification of the children who have to work in the streets by the State (T.C Ministry of Family and Social Policies, Municipality, Constabulary) and ensuring that these children can live their childhood by meeting the needs of the families of these children and satisfying the needs and demands and maintenance of the children who have no families by the state is significant.

2- The children should be taught, especially in the physical education courses, of the games played out there in the streets (blind man's buff, dodgeball, hide and seek, rope jumping etc.)

3- The Visual Arts, Music and Physical Education courses must be given for at least two hours as compulsory in primary, middle and high schools.

4- The computer games including violence should be inspected by a band of experts including psychiatrists, art experts and educationalists.

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Attachment 1: Samples from the paintings done with the theme of "game" of the street children participating in the study
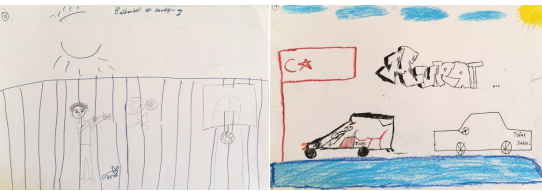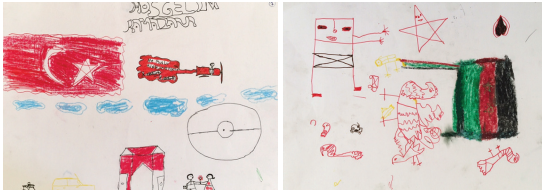
LA JOCONDE of LOUVRE MUSEUM and MONNA LISA of PRADO MUSEUM

Tuncay Murat ATAL

ABSTRACT

Artistic images become a classic by virtue of the institutional structure of art community and market. Classical artworks mostly take part in subconscious storage of audience without taking on the original of work of art. The leading cause of the layout is to be sought in the self-organizing image that forms within the linear classification taxonomy of logic system of Western art history structure. The subject of the article will bring the organizational forms of artistic images and the imposition forms of themselves to audience view into question, specific to five-hundred year La Jaconde, which is the most popular artwork of Louvre Museum by Leonardo Da Vinci and Monna Lisa paintings found in Prado Museum on the date of 2012. In accordance with the things art shades from audience, the subject of the developing article will scrutinize the image store of modern times in company with intellectual practice of Jean-Luc Nancy, Darian Leader and Louis Marin. A work discipline to be carried out via imagology and psychoanalysis will provide new perception methods to audience. On the other hand, analysing the boundaries of art with imagology and psychoanalysis inquisition and research methods will compose new realms of freedom for those producing the things in regard to art at the present time.

Key words: Classical artwork, Mona Lisa, original museum, imagology.

LOUVRE MÜZESİ'NİN LA JOCONDE'U VE PRADO MÜZESİ'NİN MONNA LİSA'SI

ÖZET

Sanatsal imgeler, sanat camiasının ve sanat piyasasının kurumsal yapısından dolayı klasikleşir. Klasik sanat eserleri, çoğu zaman sanat yapıtının orijinali ile karşılaşmaya gerek kalmadan izleyicilerin bilinçaltı depolarının içerisinde yer almaktadır. Bu düzenin başlıca nedeni, Batılı sanat tarihi yapısının düz çizgisel sınıflandırma taxinomi mantık dizgesinde oluşan kendini örgütleyen imgede aranmalıdır. Bu makalenin konusu Louvre Müzesi'nin en popüler sanat eseri olan Leonardo Da Vinci'ye ait beş yüz yıllık La Joconde ve 2012 tarihinde Prado Müzesi'nin deposunda bulunan Monna Lisa tabloları özelinde sanatsal imgelerin örgütlenme ve kendilerini izleyicinin bakışına dayatma biçimlerini tartışmaya açacaktır. Sanatın izleyicilerden gizledikleri doğrultusunda gelişen makalenin konusu, modern zamanların imge dağarcığını Jean-Luc Nancy, Darian Leader, Louis Marin'in düşünsel pratiği eşliğinde irdeleyecektir. İmgebilim ve psikanaliz üzerinden yürütülecek bir çalışma disiplini, izleyicilere yeni algılama yöntemleri sunacaktır. Bunun yanı sıra sanatın sınırlarını imgebilimsel ve psikanalitik inceleme ve araştırma yöntemleri ile analiz etmek, günümüzde sanata dair üretimler gerçekleştirenlere yeni özgürlük alanları oluşturacaktır.

Anahtar kelimeler: Klasik sanat eseri, Mona Lisa orijinal müze, imgebilim.

INTRODUCTION

French philosopher Jean-Luc Nancy mentions the beauty as "la beauté" in the text titled "The Little Conference on Beauty". The concept at hand does not refer to the beautiful thing or a specific beauty, but to beauty in itself. According to Nancy, speaking of "a beauty" makes room for talking about a particular beauty which has something to do with beauty. Furthermore Nancy explains that one needs to have an idea of absolute beauty based on the example of the fact that when we say this sentence "I have been in Louvre Museum, I saw La Joconde so this painting is "of a beauty that takes one's breath away", we also mean "that such a thing participates in beauty or that it has to do with beauty. The phrase "of a beauty" means "that such a thing participates in beauty or that it has to do with beauty" Nancy (2013), because absolute beauty or in other words "beauty in itself" is nothing like "a beauty" of "of a beauty". (s. 140)

Through Nancy's beauty discussion, it solely settles on that the beautiful is not "pretty" and not only "agreeable" one. However, the philosopher exemplifies that the absolute beauty is not to be found in absolute places; "it is no more present in La Joconde than it is present in the Sphinx of the pyramids in Cairo or in an African statue. Beethoven's Ninth Symphony is not more beautiful than Ravel's Bolero" (Nancy, 2013, s. 142).The discussions and the definitions up to this point continue at the scale of reconcilement. Though the philosopher, based on the attraction that beauty evokes through us – the desire that is stronger than a simple joy (Nancy, 2013, s. 147) - points out the importance of the uneasiness we experience as spectators in the face of each beauty. "There is nothing reassuring about these images. They destabilize and unsettle us: We ask ourselves what is to be found beyond them or where it might take us. We know nothing about it, though, and so we certainly can't conclude that we've found beauty and so now we're satisfied" (Nancy, 2013, s. 156) For this reason once the beauty positions the spectators in front of it, and as Nancy said, we free ourselves of the conventions of fashion or personal taste or anything conventional, we will know how to greet beauty.

Thus in the scope of this article, Leonardo da Vinci's La Joconde and the replicas of this famous painting will be greeted. When it comes until today from the period it was painted by the artist of La Joconde, and the replicas with these references to this small painting are on demand to be examined, pages will absolutely not suffice and do justice to a thorough investigation. The primary reasons of this stem from tha fact that this painting is more of a symbol of the art of painting than a mere painting and Leonard's painting comes to mind as a reminder of classical or canonical art. As an object of art, the said painting, because of the institutional structure of the art community and the art market demonstrates the primary example of image organised in the semantic system of western art. For masses that have not seen the original, La Joconde

has come into circulation as the Mona Lisa by its more commonly used name, and has taken its place in the subconscious and the conscious world of the spectators. When we question what lies beyond the painting, even the empty space behind the painting lures spectators to museums which have turned to the shrines of the modern times. It carries Mona Lisa and its variations to the dimensions that they should be analysed with psychoanalytical and imagological research methods.

I. LA JOCONDE

A Picture of the Rooster
A crimson comb untrimmed on the head,
All in white, a rooster walks nearby.
In his life seldom a single sound he's made,
But thousands of doors soon open to his cry[1].

Darian Leader, a renowned psychoanalyst, is defined as a "cultural detective" due to his thoughts on psychoanalysis and art in his book Stealing the Mona Lisa that mentions the things hidden from audiences by art. Leader's book (2004) tells the story of theft of the Mona Lisa on the morning of 21st August 1911 by Vincenzo Peruggia, a house painter, from the Louvre Museum which is one of the world's most prestigious museums. Hordes of audiences gather together to look the empty space left by its robbery, and even Kafka and his friend Max Brod were among those audiences as soon as the event is confirmed. As Brod noticed in his memoirs the image of Mona Lisa was in everywhere. Besides the audiences who lined up to see the empty space, the image succeeded to saturate the culture by means of cultural communication (p 12.). Many artists including Marcel Duchamp and Andy Warhol created a by product industry of this picture of which reproductions is one of the most performed one within the history of art. Even the thief who hided the picture in his secluded room for 2 years felt obliged to present the postcard reproductions on the fireplaces shelves (Leader, 2004, p 14.). Furthermore, in accordance with the possibilities the Internet provides today, it is possible to get three dimensionally around the La

Joconde and to get a high quality digital print out of it from the official web site of the Louvre Museum. The Web is rife with the countless digital samples, animations and parodies of Mona Lisa.

The case dealt specific to this study is about how Mona Lisa as a classical piece of art occupies the worlds of audiences as much as to make them watch even the empty space of it. Its literal answer should be searched through the social and political processes that European art and history constructed. The portrait European thought is constructed on observing the image of the composed portrait face to face and in the same level. The audience is seen simultaneously by the observed portrait. The history of art in terms of portraits is full of speculations that mention following of the audiences by La Joconde and other portraits. In the same art historical process, image is released into circulation as coins. As well as the charm of its absence, it is likely to get thousands of copies of Mona Lisa if it somehow destroyed completely. Despite this fact, the institutions that conserve it and reap a profit from it fascinate the audiences every new day with popular information.

II. MONNA LISA

"God can be dead but king is not dead yet (...)" [2]

One of the 20th century's most productive philosophers Sigmund Freud, who created open spaces for discussions with his psychoanalysis theory and influenced deeply psychology as well as art, education and anthropology, has actualized his theory with examples about Leonardo Da Vinci's personality in his book named "Leonardo da Vinci: A psychosexual Study of an Infantile Reminiscence" and the article dated back to 1910 named "A Childhood memory of Leonardo Da Vinci." Freud refers art historian Vasari's statements when he makes his determination about Da Vinci. Vinci was struggling to finish his artistic works due to psychological reasons. As Vasari's researches shows, Freud mentions that master Da Vinci worked four years to finish Florentine Francesco

del Giocondo's wife Mona Lisa's portrait but he could not achieved to give it a final shape. Vasari's statements are also looks correct when we see that Da Vinci could not achieve to finish the portrait and after that period he kept it with him when he go to France. This painting that bought buy French King François 1, is one of the most precious treasures of the Louvre Museum today. (Sigmund, 2001, p. 20) Within a similar museology programme of Louvre Museum, Spain's most famous museum Prado also named as Prado Museum since 1819 after collecting art objects in the name of Kingdom.

In 2012, a perfect copy of Mona Lisa has been found at Prado Museum by conservation specialists. This time this good copy of the famous painting was not a painting that created after the original painting created, it was a painting created by an apprentice during the same time the original was created at Leonardo Da Vinci's studio. After moving from power's protection to museum sponsorship's control Mona Lisa became a final stop of almost every art objects journey in time. It is located opposite of audience and it can be seen by the audience after becoming private for the King for a long time.

Prado Museum's Mona Lisa, originally Monna Lisa in Italian, shows another metamorphic parody of a classical masterpiece that open sensations. Louvre Museum also arranged a special representation of Prado Museum's Monna Lisa after just one month without losing time. This exhibition which took place in Prado Museum was an event to gain prestige for both Prado Museum's unnamed Monna Lisa and Leonardo's little sketches as well as reproducing the imageries and start circulating them as souvenirs like postcards, pencils, notebooks etc. It seems like imagery's divinity or in other words uniqueness left aside. But imagery's kingdom lives to reproduce and expand the imagery on account of to objectify beauty as a notion.

This article aims to explore underlying practices of classical works of art by starting off from audiences' positioning even after following up the empty space

after the theft of Leonardo's famous Mona Lisa from Louvre Museum in 1911. In substance, western art history and art criticism fantasy produces a space of freedom to itself thanks to letting imagery and concepts free of institutions. In 2012, after being discovered in Prado Museum's storage, Mona Lisa came out for auditions with its nameless dereliction. It is much more near to Monna Lisa in its original pronounce with this aspect. Artist who created this painting provides another perspective and closer meaning to audiences.

Thus the question " What's the image?" that French philosopher and art critic Louis Martin asserts in the introduction part titled with "The Essence and Effect of the Image" of the book named The Power of the Image of him evolves in the question of "What does the image define about essence in terms of image-affinity and outbreak? (What does it prevent us from getting it?)" with the revelation of the author. So the question of essence is answered with ontological absence in the meaning of introducing in a sense, or the characteristic lack of knowledge related to the concrete one or with the negation of the essence, the weakness in the replica of the essence or disguise (Marin, 2013, s. 12) The space underlying the image is freed from the history construct in shaping the power.

CONCLUSION

The essence of the word is, if imagery is being evaluated with a different viewpoint by abstracting contemplating schemes comes until today, imagery is coming closer to definition of beauty as long as it is greeted with Nacny's way. Classical work of art and up to date productions requires evaluations that can be altered every day. This requirement is forgotten duty of classic method. Especially after being free from notions and institutions, classical work of art offers a new space of exhibition for new art works. So, modern times' classics and original producing can take place instead of classical work of art as a meta production. The vicious circle of today's production which can not create classics is able to be surpassed.

An art - life togetherness and a procreative way of production can be ensured by immediacy of classical work of art's way of coming out. Today's way of producing which enables the togetherness of life and art can be transformed into audiences' and creators' space of independence.

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FOOTNOTES

1-Tang Yin (1470-1523) who was born as a child of poor family in Suzhou is the famous officer-poet, painter and calligrapher of Ming period. By dint of the education he got he gained a side among the prominent names of Suzhou. He went to Nanjing and took exams there in 1498. He was accused of giving bribe to one of the examination clerks in order to gain the forthcoming questions a year later, and his duty life ended before it began. He was the pupil of a famous poet, Shen Zhou. He started to knock up by selling his paintings. He treated the subjects like jealousy, greed, fall of innocence and broodiness that haven't told by anyone (Kurtuldu, 2010, s. 91) Tang Yin is the contemporary of Leonardo da Vinci.

2-"(...) and he is trying to suffocate us by reconstructing Leviathan and reshaping us via identities. In here, creating and forming becomes the style of resistance. Moreover those are figures of leaving away the art of decampment by abandoning to solitude and by searching power and fun, and also leaving away by keeping out its dynamics, making a collective meaning and inventing new common experiences. It is essential to read new things related to creation and this need is nothing short of the expression of the new possibility to do it. (Negri, 2013, s. 102)

POSTMODERN ART HEGEMONIES IN THE CONTEXT OF ADORNO'S AESTHETİC THEORY

Uğur YILMAZ

ABSTRACT

Institute of Social Studies, one of the most powerful representatives of the Frankfurt School, Theodor W. Adorno, with strong work on the art problematic, especially Max Horkheimer's Dialectic of Enlightenment were written along with examining this problematic in the study entitled, revealing a new concept in this direction, important in the 20th century thinkers from one is. Its revolutionary tendencies on art, has made discussion of the autonomy of art, cultural goods, which has brought to light the emphasis on commercial aspects of art. This emphasis is associated with the concept of culture industry, it has become an item alphabetically case of post-modern art. For this reason, with the power of capital owner on postmodern art, artists, and the role of the art work, it seems important in the context of Adorno's aesthetics.

The study on Adorno's reading of art has been created with the aim of assessing how it should in today's art. The method of working a screening model. The documentary screening method was used to collect data of the literature. In this regard, the results obtained in the study, while the theoretical expression of power hegemony on postmodern art forms, have been shown to have roles on art. One of the most important of these roles has emerged as the commodification of art.

Keywords: Adorno, Aesthetic Theory, Postmodern Art, Meta

INTRODUCTION

21th century has gained multi national structure by globalization. The Art which has demonstrated parallel developments with this era's social, cultural and scientific progresses, at the same time has been supported financially by strong external actors. Art's these kind of supports taken from financial powers, has made Art exposed to quick development. This progress, especially by exhibiting it at galleries, bienals and fairs with of good quality, has influenced Art's meeting with mass international spectators. The increase of impact of capital on Art has brought some negative consequences. At the very beginning of these consequences, there comes pointing out meta value of Art by some certain classes. This kind of thoughts giving importance to requests of mass culture, have tried to make an art perception, according to requests of these financial powers dominant by sending autonomy of art to 2nd or 3rd places. Conflicting with the nature of Art, this perception has created hegemony on some artists and critics. in this context, Theodor W. Adorno's who is one of the most significant figures in 20th century, comments on crisis in which the Art exists, has gained importance in today's era.

Adorno and Upon Aesthetics

Theodor w adorno who is one of the strongest representatives of social researches Frankfurt academy, is one of the important 20th century philosophers, who has strong works on problematics of Art, who studied these problematics and conceptualized new things especially in his work titled as Dialectics of Enlightenment written with Maxhoimer. His tendency on revolutionary art has made autonomy of art open to debate, and made the focus on meta side of artworks that are cultural properties obvious to all. This focus which adorno related it with his cultural concept has become aphabetical item of teh art of post modern era.

It can be seen that marksist perception lies behind the Adorno's works. According to him, artworks and other cultural products has turned into a meta as also Marx had mentioned about (Altuğ, 2012, p. 196). He related teh efforts on turning art into a meta especially by capital owners, with capitalism principles and he opened a debate on relationships between these product's aesthetical values and change values, presentation of these products as commodity, their relationships with entertainment

and advertisement sectors, and created a basis for a new cultural structure shaped in 20th century. Surrounding consumer consciousness of modern people with these popular cultural products, this structure had impact on gaining new cultural perspective. It can be seen critics of Adorno and other members of Frankfurt Academy on manipulation of culture, was shaped and based on reciprocity of both fascizm and capitalism. (Çağan, 2003, p. 86). In this embodiment we face with a connection between object's cultural value and economical value, which is the result of meta value that shaped by capitalist perception. this result, to which meta and commoditization had gave a birth, took a place against modern art discourses and uncovered art's investment value, in other words art's utilization value. The change occured in 20th century caused an arguement of autonomy of art which shaped consumption culture within the conditions of that era, for many thinkers, at the top for Adorno.

Adorno's aesthetical evolution is directly related with meta culture, however there is controversies within direction of relationship. It is seen that this controversies took place opposite the systems/dynamics which perceives aetsthetically valuable objects, namely artworks as economically valuable objects. As Chriss Murray mentioned, Adorno's concern also was art's similarities and differences with other material products (Murray, 2012, p. 23). It is the very same thought that made Adorno question about the differences and similarities of these products, made consumption concept of modern world questioned. *"Thats why Adorno's language and ideas project sometimes first manifests of Avangard, sometimes modern critics,sometimes history sometimes aesthetical philsophy and Marksizm"* (Murray, 2012, p. 25).

Members of Franfurt Academy defined their goal as "we count art as kind of code language of processes in circulation within society, and we think it should be decoded with critical analysis (Bal quoted from Jay, 2011, p. 74). Members of Frankfurt, especially Adorno think art is a field interrelated with society.

According to them art is an occupation which analyzes its era socio-culturally, and reflects its era's characteristics. For this reason, memebers of Frankfurt consider art as an occupation which should be analyzed. Additionally, as Bal mentioned *"decoding of art will supply Adorno with facility of comprehension of history, economy and politics. Because art structure is not just a parfume sprayed on fetid world. Art structure has an alternative temporality that shows many facilities of life by upturning existing world"* (Bal, 2011, p. 74).

Art's having a kind of sociocultural research feature demonstrates that it can supply us with data about the culture in which we stand. That we are able to see general characteristics of contemprorary culture we stand, in the works of such artists as Andy Warhol, Richard Hamilton, Martial Rays, Alain Jacquet, made us have ideas on this topic.

The autonomy of art takes very essential place within Adorno's ideas on aesthetical theory. it is believed that this autonomy of art would make art resistant to cultural deformations. As Altuğ mentioned *" Adorno believes by the help of this autonomy art can resist against cultural industry. Autonomy gives art a status that can not be attributed to another human product or natural object."* (Altuğ, 2012, p. 196).In the birth of autonomy, the nature which has influence on creation of art and thh artist himself plays an important role rather than society. Togetherness between artist and artwork displays different kind of production from those proucts taht were made up serially. This production uncovers a uniqueincomparable autonomy. However today's world's trial to abolish autonomy of artworks became one of the biggest problems on contemprorary art. As Becermen stated Adorno sees today's autonomous art within the symptoms of blindness (Becermen, 2009, p. 34).

Relations of Finance And Globalization ın Post Modern Art

In Don Thompson's book titled as "Art and Auction" that is an important study on relationships between finance and art, it can be seen how he

dealt with what is art's connection with global financial powers interrelatedly with globalization and consumption culture.this two concepts taht has improved their effectiveness in 21st century, has been developing and spreading over various fields. An art which is one of the fields in which these concepts were grown up, is considered as metas which has investment value by financial powers in this century. At the same time today, speaking of high figures in the places where art is exhibited in other words where it meets with its audience, and specialization of culture came to life as a result of the influence of consumption culture on our lives.

Easier facilitation of transportation with globalization has brought world-wide competition to Art that is universal phenomenon (Bayrak, 2013, p. 125). Artists and artworks that are adivertised in various places on world by strong financial actors, strengthens the ambiance and invites other actors to this competition. Increasing competition ambiance, as other metas, presents artworks to their investors as a hand changing tool.this competition atmosphere which has continued to its development since 1980s, ensured the birth of artworks that were produced to be consumed as Adorno stated.

In market competition, it can be observed that art's aesthetical value left its place to other elements such as brands, advertisements, and popularity. Related with this topic, such critical thinkers as Theodor Adorno, Marx Horkheimer and Peter Bürger declared that audiance of art in bourgouise cares more about external factors such as signature of art, rather than aesthetical art (Velthuis, 2005, p. 25). Art audiance and art sponsors' being in such a thought came to life as a result of expression of consumption habits of our culture which we stand. Today it is seen that art market actors that are the reasons behind the consumption of art, made attempts on increasing the brand value of some artists' names by trotting round them in the art world. In fact attempts of these actors carries the purpose of selling the artworks of artist with high costs by serving financial benefits. Since these

actors in capital regime goal completely to make profit, they aim to present it to audiance, by bringing artworks to a kitsch state as much as possible. As Türkoğan specified "after bourgeois' political and class domination *parallel with development of capitalism, with concise verbalism, art continued its presence as an activity appropriate to capitalist aesthetics, market and commodification within the line of supplies and demands of western and mainly this system"* (Türkdoğan, 2014, p. 173). Thats why, the importance which consumption culture gives to brand and advertisement influenced artists sometimes directly sometimes indirectly.related with this topich türkandoğan stated that in the art history duration artists had not been irrelevant to this culture (Türkdoğan, 2014, p. 165). Especially pop-artists' usage of popular imageries in their works is a decent example to gice for this situation. by words of Baudrillard *" pop builds distance between object of picture and object-picture... unlimited consumption of these "Brandized" foods and objects, as its commercial success, pop has the quality of being first at discovering status of its own signed and consumed art-object "*(Baudrillard, 2013, p. 133).

"Adorno's explanations on art crisis is connected with his refication theory." refication is to see human features and connections as things' features and connections." this phenomenon is caused by the shapes of meta which is universals configurator principle of all the subjective and objective shapes in capitalist societies" Altuğ, 2012, p. 195-196). It can be observed world's art market leading majors' such as Christie's, Sotheby's, Phillips de Pury, Bonham impact on art concentrates on meta features of artworks. These actors after having created an image on mass with introduction and advertisement tools, sell it with million dollar figures in a night auction. And finally it is seen that such an introduction activities before selling process had been geniously designed to serve arts meta value. As also husseyn mentioned about *" just like changing artwork into a meta and to comprehend it in such a way, meta by itself also changed into*

a show, a representation, an image in consuption society. utilization value has been replaced with packing and presentation. commodification of art ended up with aesthetization of meta" (Brenstein quoted from Huyssen, 2012, p. 38).

"*Adorno says "aesthetical experience is important from both social and metaphysical aspects."* because, in one hand it lies on the basis of art's relation with truth, on the other hand, experience dimensions that are surrounded by refication almost everytime, are recorded and objectified by artworks" (Kuspit quoted from Adorno, 2010, s. 202). The importance Adorno gave it to aesthetics and his ideas on aesthetics, has brought up new innovations in aesthetics that had not been put forth before. according to him art is a field that should be analyzed through the conditions of its time. For this reason adorno sees 20th century conditions as the era dominated by cultural industry which turned an aesthetics into a meta aesthetics. ın this era commodification of aesthetics and presentation of it in such a way to mass audiance indicates cultural industry introduced in Adorno's work titled as "Dialectics of Enlightenmet" with Horkheimer.

In cultural industry, all the productions are produced appropriately to mass audiance with low planning (Adorno, 2012, p. 109). Including art productions, this opininon faces with us as efforts of market actors in art market such as gallery, auction, bienal, on accomodating aesthetics in artwork to aesthetic perception of audiance. At the same time it is known that the thing what we call as kitsch,in the words of Clement Greenberg, nealry at the same era with modernism and the aesthetical perception which is production of industrial revolution (Kulka, 2014, p.26), is the product of these efforts. Besides kitsch it can be observed works that are made up of similar colours, similar compositions that were produced serially as if they were not made up with the hands of artists, and as if they were factory productions, were created in order to present them to audiance culture. As breinstein expressed *"lifestyle, which means cultural industry's presentation of style in art by recycling, represents*

the change of an aesthetical category which hosted a repudiation element in time, into qualification of a meta consumption" (Brenstein, 2012, p. 37). And it is seen nutrition of powers that have impact on recycling, from consumption culture.

Capital's Impact on Post Modern Art

As it is already known, up to today throughout the history capital has been a power that has strong influence on art. There have been effects of powers that owns a capital on art from Medici family at renaissance era till now. As today it is done, throughout the history many artists made their livings and found an opportunity to continue their art with the supports of funds. "*However, as mainly artists have done, art world has seen the relationship between money and art with critical eyes, the art economy mostly unacceptable and underestimated or denied the tendency on making profit, from the mid 18th century when monarchies and aristocrats stopped supporting"* (Kaya, quoted from Stallabrass; Thompson; 2013, p. 33). When we look at the basis of these underestimation and denial activites, it is seen that capitalist market mind lies behind today's art. The relation of art adn capital has adopted a manner giving importance more to commercial value because of being in consumption age and as a result of this, this relation is started to be taken as more problematic than in the past it was. at the same time it is necessary not to take art and capital relation in just commercial aspect in consumption age. As Chin-tao wuu stated in specialization of culture, art has been started to be used as an effective tool on creation of an image for companies (Wu, 2005, p. 215-216). Again as it is stated in specialization of culture, *"for a long time, art has been under patronage of those who has power and status in society.besides artwork's being an object that carries market value, it functions as signs of status"* (Wu, 2005, p. 28). Today artwork's being used as tool in this sense, shows us that capital owners behaves in different sponsorshipment mentality from their past roles on art.

As wu stated " *in western capitalist democracies of 20th century, contemprorary art, with other culture products, functions as interventional tool*

that carries both material and symbolic value for companies and for also their top level managers even though somehow *differentl"y* (Wu, 2005, p. 22). If we look at the reason why art is taken into consideration as a tool in such a way, influence of decrease of goverment's support to art is seen. Today it is known that important places where art meets its auidance, stands with the supports of funds and capitals, rather than with goverment's support. These places which can not have enough assistance from goverment, increasingly serving to capital, has brought up negative effects on art, artworks and artlovers. upon this topic wu gave his opinions as *"companies changed the workstyle of art museums significantly by invading these institutions; at the same time they changed our perception of these institutions and their shelter art. They re-surrounded the place by exhibiting artworks in their own buildings, and re-defined contemprorary art discourse"* (Wu, 2005, p. 466). Again parallel with wu, pektaş stated his opinions *"today's produced art and place of artist is much different from yesterday's conditions. they have started to get a state which melts down the discouse of freedom,on which dependance is increased both while consuming and producingi which is conducted with the support of private sectors,especially in recent years in which goverment's support to art has been decreased,within this dependance"* (Pektaş, 2013, p. 38). As it can be seen wuu and pektaş's explanations art has increasingly started to be tool of private capital and increasingly become a field which found a life within its hegemony. And this situation poses a great danger to art's freedom. Adorno stated his opininons as:

> *"Every progress in art gains a permanent quality in life just when it is free. on the otehr hand production casual culture's quality is hackneyed. These kinds of cultures are encouraged, improved and dread by monopoly of culture industry. In casual culture everything gets them into its clamps by reaching to mass audiances"* (Bozkurt quoted from Adorno, 2013, s. 256).

CONCLUSION

According to Adorno *"art is a promise which damaged happiness carries"* because *" spiritual cultural phenomenon and artworks can not be reduced into a material truth completely. they have relative autonomy"* (Bozkurt, 2013, p. 267). Adorno's ideas about the crisis of art, are the products of critical approach. According to him capitalism caused the art become a almost a meta. This change eliminates the relationship of art with society and destroys autonomy of art. in this context, in the age we live, increase of teh relationship between art and capital made it globalized and percepted as a symbol of status or an image by the owners of capital, and at last as a meta.this situation gave a way to shaping of art productions according to expectations and desires of powers that are dominant on art. On the contrary Adorno mentioned about aoutonomy of art and pointed out the dimensions of art which have critical manner and can resist to oppressional minds (Altuğ, 2012, p.196). However reflections of 21st century cultural environment on art include the effects harmful for autonomy of artworks. Because of this, it is essential for art not to lose its autonomy by protecting its edges, in order not to be a tool that serves mass culture.

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Archaeometric Results of Glass Making Technology in Anatolia: from Late Hellenistic to Ottoman Period

Çetin Öztürk

İ. Murat Kuşoğlu

Julian Henderson

Abstract

Turkey is still receiving a lot of attention from researchers and scientists to investigate the technological developments in the ancient manufacture of materials. Glass is playing a key role in these new researches in Turkey. Just as today, Anatolia acted as a junction for cultures and traders. In this presentation, classification of ancient glasses and the raw materials used to make glass from Hellenistic to Ottoman periods will be introduced. To understand how to identify the developments or interactions of cultures involved in glass making in Anatolia, archaeometric approaches and published analytical results will be discussed. Archaeometry is playing a critical role in solving how ancient glass manufacture developed and how interactions between several civilizations in Anatolia occurred. The presentation will explain which type of analysis can be used for the provenance and development of glass making from the Hellenistic to the Ottoman periods in Anatolia using archaeometry. Some crucial technological changes occurred over this period under the control of different social groups and which were themselves controlled in different ways as a part of changing economies: the studies that will be discussed will be discussed in the context of some significant socio-economic differences.

Keywords : Ancient glass, Anatolia, Hellenistic, Byzantine, Seljuk, Ottoman, Archaeometry

Introduction

Anatolia is the land connecting the past to the future. According to some archaeological evidence, it can be suggested that it is one of the oldest civilization centres in history. Man-made materials are the proof of developments in knowledge and Anatolia shows a number of cultural evolutions. Man-made ancient materials found today during excavations are one possibile way of identifying wha kind of social group lived in the location. Glass plays a key role in this connection. It reflects the socio-economic status of ancient comunities and social groups in various time periods and gives clues about technological developments and trading connections.

The first glass objects were made with a natural glass, obsidian.. The earliest known man-made glass comes from Mesopotamia and dates to the 23rd century BC. By the 16th century BC the first glass vessels appear in Mesopotamia, but the earliest evidence for the fusion of glass from raw materials has been found at the 13th century BC Egyptian site of Qantir.

In the past, Egypt, Syria, and the other countries along the eastern shore of the Mediterranean Sea were glassmaking centers (Freestone, 2015, p. 45). The manufacture of natron glass can be seperated into primary (fusion) and secondary (blowing) some time after blowing was invented.. However, the primary manufacture of glass in the Late Bronze Age Mediterranean involved the fusion of plant ashes and a silica source; secondary glass manufacture involved reheating and working raw or ingot glass into vessels, beads and pendants. Archaeological evidence for centres of primary glass manufacture in Bronze Age Mesopotamia and Greece is a missing part of the story for glass technological developments, though trace element and isotopic results do provide evidence for primary glass manufacture in Mesopoyamia.. Julian Henderson, has plotted the locations for glass manufacturing sites for the Late Bronze Age period in the Mediterranean (Fig. 1). As shown in the figure, little published evidence is available for Turkish Late Bronze Age glass, though secondary glasses have been found in the Late bronze Ahe shipwreck off the south coast of Turkey, at Ulu Burun.
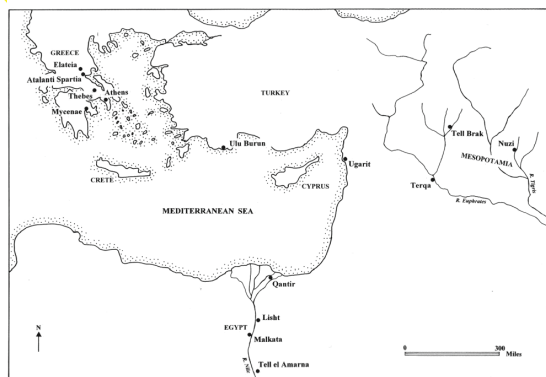
Figure 1. Map of Late Bronze Age sites in the Mediterranean on which glass has been found (Henderson, 2010, p.4).

Primary and secondary glass manufacturing developed in the Roman Empire and spread from the Levant and possibly from Italy to all Roman provinces. The first four centuries of the Christian Era can be called the First Golden Age of Glass and in then the Early Islamic World takes its place. "Glass was one of the most prestigious materials of the early Islamic empire – it was traded not only as vessels and bangles but as raw glass blocks" says Julian Henderson. Anatolia has seen glass being used from the Late Bronze age to Ottoman Periods. Now, what we have to do is to focus on archaeological layers on Anatolia sites where civilizations and cultures are stratified.

While glass is a brittle object, it is not common to discover complete glass objects. Shipwrecks are one of the rare chances to obtain well preserved glass, whether raw glass and (soemtimes) objects. On the other hand excavating glass furnaces (when they can be defined) can shed light on manufacturing evidence and procedures. In Anatolia, it is easier to observe this development on made in the Late Hellenistic to Ottoman Periods. That is why we use archaeometry to investigate the story of glass manufacture, its developments in technology as well as the cultural exchanges and trade involved (Henderson, 2004, p. 439).

.Raw materials of glass and its technology :

An inorganic amorphous or glassy solid is a super-cooled liquid which if cooled fast enough will prevent crystallization. When we discuss glass today as an engineering material, four types of oxides used in glass manufacture are referred to. The first are themain glass forming oxides. These are suitable forming oxides that have low crystallization rates such as SiO_2 and B_2O_3 and which form glass under slow cooling rates such as GeO_2, P_2O_5. Conditional glass formering oxides which form glass under certain conditions include Al_2O_3, Bi_2O_3, WO_3 and MoO_3. Intermediate oxides which can not form glass themselves form glass in mixture with former oxides include TiO_2, ZnO, PbO and Zr_2O_3. Network modifier oxides can not form glass themselves but can in a mixture with former oxides: these include MgO, CaO, Na_2O and K_2O. Additionally, colorant oxides, such as Fe_2O_3, CoO and CuO may be required in small amounts. Basically, all that is required to make glass is well-crushed, ground and mixed sand, soda, a little lime, and a lot of heat. But it was not possible to find all these glass raw materials in a pure form in nature to produce glass in ancient times (Axinte, 2011, p.1117).

The main components of early glass manufacture were Silica, an alkali, lead and calcium. Silica derived from sand or crushed quartz but it was not composed of pure SiO_2. According to the geological formations the impurities vary in the silica sources and this provides trace element and isotopic fingerprints.Alkalies were used to lower the melting point of pure SiO_2 from 1710 oC to a miniumum liquidus melting temperature. It has always been assumed that the alkali source for prehistoric soda-lime-silica glass was halophytic plants of a range of possible species, including of the genus Salicornia and Salsola or the mineral evaporite natron. Metallic lead or more probably lead oxide acts as a glassformer or flux. As well as a reduction in the glass's melting point, lead increases the solubility of antimony, tin and copper oxides at high temperatures, leading to glass opacification if crystals precipitate out at lower temperatures. At the Hellenistic glass-factory on Rhodes which dates to the third century B.C., sheets of lead as well as many half-made lead-containing opaque

yellow glass beads were discovered. Practically all analyses of prehistoric glass reveal the presence of calcium. Low-lead soda-lime-silica compositions contain up to c. 8% CaO, and lead glasses usually c. 2-5%, or less. Calcium acts as a network stabiliser and reduces weathering in glasses, but if present in excessive quantities tends to increase the melting temperature of the batch. On rare occasions where the molar ratio of CaO:MgO is close to unity, dolomite or a dolomitic sandstone can be suggested as a source for the calcium in the glasses. There is quite an extensive discussion of the use fo cobalt as a blue glass colorant, copper for opaque red or turquoise colours, scrap bronze for a turquoise green colour, iron for green, yellow or blue colours, manganese for a purple colour. It is also mentioned that manganese and antimony oxides were used as decolorants to produce brilliant colourless glass (Henderson, 1985, p. 267).

The time span to be discussed here inlcude glasses which are mainly (but not exclusively) natron glass and plant ash glasses. The term 'natron' is usually used for complex, often polyphase evaporitic lake deposits rich in sodium carbonates. Virtually all Roman glass contains 0.5-1.2% Cl and 0.2-0.5% SO3. Since plant ash contains both alkali and lime, sometimes in appropriate ratios (Barkoudah and Henderson 2006), it would not always have been necessary to add a different source of lime to produce plant ash glasses. Natron, on the other hand, is a relatively pure source of soda and the lime in natron glass must come from elsewhere, mainly as sea shell fragments in sand (D. Brems, 2012, p. 2897).

In the manufacture of plant ash glass, the plant ashes were contained various salts including sodium carbonate and calcium oxide. The main impurities of plant ashes are magnesium, potassium, phosphorus, chlorine and strontium, but they also contain a range of other components (Barkoudah and Henderson 2006). In the sand/quartz used SiO2 is the major element, Ca is minor element in the sand and mineral impurities include those containing aluminium, iron, titanium, neodymium and zirconium.

Sodium rich halophytic, alkali tolerant plants were thought to be Salsola 'kali', *Salsola soda, Salsola Jordanicola and Halopeplis sp. Their ashes contain sodium carbonate the essential source of soda which reduces the melting point of SiO2 to c. 1150 oC* (Barkoudah and Henderson, 2006, p. 296).

Dating to the 1st century BC- 1 century AD 4 massive glass tank furnaces have been found in Beirut, The Lebanon. c. 15 tons of raw natron glass were produced each time the tank furnaces were fired (Kowatli, 2008, p. 103). On the other hand the first ancient Downdraught glass melting furnace has been found in probable 9th century contexts in al-Raqqa Syria. The photo of the furnace is given in Fig 2 (Khalil, 2011).

Figure 2. The first ancient Downdraught glass melting furnace

Archaeometric Techniques for the analysis of Ancient Glasses :

We can define archaeometry as a reverse engineering. We have the final product which is affected by enviromental conditions such as oxidation, reduction, weathering, earthquakes, fires and alteration as a result of being used.

As mentioned above, glass is composed of oxides. So determining the elemental composition is a good start to get information about the glass. Glasses can be classified according to their chemical compositions and help to define the amounts of former oxides, fluxes, lime and colorants. Melting temperatures of glasses is a second key property to

get information about because it is crucial to the manufacturing conditions of glass. Finally isotope analysis will give information about the provenance of glass raw materials and glasses. In each glass type neodymium and strontium isotopes are used for radiogenic isotope analysis for the provenance analysis of glasses (Henderson, 2009, p. 1).

Techniques for elemental bulk analysis of glass are mainly comprised of atomic absorption spectrometry (AAS), inductively coupled plasma optical emission spectrometry or mass spectrometry (ICP-OES or -MS) and instrumental neutron activation analysis (INAA) (Akyuz, 2012, p. 75)

For surface analysis of glass, techniques such as X-ray fluorescence (XRF) and proton-induced X-ray emission spectrometry (PIXE) are applied; these techniques may also be used for bulk analysis if a homogeneous matrix is assumed (G. Weber, 2002, p. 350). Laser ablation inductively coupled plasma mass spectrometry (LA-ICPMS) is an alternative technique which involves direct solid (micro) sampling of the artifact with subsequent real-time detection and can be used for trace element analysis.

Additionally, electron probe microanalysis can be used for major and minor elements, Time of flight secondary ion mass spectrometry (ToF-SIMS) can be used for micro mapping and trace elements and thermal ion mass spectrometry (TIMS) can be uesd for radiogenic isotopes analysis (Duckworth, 2012, p. 2143).

To obtain information about glass used in Anatolia, Ephesus is choosen here. The glass to be discussed from Ephesus dates fromfrom Byzantine to Ottoman Periods. Ninety-one microsamples of glass from the Verulanus Halls and the Artemision Tribune excavations were removed.

Examples of micro samples prepared for quantative electron probe microanalysis to determine the elemental compostions in Nottingham University are shown in Fig. 3.
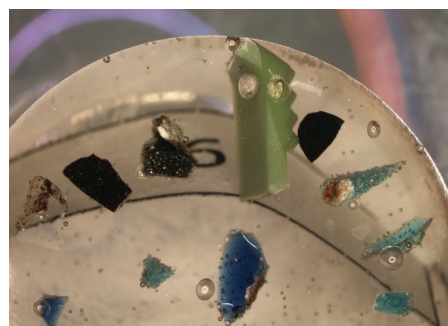
Figure 3. Examples of glass samples prepared for quantative electron probe microanalysis.

Experimental results :

A comparasion of the elemental analysis of glass from the Verulanus Halls and the Artemision Tribune can be seen in Fig. 4. Weight ratios of % MgO versus %K2O can be used to identify what kind of fluxes have been used during the manufacture of glasses. The result might suggest that there are Natron (low MgO) and plant ash (high MgO) glasses from Ephesus. The plot illustrates that natron glasses were made with a much purer source of raw materials than the other glasses. At first glance the glasses are classified as plant ash and natron glasses.
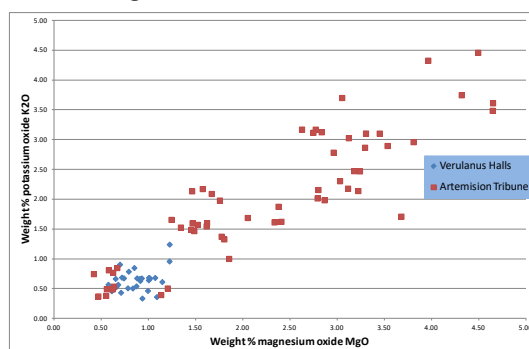
Figure 4. A bi-plot of weight weight % MgO versus weight % K2O for Ephesus glass samples
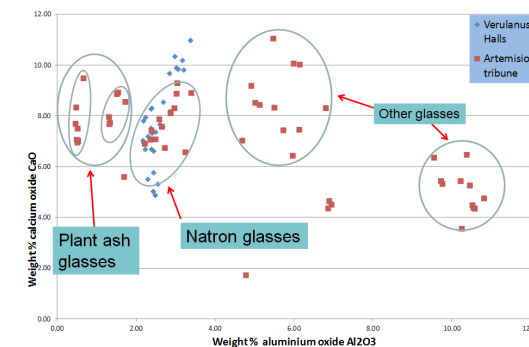
Figure 5. A bi-plot of weight weigtht % Al2O3 versus weight % CaO for Ephesus glass samples

Figure 6 shows the relative levels of weight % Al2O3 versus weight % K2O. The glasses show an unexpectedly wide range of aluminium oxide levels. Not unexpectedly, early Byzantine glasses are of a natron composition. The Abbasid, Seljuk and Venetian glasses were evidently made from a plant ash source of alkali. Late Byzantine glasses contain quite high levels of alumina of between c. 5.5 and 7% and are comparable with some identified first by Schibille (2011)= Group 3B. More unexpectedly glasses with equally high alumina levels but significantly higher potassium oxie have been found (Group 3A) and these correlate with Ottoman glass vessels. Finally apparently 'black' glass bangles with even higher alumina levels (Group 4 in Fig 6) have been found (Boulogne 2009).). The groups make sense because the vessel shapes/ forms within them are typical of the periods/ technology (Henderson, 2004, p. 439), (Freestone, 2015, p. 45).
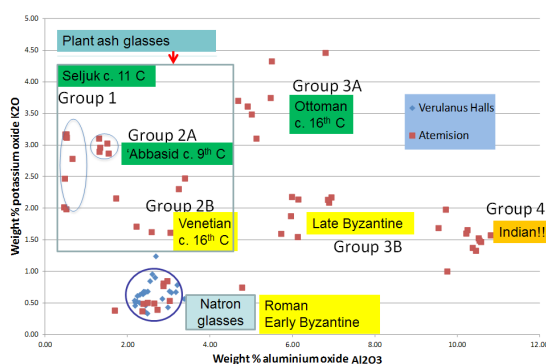

Figure 6. A bi-plot of weight % Al2O3 versus weight % K2O for Ephesus glass samples

Conclusion :

Excavated glasses found in the Verulanus Halls and the Artemision Tribune at Ephesus can be grouped in the following way:

Group 3B : Durable high Al2O3, lower K2O ratios. Equivalent to 'late Byzantine' glass found by Schibille at Pergamon.

Group 2A : Abassid 9th Centuryplant ash glass

Goup 1 : below 1 wt. % Al2O3, Seljuq 11th Century plant ash glass

Group 2B : lower K2O, 1-2 wt. % Al2O3, Venetian c. 16th Century plant ash glass

Group 3A: higher K; 4-7 wt. % Al2O3, all weathered, Ottoman c. 16th Century. This appears to be a new discovery

Group 4 : Very high aluminium oxide (c. 10 wt. %) glass from India or south-east Asia

A wide range of glass types inlcuding natron, another mineral type and plant ash glass have been found. There is no clear evidence that glasses were mixed. If this had occurred the compositional groups would combine or form mixing lines. The glasses appear to have been made in Palestine, Syria, Italy,India and probably Turkey. With these intriguing results, it is clear that further analyses are needed for Seljuk and Ottoman glasses not just in Turkey but also beyond.

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THE PLACES TRANSFORMED INTO PUBLIC PLACES IN THE WORLD BY USING WASTE CERAMICS

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ABSTRACT

There are many places in the world that have been designed by using waste ceramic materials. Each place has its own unique structure and look as well as development processes. In addition, the materials used and the individuals who worked to realize these projects vary as well. While some of these spaces were deliberately designed by teams for the purposes of raising awareness in certain issues or making these places to be a tourist attraction, others have simply been erected as an outcome of individual aspiration and existed for years without getting the attention of public. But in time, the places like park, home, hidden part of a forest area or stairs which are formatted with waste ceramic materials using pique assiette technique attracted more and more people day by day, make the city important where there are placed in and have become today's well-known public places.

The current paper deals with some important places in the world like Park Güell, La Maison Picassiette, Watts Towers, Chandigarh Rock Garden, Escadaria Selarón and Eskişehir Open-Air Museum of Modern Ceramics which are designed by using waste ceramic materials, their design processes, the materials used and their contributions to the cities they are located in.

Key Words: Waste Ceramics, Pique Assiette, Trencadis, Park Güell, La Maison Picassiette, Watts Towers, Chandigarh Rock Garden, Escadaria Selarón (Selaron Steps), Eskişehir Open-Air Museum of Modern Ceramics.

Modern artists have contributed to the 20th century conception of art, which particularly seeks for new ideas that have not been tried before, by adopting a revolutionary attitude that challenges aesthetical tastes; that is they used trivial, worthless, ordinary, broken, shabby secondhand or waste materials or objects in their works of art. Exploiting broken pieces of irreparable objects while creating a new object dates back to earlier times in the history of Ceramics Art. *Until the Industrial Revolution, ceramic objects were produced in the workshops for daily use in traditional sense and they reflected the influences of the culture they belonged to. As for the early examples of using waste ceramics in art, the use of broken pieces of ceramics, bricks and potteries produced in these workshops* (Sevim ve Ağatekin, 2012b:475) *while creating mosaics to obtain color intent can be considered* (Joy Of Shards, 2011a).

All the attempts to create an awareness of sustainability in today's world were already an important issue in the cultural conception of societies before the Industrial Revolution. To illustrate with, worn-out clothes were repaired by using patches, sweaters were unseamed and sewn again, threadbare fabrics were reused by reversing them and quilts known as ragbags were made by using the waste parts of cloths. *Similarly, worn-out and broken ceramics have either been repaired, continued to carry out their original function or have been transformed into a new but quite different object throughout history* (Ağatekin, 2012:33,34).

Among the first examples of creating a totally new object by using waste ceramic materials are as follows: Putty Pots, which is an example of Victorian Age decorative arts; Shard Art, which is also known as Memory Ware (I.1); and "Mourning Jars" of African culture. In addition, pique assiette (trencadis in Katalan language), which is a popular public art style formed by using broken pieces of glazed tiles, glass, ceramics tiles, terra cotta, porcelain, stoneware and other found objects in order to create unique collection (Lester and Rosenberg, 2003:8), has a substantial role in the attempts to reuse ceramic wastes.

Image 1. Memory Ware, Resource : http://www.ohiofolk.com/ doll%20 head%20jug.html

Pique assiette is such an influential method that it has successfully inspired 20th century art conception, which seeks for new ideas that have not been tried before. *Gaudi had already started a new art movement at the beginning of the century, which were officially initiated in 1920s. In other words, Dadaists applied collage technique (Zerbst, 1999:149) by using waste ceramics and created a great aesthetical influence. By using cheap and trivial objects to create such an influence in early 1900s, Gaudi - together with Josep Maria Jujol, a ceramic expert and architect- had already exploited the ideas which brought global success to Cubists in 1920s – especially to his fellow citizens such as Picasso and Miro* (Zerbst, 1999:151). In other words, he was 20 years ahead of his counterparts. I*t is a well acknowledged fact that they initiated a revolutionary idea in painting and architecture* (Joy of Shards, 2011b). Park Güell, whose construction started in 1920, was designed and decorated by the architect Antonio Güell and ceramic expert and architect Josep Maria Jujol by coating wonderful and shiny tiles through collage *technique. Firstly, they collected waste, flawed and broken pieces from ceramic workshops and later they pressed them into mortar when it is still soft (Zerbst, 1999:141) (I.2). Jujol not only broke all the tiles and placed them into the twists of the structures but also used the tiles he himself made. He even dared to use colored broken bottles, a broken tile baby doll and broken pieces of his own dinnerware* (Joy of Shards, 2011b).

Gaudi's preference of waste ceramics, which he often used as a coating material almost in all parts of a space and took the advantage of their bright and flashy colors, has certain advantages in terms of practicality and aesthetics* (Ağatekin, 2012:52). *First of all, the ceramic-coated parts of the walls became more decorative and the walls shone under the sunlight. Also, the substrates, which might get eroded due to rain if not insulated, became water proof when coated by ceramics* (Zerbst, 1999:144) *(I.3). In addition, Gauidi wanted to prevent trespassers from entering the park illegally with this design. Shiny and rounded surface makes it hard to hold since fingers slip over such a surface. In other words, it is almost impossible to climb these walls and enter the park secretly without using special equipment. All above mentioned features make Park Güell a unique architectural synthesis of both aesthetical and practical concerns* (Zerbst, 1999:144).

Image 2. Details from Park Güell, Resource: https://www.pinterest.com/pin/111745634477669289//

Park Güell, which is now a symbol of Barcelona, has been open to public since 1926. Declared as a world heritage by UNESCO in 1984, Park Güell is now one of the most important examples of pique assiette technique and is visited by hundred thousands of local and foreign tourists every year.

Image 3. Park Güell, Gaudi, Barcelona Resource: https://www.pinterest.com/pin/570479477773881537/

Pique assiette is *a popular public art style formed by using broken pieces of glazed tiles, glass, ceramics tiles, terra cotta, porcelain, stoneware and other found objects in order to create a unique collection. Today, pique assiette attracts many people's attention since it reuses waste materials, is not expensive and almost anybody can do it* (Lester and Rosenberg, 2003:8). Even, the name of the technique -"pique assiettte"-is believed to be attributed to a humble graveyard garbage man called Raymond Edouard Isidore (Lester and Rosenberg, 2003:11). Isidore built a house in 1928 in France on a land of four acres (Lester and Rosenberg, 2003:11). When Isiodore started to collect found objects, pieces of broken glass and pots and stick them to some places in his house or its garden, which is near Paris (Wallach, 201:102), people gave him a nickname "picassiette", which means "collector" or "plate thief" in French. *However, others believe that the word "picassiette" was just coined from "Picasso" and "assiette", which means "plate in French"* (Lester and Rosenberg, 2003:11).
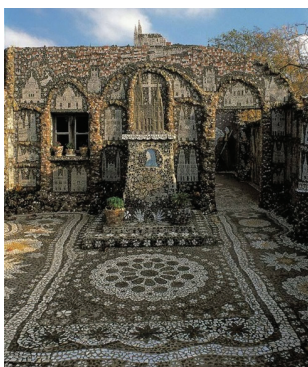
Isidore first, started to make a mini chapel mosaic on the outer walls of his house wishing that it would be a holy space for his soul (I.4). Then he created his La Maison Picassiette (Ağatekin, 2012:53) *"by feeling obliged to decorate inside his house and all the furniture there with colored shards and pieces of broken pots found in near environment"* (Lester and Rosenberg, 2003:11) for 30 years until his death in 1964 (Ağatekin, 2012:53) Today, his house, which is considered an extraordinary product of a long lasting hard work, is highly appreciated as

a work of art (Wallach, 2010:102). *Located in the north of France, La Masion Picassiette is visited by ten thousands of visitors every year and the term "pique assiette" is still used to define broken pot mosaics all over the world* (Ağatekin, 2012:54) (I.5).

Image 5. La Masion Picassiette Resource: https://www.pinterest.com/pin/369224869428873522

It is possible to find more examples in which people coat his/her house with waste ceramic material just like Raymond Edouard Isidore by using his methods. For instance, milk collector "Robert Vasseur" decorated his house located in France – Louviers and its garden, fountain, kennel and coal storage by using broken pieces of pots. Having moved to Messina in Sicily Island Italy in 1947 after fighting in World War II, Giovanni Cammarata first shaped his garden by using cement and stones and later turned it into a unique space by decorating it with seashells, pieces of pots and pebbles (Lester and Rosenberg, 2003:12).

Italian migrant worker Sabato (Simon) Rodia decorated his house in Los Angeles, the USA, which is known as Watts Towers today, for 33 years by using broken pots and bottles, shards of ceramics, glass and seashells (Lester and Rosenberg, 2003:12) (I.6).

Sabato (Simon) Rodia bought a small house located in Watts on a triangular land in 1921 and built up its statue-like towers out of wrapped wires by himself and later stuck thousands of broken tiles, shards of pots on these wires with cement. The result was one of the unique designs in the world.

In 1955, he left his house, two towers and all his goods to his neighbor and later moved somewhere else. He never returned to North California (Larry, 2012). The towers are now a tourist attraction for a considerable number of tourists.
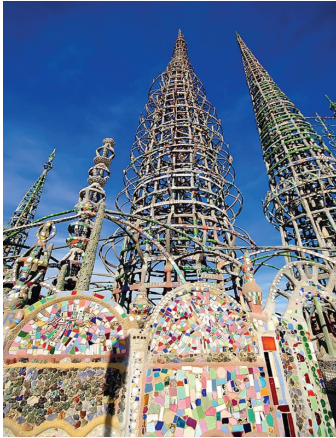

Image 6. Watts Towers Resource: https://www.pinterest.com/pin/260575528413985843/

Another interesting and special example of spaces decorated by using waste ceramics is Chandigarh Rock Garden, *which is believed to be the second most successful work of art in India after Taj Mahal* (Nek Chand Foundation, 2002). India declared its independence in 1947 and its borders changed to some extent leaving some part of Punjabi within Indian territory. The new government wanted to build a new city in this area and assigned. French painter, author, designer, city planner and architect Le Corbussier to plan this city and public buildings– a decision which seems to be contrasting with the world-famous mess of India. The name of the city was coined from two words; Chandi (Indian goddess) and garh (castle) (Şenyapılı, 2011:131). *Today, this attempt resulted in a well-planned city, which might be considered as a work of art of Le Corbusier (*Sevim, Ağatekin, 2012a:93).

Image 7. Chandigarh Rock Garden Resource: https://en.wikipedia.org/wiki/File:Chand2.jpg

Chandigarh Rock Garden was secretly built in the center of this city by Nek Chand, who worked as a road control officer in Chandigarh Public Works, because this was not a part of Le Corbusier's plans (I.7). Nek Chand *moved to Chandigarh to work in the construction of this new city after he lost his house and village during the restructuring of India in 1948. During the construction, a considerable amount of waste piled up due to the clearance of the ground and collapse of 20 villages and numerous buildings (Maizels, 1996). Nek Chand, who collected some of these waste, started to build statues secretly. He continued to improve his work on a land of several hectares, which is located next to monumental buildings in Capitol Complex built by Architect Le Corbusier (Sevim, Ağatekin, 2012:94). No one except his wife Kamla and a few friends were aware of what Nek Chand*(Maizels, 1996) had done for 14 years. *When the forest was cleared by a group of people from a state-run office in 1972, they realized these stone and statues scattered on a large area (Maizels, 1996). This discovery divided the authorities into some groups: those who were impressed by these illegal approximately 2000 statues which are at various sizes and are not a part of the city plan by Le Corbusier; and those who suggest that these statues should be destroyed since they were built illegally; and those who want them to be protected (Sevim, Ağatekin, 2012a:94). Discovered in 1972, this garden was legalized in 1976 and is now visited by nearly 2000 visitors every day* (Jackson and Bandyonapadhy, 2007:116).

Image 8. Chandigarh Rock Garden. Resource: http://www.oktatabyebye.com/picture-gallery/29283-chandigarh-travel-photo.html

Nek Chand *used thousands of shards of glass, feathers, cast wastes and broken ceramics in his statues in the space. He shaped the mosaics in*

large areas not only by using broken pots and tiles but also all the tiles from the bathrooms (Maizels, 1999) (I.8). Among the waste ceramics used in the space are *bricks with burnt surfaces, insulators, broken pots, pieces of porcelain, waste vitrified products and tiles* (Sevim, Ağatekin, 2012a:96). Nek Chand used waste ceramics to divide this secret garden into some parts and to coat the ground and facades. In addition, the waste ceramics used on the outer parts of these statues (such as men, women, imaginary creatures, bears, horses, birds and monkeys) (Sevim, Ağatekin, 2012a:97), *which describe various social casts in Indian social life, played a significant role in creating the original message of the space and the statues* (Ağatekin, 2012:57).
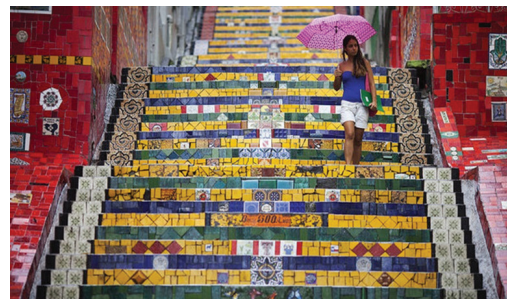
Nek Chand, who passed away on June 12th 2015 at the age of 91, started his career as an ordinary road control officer and ended up as an artist thanks to his secret hobby. He continued to improve his garden for 64 years between 1951 and 2015 by using waste materials. *The works from his collection were exhibited in Berlin, Paris, London, Madrid and the Netherlands. He donated more than 100 statues to Central Child Museum in Washington D.C and worked for more than six months to set up the exhibition and do the final works. Indian government honored Nek Chand with "Padma Shri" title in 1984 and Chandigarh Rock Garden was printed on Indian Postal stamps one year later* (Maizels, 1996) (I.9). Chandigarh Rock Garden by Nek Chand is *considered one of the most important masterpieces of human beings in modern times* (Maizels, 1996)

Image 9. Chandigarh Rock Garden Postal Stamp Resource: http://colnect.com/tr/stamps/ stamp/168561-Rock_Garden_Chandigarh-Hindistan

Bugün Rio 'nun sembollerinden biri sayılan "Escadaria Selaron" olarak anılan Santa Teresa Merdivenleri de Escadaria Selaron, one of the symbols of today's Rio and also known as Santa Teresa Steps, is the outcome of personal attempts by Chilean artist Jorge Selaron. The stairs are a very famous short cut between city center and Santa Teresa, which is located on a high hill (Pelit, 2013) (I.10). Selaron fled from Chilean dictatorship long time ago (Ors, 2015) and moved to Brazil 1983 after having travelled and worked as a painter and sculptor in 50 different countries. One day in 1990, he enthusiastically decided to repair and restore the neglected stairs in front of his house, which had a length of 125m and 215 steps. At the beginning, his neighbors made fun of him due to his color choice. He used the colors blue, green and yellow, which are the colors of Brazilian flag (Noad, 2010). *When he used red color on the walls of the stairs, the steps became more attractive* (Ağatekin, 2012:61).

While working on the restoration and repair of the steps, Selaron used a wide range of materials ranging from the waste materials from constructions to all kinds of ceramics found in the city dump (Noad, 2010). Later, he asked the tourists who visited the steps to provide some ceramics examples representing their countries. In a short time, the steps were enriched with more than 2000 tiles from all parts of the world (Ors, 2015). The presence of thousands of tiles with different colors and patterns and representing different cultures made the visit to this colorful location more enjoyable since tourists looked for examples from their own countries. There are some tiles representing Turkey as well: Karagöz and Hacivat (I.11), Mehmet the Conqueror, Maiden Tower and some samples from world famous İznik tiles (Ağatekin, 2012:61).

Görüntü 10 Image 10. Santa Teresa Merdivenleri Santa Teresa Steps Kaynak Resource: http://duruors.tumblr.com/

While working on the restoration and repair of the steps, *Selaron used a wide range of materials ranging from the waste materials from constructions to all kinds of ceramics found in the city dump* (Noad, 2010). Later, he asked the tourists *who visited the steps to provide some ceramics examples representing their countries. In a short time, the steps were enriched with more than 2000 tiles from all parts of the world* (Ors, 2015). The presence of thousands of tiles with different colors and patterns and representing different cultures made the visit to this colorful location more enjoyable since tourists looked for examples from their own countries. There are some tiles representing Turkey as well: Karagöz and Hacivat (I.11), *Mehmet the Conqueror, Maiden Tower and some samples from world famous İznik tiles* (Ağatekin, 2012:61).

Image 11. Hacivat and Karagöz Tile on Santa Teresa Steps Resource: http://www.tripadvisor.com.tr/Attraction_Review-g303506-d2253896-Reviews-Escadaria_Selaron-Rio_de_Janeiro_State_of_Rio_de_Janeiro.html#photos

In time, the steps were mentioned in many magazines and TV programs (Ors, 2015). Kola, American Express and Kellog's Cornflakes used the steps in their advertisements and National Geographic, Wallpaper and even Playboy photographers were eager to take the photographs of Seladon and his masterpiece (Noad, 2010). In 2005, Rio Municipality gave Selaron Rio de Janerio Honorary Citizenship Award and listed the steps as a cultural heritage of the city (Ors, 2015). Unfortunately, Seleron, who proved that a neighborhood avoided by tourist since it is notoriously dangerous can turn into a safe tourist attraction thanks to art (Pelit, 2013), found burnt to death on the steps on January 10th 2013 (I.12). This event also ended his attempts to build up the steps since he told: this crazy and

original dream will come to an end only when I die. Beyond all, these steps are my gratitude to Brazilians and a way to thank them for welcoming me sincerely (Ors, 2015).

Image 12. Selaron, who found burnt to death on the steps on January 10th 2013. Resource: http://duruors.tumblr.com/

In time, *the steps were mentioned in many magazines and TV programs* (Ors, 2015). *Kola, American Express and Kellog's Cornflakes used the steps in their advertisements and National Geographic, Wallpaper and even Playboy photographers were eager to take the photographs of Seladon and his masterpiece (Noad, 2010). In 2005, Rio Municipality gave Selaron Rio de Janerio Honorary Citizenship Award and listed the steps as a cultural heritage of the city* (Ors, 2015). *Unfortunately, Seleron, who proved that a neighborhood avoided by tourist since it is notoriously dangerous can turn into a safe tourist attraction thanks to art* (Pelit, 2013), found burnt to death on the steps on January 10th 2013 (I.12). This event also ended his attempts to build up the steps since he told: this crazy and original dream will come to an end only when I die. Beyond all, these steps are my gratitude to Brazilians and a way to thank them for welcoming me sincerely (Ors, 2015).

Image 13. Eskişehir Open Air Museum of Modern Ceramics. Resource: Mehmet Namık Esen"

The dream of creating a place similar to the examples given above resulted in the opening

of first section of Eskişehir Open Air Museum of Modern Ceramics on March 17th 2014 in a neighborhood of Eskişehir called Yenikent. *Shortly called as "Ceramics Park", it is an outstanding project which is the result of reusing the wastes of ceramic sector in Eskişehir and neighboring regions* (Sevim, 2014:5). The project has been realized by using wastes of ceramics industry ranging from ground tiles to porcelain and from bricks to glazed tiles that are discarded because they are broken, distorted, flawed, and out of spec. Ceramics Park, which is an alternative space located on a land of 18.000 square meter, not only aimed to reuse the wastes of ceramic production but also to contribute to the tourism activities in Eskişehir (I.13).

Image 14. A part of the team working on the project. Resource: Mehmet Namık Esen⁷

The Project was realized under the supervision of Prof. Sibel Sevim and co-supervision of Assoc. Professor Elif Aydoğdu Ağatekin and Assoc. Professor Duygu Sevim. It was financially supported by BEBKA (Bursa, Eskişehir, Bilecik Development Agency) and Odunpazarı Municipality. In addition, Burhan Sakallı, the mayor of Odunpazarı municipality, Süleyman Ekşi, the vice-mayor, Satı Sarıkaya, the director of Parks and Gardens works, and other workers in the municipality contributed to the project through the provision of some technical equipment or by personally working on the project. Fatma Somer and Gökhan Olgun worked as Project Field Supervisor and the following group worked in the field as well: Yıldız Cantürk, Yasin Dinçel, Gökalp Bingül, Serkan Tok, H. Hüseyin Coruk, Mustafa Duman, Kerem Karalom, T. Onur Şendur, Tayfun Gürol, Derya Esen, İhsan Erenci, İkbal Özpınar and Eray Düzen (I.14). Eskişehir Open

Air Museum of Modern Ceramics welcomes its visitors with its amphitheater, which has a capacity of 1500 people f*or various organizations such as receptions, concerts and theater performances* (Sevim, 2014:5). The amphitheater, which is located in the center of the area, looks like a statue attracting the visitors with its patterns and colors. While designing the amphitheater, Prof Sibel Sevim inspired from traditional motives she used in her previous works (I.15).

Image 15. Ceramics Park Amphitheatre. Resource: Mehmet Namık Esen⁷

In the park, there is a museum-gallery section in Museum of Modern Ceramics Works, which was built as part of the project and whose inside and façade was coated with waste ceramics. Having a size of 600 m2, *the section exhibit the works of modern ceramic artists and can host national and international exhibitions* (Sevim, 2014:5).

Museum building *also includes a workshop where some courses might be provided for people from different parts of the society and souvenirs might be produced. Also there is a cafeteria where visitors can have a rest and enjoy the atmosphere by drinking something* (Sevim, 2014:5) (I.16). The statues placed in different parts of the park were erected by Prof. Sibel Sevim, Assoc. Prof. Cemalettin Sevim, Prof. Mustafa Ağatekin, Assoc. Prof. Elif Aydoğdu Ağatekin and Assoc. Prof. Duygu Kahraman (I.17). The walking paths of the park were detailed with surprises to attract the attention of especially children (I.18).

Image 17. The children who are enjoying the statue called "Miroor of Soul" by Duygu Kahraman in the park Resource : Mehmet Namık Esen‖I m a g e 18. Walking paths connecting the buildings and areas in the park Resource: Mehmet Namık Esen‖

Ceramics Park is a special and unique public place due to the following reasons: the variety of ceramics used during its construction; the areas where visitors enjoy themselves and the possibility to organize wide range of activities; and expandable and improvable areas. It is certain that the number of its visitors will increase like the similar examples in the world and its importance will be acknowledged by both authorities and individuals as the time passes.

All the spaces mentioned above from all parts of the world are different from each other in terms of different designs and looks, unique design processes, the materials used and the individuals or groups who to contribute to its existence. While some of them were built to deliberately attract people's attention and to make the place a center of attraction, some of them were secretly built up as an outcome of individual attempts. The common point for all of them is that it took some time for them be recognized and accepted both by individuals and the cities; that is "becoming a public place".

Park Güell is a place *which was dreamed to be an isolated, elite and magical location far from the city center with a bird view of Barcelona and the sea for the mansions of the rich* (Ağatekin, 2012; 51). *Gaudi planned a total of 60 houses in this land and located them on high areas so as not to spoil the view of the city and to receive the sunlight as much as possible. Although the plan also included shopping centers, an area for people to come together and facilities for entertainment, theater and folklore performances, the city residents unfortunately were not interested in this wonderful project and only two houses were sold* (Zerbst, 1999: 138-141-142).

Therefore, the project was discontinued and the area was transformed into a park. The park opened to visitors following a serious restoration work, and is now one of the most popular tourist attractions in Barcelona.

Thousands of tourists go to France to visit La Maison Picassiette, a house which is owned by a graveyard garbage man and whose construction is scorned by neighbors, and enjoy its design patterns formed with broken ceramics. *Four years after Sabato Rodia, who built up Watts Towers, left the city and donated the towers to his neighbor in 1955, Los Angeles Construction Department planned to demolish this heap of junk. However, a group of citizens organized demonstrations to prevent demolition. Later, the city council decided to conduct tests to determine the endurance of the towers. In October, 1959, the towers were exposed to a force equal to wind speed of 128 km/h in front of more than one thousand curious residents. When the steel post of the test tool started to bend, the test stopped and the crowd cheered with joy* (Larry, 2012). As a result, the towers were not demolished and are now a special place in California.

Similarly, when Nek Chand's Rock Garden was discovered, some people supported the demolition of the statues while others agreed that this work of art should be preserved. *Despite the objections of city authorities, some local businessmen provided materials, shipping services and extra financial support to Nek Chand for the initial environment planning. As a result, a series of small gardens were built up to exhibit natural stones and statues. As the work progressed, more and more Chandigarh residents were interested in the project. In 1976, public opinion forced city authorities to assign Nek Chand for a full-time job in his own created world. In addition, he was provided with water and electricity services, a truck and staff of 50 people* (Maizels, 1996). Chandigarh Rock Garden is now a place visited by thousands of tourists every year and it is continuously improved through careful work.

"Santa Teresa Steps", which the outcome of individual efforts of Jorge Selaron, is now a tourist

attraction for visitors in Rio de Janeiro (Ors, 2015). At first Selaron started this work as a free time activity, but later it turned to an obsessive passion. He dedicated all his life to these steps and spent all his life on this project (Ors, 2015). In time, he succeeded in giving his work an identity by expanding it with more than two thousand tiles from more than 60 countries (Ors, 2015).

It took only eight months to finish the first phase of Eskişehir Modern Open Air Museum – Ceramics Park project, which started with a great enthusiasm and turned a derelict land into a valuable one. Following 2014 Local elections, the newly elected mayor was given a briefing about the second phase of the project, the similar examples from the world and their contributions to local tourism and the significance of cultural heritages. In addition, the importance of this project for Eskişehir and Turkey was highlighted since it is the first example in Turkey where waste ceramics are used. However, since the newly elected local administrations do not usually finance the projects of previous administrations, which is unfortunately a usual outcome of Turkish politics, the process was terminated due to lack of finance and provision of infrastructure equipment. As a result, Eskişehir Museum of Open Air Modern Ceramics– Ceramics Park now faces bureaucratic obstacles despite the attempts to build up a space similar to the existing ones in the world. Suffering from such an unfortunate destiny due to the current political mentality, Ceramics Park, we hope, will expand and improve and get the attention it deserves in the future and will be a place many people want to visit.

Above mentioned examples clearly show that there are places in the world which have been built up by using broken, flawed, discarded, forsaken, trivial, dumped plates, cups, pots, tiles and even toilets. Although the construction of such places suffered from bureaucratic obstacles, they became important and popular centers of attraction and public places in time and contributed to the tourism of the city they are located in.

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THE USE OF ALTERNATIVE RAW MATERIAL (FLY ASH) IN AVENTURINE GLAZES

Ensar TAÇYILDIZ

ABSTRACT

Fly ashes are waste products of coal combustion in thermal power plants. Fly ash contains silica, aluminum and iron. In the case of direct usage in the suitable ratio, it will enhance and improve many characteristics of ceramic bodies, at the same time it is particularly preferred ceramic industry, since it has been reducing the cost of ceramic production. Fly Ash concept which is used to our country during last few years is a raw material for ceramic bodies-glazes and preferred especially by the developed countries worldwide.

Owing to its physical characteristics, chemical composition, coloring capability and high rate of glass content, it was considered that fly ash can be used as an alternative raw material in the aventurine glazes.

In this study, the fly ash obtained by the Seyitömer thermal power plant was incorporated into the aventurine glaze recipes and the effects of fly ash on the glaze properties were investigated.

Key words: Fly ash, aventurine glaze, waste material, alternative raw material.

1. INTRODUCTION

Fly ashes are waste materials that emerge due to combustion of the pulverized coal in the thermal power plants. The fly ashes that rise during combustion of the low calorie coals generally not used in the industry after being grained very finely in the thermal power plant furnaces are the materials that are kept at the electrofilters or dust collectors named as cyclone at the upper part of the chimney through electrostatic or mechanic methods (Topçu and Canbaz, 2001, p. 12).

Even if color of the fly ashes varies according to the carbon ratio available in its content, its color is generally gray (Maitra, 1999, p. 32). Annual fly ash production amount in the world is approximately 450 million tones and approximately 15 million tone of this amount is produced in Turkey. A very few part of world production is used at concrete and cement production (Karasu et. al. 2004, p. 2501). Besides that, fly ashes are used as main raw material at brick and tile production in the ceramic industry with the aim of reducing the cost (Karasu et al. 2004, p. 2501; Mishulovich and Evanko, 2002, p. 1; Ilic et al., 2003, p. 331).

The fly ashes involve glassy component at the ratio of 60-90% and comprise from very fine grains. Grain shape of the fly ashes is round and their dimensions vary between 1 and 200 μm. Diameter of approximately 75% of these grains is bigger than 45 μm and dimension of more than 50% of them is bigger than μm (http://www.kutahyacimento.com/tr). Also fly ash chemically includes ferrous oxide at substantial amount. This situation increase the possibility of that fly ash may be an alternative raw material and coloring agent at iron containing glazes.

In this study, it is thought that fly ash of Seyitömer thermal power plant which is an industrial waste may be used as raw material at aventurine glazes that are named as low alumina content, alkali rich and saturated with iron glazes and the studies have been carried out within this context.

2. MATERIAL AND METHOD

In this study at which usability of the fly ash at aventurine glazes was researched, at the first stage chemical content of the fly ash and its behaviors against the heat were determined. Chemical analysis of the fly ash is given at Table 1, its natural color is given at Figure 1 and its firing color at 800 0C is given at Figure 2.

At the second stage of this study, two different groups glaze prescription were formed with the aim of forming aventurine glaze and trials were

maintained within this context. At the first group glaze prescriptions, sodium feldspar content was decreased and ferrous oxide and fly ash content was increased. These glazes were named as ''fly ash – ferrous oxide'' containing aventurine glazes. At the second group glaze prescriptions, ferrous oxide content was kept stable and fly ash was added to

the glaze prescriptions at the increasing amounts. These glazes were named as ''fly ash'' containing aventurine glazes.

Each of prepared glaze prescriptions was grained at the jet grain mill with porcelain chamber that had 100 grams dry substance capacity for 10 minutes. At the graining procedure, the water ratio was selected as 65% of the raw material content. The glazes that were subjected to 100 mesh sieve after the graining procedure were applied on test plate prepared from stoneware body at 60 mm diameter and 7 mm thickness at which biscuit firing was done through dipping method. The glazes were fired in the electrical camera kiln at 1070 0C in accordance with the firing curve given at Figure 3. After the firing procedure, aventurine glaze forming and surface characteristics were assessed according to the prescription components.

Table 1. Chemical Analysis of Fly Ash (%)

SiO$_2$	Al$_2$O$_3$	K$_2$O	CaO	MgO	Fe$_2$O$_3$	SO$_3$	*K.K.
53.69	20.29	2.53	3.40	4.09	11.83	0.99	2.01

*Loss of ignition

Figure 1. Natural Color of the Fly Ash. Figure 2. Firing Color of the Fly Ash
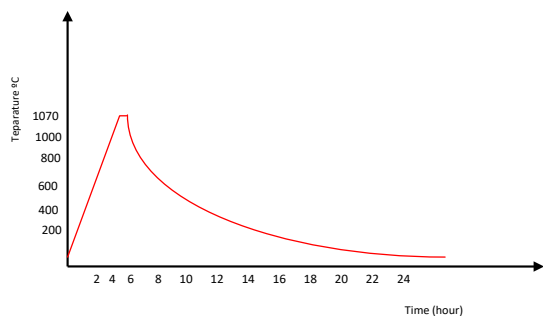
3. FINDINGS AND ASSESSMENT

3.1. Aventurine Glazes Containing Fly Ash – Ferrous Oxide

The prescription composition and surface characteristics of glazes containing ''Fly Ash – Ferrous Oxide'' prepared with the aim of researching effects of fly ash on characteristics of aventurine glaze are given at Table 2 and visual results after firing at 1070 0C are given at Figure 4.

Figure 3. Firing curve

Item No	Glaze Prescription		Shiny	Mat	Transparent	Opaque	Cracking	Aventurine
	Raw Material	%						
1	Calcined Borax	30	*		*		*	
	Lithium Carbonate	5						
	Ulexide	20						
	Calcined Soda	4						
	Uşak Kaolinite	1						
	Na. Feldspar	36						
	Fly Ash	4						
	Ferrous Oxide	2						
2	Calcined Borax	30	*		*		*	
	Lithium Carbonate	5						
	Ulexide	20						
	Calcined Soda	4						
	Uşak Kaolinite	1						
	Na. Feldspar	32						
	Fly Ash	8						
	Ferrous Oxide	4						
3	Calcined Borax	30	*		*		*	
	Lithium Carbonate	5						
	Ulexide	20						
	Calcined Soda	4						
	Uşak Kaolinite	1						
	Na. Feldspar	28						
	Fly Ash	12						
	Ferrous Oxide	6						

Table 2. Prescription and Surface Characteristics of Glazes Containing Fly Ash – Ferrous Oxide

Item No	Raw Material	%	Shiny	Mat	Transparent	Opaque	Cracking	Aventurine
	Glaze Prescription							
4	Calcined Borax	30	*			*		*
	Lithium Carbonate	5						
	Ulexide	20						
	Calcined Soda	4						
	Uşak Kaolinite	1						
	Na. Feldspar	24						
	Fly Ash	16						
	Ferrous Oxide	8						
5	Calcined Borax	30	*			*		*
	Lithium Carbonate	5						
	Ulexide	20						
	Calcined Soda	4						
	Uşak Kaolinite	1						
	Na. Feldspar	20						
	Fly Ash	20						
	Ferrous Oxide	10						
6	Calcined Borax	30	*			*		*
	Lithium Carbonate	5						
	Ulexide	20						
	Calcined Soda	4						
	Uşak Kaolinite	1						
	Na. Feldspar	16						
	Fly Ash	24						
	Ferrous Oxide	12						
7	Calcined Borax	30	*			*		*
	Lithium Carbonate	5						
	Ulexide	20						
	Calcined Soda	4						
	Uşak Kaolinite	1						
	Na. Feldspar	12						
	Fly Ash	28						
	Ferrous Oxide	14						
8	Calcined Borax	30	*			*		*
	Lithium Carbonate	5						
	Ulexide	20						
	Calcined Soda	4						
	Uşak Kaolinite	1						
	Na. Feldspar	8						
	Fly Ash	32						
	Ferrous Oxide	16						
9	Calcined Borax	30	*			*		*
	Lithium Carbonate	5						
	Ulexide	20						
	Calcined Soda	4						
	Uşak Kaolinite	1						
	Fly Ash	36						
	Ferrous Oxide	18						
10	Calcined Borax	30	*			*		*
	Lithium Carbonate	5						
	Ulexide	20						
	Calcined Soda	4						
	Uşak Kaolinite	1						
	Na. Feldspar	----						
	Fly Ash	40						
	Ferrous Oxide	20						

Figure 4. Visual Results of Glazes Containing Fly Ash – Ferrous Oxide After Firing
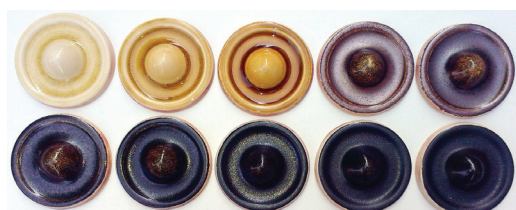
Figure 4. Visual Results of Glazes Containing Fly Ash – Ferrous Oxide After Firing

When the glazes of which surface characteristics are given at Table 2 and visual results at oxidation firing atmosphere is given at Figure 4 are reviewed, it was observed that color of the glazes at oxidation firing atmosphere varied from light yellow to dark red brown as content of fly ash was increased at the prescription. The glazes at which ferrous oxide was under 8% and fly ash was under 16% and feldspar content was decreased at the prescription did not show aventurine characteristics. But as shown at Figure 5, aventurine glaze formation was started with use of 8% ferrous oxide and 16% fly ash at the prescription (Table 2, No 4) and cracks were removed. In parallel to that, aventurinization had become much more evident with the increase of ferrous oxide and fly ash content.

3.2. Mixed Aventurine Glazes Containing Fly Ash

The prescription composition and surface characteristics of glazes containing ''Fly Ash'' prepared with the aim of researching effects of fly ash on characteristics of aventurine glaze are given at Table 3 and visual results after firing at 1070 0C are given at Figure 4.

Figure 5. Glaze Detail of the Aventurine

Item No	Raw Material	%	Shiny	Mat	Transparent	Opaque	Cracking	Aventurine
1	Potasy. Nitrate	11	*		*		*	
	Na. Feldspar	35						
	Lithium Carbonate	8						
	Ulexide	25						
	Quartz	15						
	Ferrous Oxide	6						
	Fly Ash	8						
2	Potasy. Nitrate	11	*		*		*	
	Na. Feldspar	35						
	Lithium Carbonate	8						
	Ulexide	15						
	Quartz	25						
	Ferrous Oxide	6						
	Fly Ash	12						
3	Potasy. Nitrate	11	*		*		*	
	Na. Feldspar	35						
	Lithium Carbonate	8						
	Ulexide	25						
	Quartz	15						
	Ferrous Oxide	6						
	Fly Ash	16						
4	Potasy. Nitrate	11	*		*		*	
	Na. Feldspar	35						
	Lithium Carbonate	8						
	Ulexide	25						
	Quartz	15						
	Ferrous Oxide	6						
	Fly Ash	20						
5	Potasy. Nitrate	11	*		*		*	
	Na. Feldspar	35						
	Lithium Carbonate	8						
	Ulexide	25						
	Quartz	15						
	Ferrous Oxide	6						
	Fly Ash	24						
6	Potasy. Nitrate	11	*			*		*
	Na. Feldspar	35						
	Lithium Carbonate	8						
	Ulexide	25						
	Quartz	15						
	Ferrous Oxide	6						
	Fly Ash	28						
7	Potasy. Nitrate	11	*			*		*
	Na. Feldspar	35						
	Lithium Carbonate	8						
	Ulexide	25						
	Quartz	15						
	Ferrous Oxide	6						
	Fly Ash	32						
8	Potasy. Nitrate	11	*			*		*
	Na. Feldspar	35						
	Lithium Carbonate	8						
	Ulexide	25						
	Quartz	15						
	Ferrous Oxide	6						
	Fly Ash	36						
9	Na. Feldspar	35		*		*		*
	Lithium Carbonate	8						
	Ulexide	25						
	Quartz	15						
	Ferrous Oxide	6						
	Fly Ash	40						
10	Potasy. Nitrate	11		*		*		*
	Na. Feldspar	35						
	Lithium Carbonate	8						
	Ulexide	25						
	Quartz	15						
	Ferrous Oxide	6						
	Fly Ash	44						

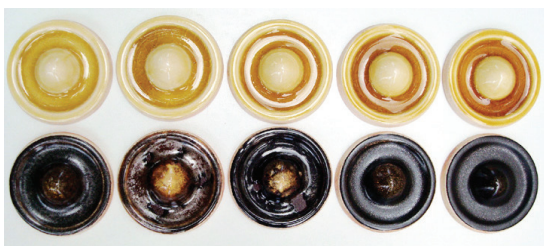**Figure 6.** Visual Results of Glazes Containing Fly Ash After Firing

Figure 6. Visual Results of Glazes Containing Fly Ash After Firing

When the glazes of which surface characteristics are given at Table 3 and visual results at oxidation firing atmosphere is given at Figure 6 are reviewed, it was observed that color of the glazes at oxidation firing atmosphere varied from light yellow to dark red brown as content of fly ash was increased at the prescription. The glazes at which fly ash was under 28% did not show aventurine characteristics. Also glaze cracks at dense amounts were formed at these glazes. But as shown at Figure 6, aventurine glaze formation was started with use of fly ash more than 28% at the prescription (Table 3, No 6, 7) and cracks were completely removed and aventurinization had become much more evident with the increase of ferrous oxide and fly ash content. With rise of fly ash content over 36%, the glazes had gained a mat surface whereas they had aventurine character.
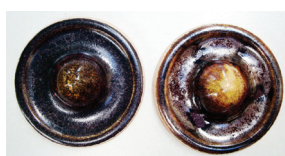

Figure 7. Glaze Detail of the Aventurine

4. RESULTS

In general, glazes that varied from light white coffee color to dark brown at oxidation environment depending on the fly ash content and showed aventurine characteristics at both first and second group glazes were obtained. At the first group glaze trials, aaventurinization was started with the use of fly ash at the amount of 12% and ferrous oxide at the amount of 6% and aventurinization continued as fly ash and ferrous oxide content was increased. But increase of fly ash content over 32%, the glazes had gained a mat surface characteristic.

At the second group glaze trials, the glazes of which fly ash stayed under 28% did not show aventurine characteristic and glaze cracks at dense amounts were observed at these glazes. Even though these hitches, aventurine glaze formation was started with the use of fly ash over 28% at the prescription and cracks were not completely removed and aventurinization had become more evident with the increase of fly ash content. With the increase of fly ash content over 36%, the glazes had gained a mat surface characteristic whereas they had aventurine characteristic.

As a conclusion, it was stated that fly ash may be used as an alternative raw material and coloring agent at the glazes containing ferrous depending on the glaze compound.

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