

8TH WORLD CONFERENCE ON DESIGN AND ARTS

27 – 29 June 2019

ABSTRACTS BOOK

Tirana International
Conference Centre
Tirana, Albania



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ARTS
(WCDA-2019)**

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Keynote Speakers



Prof. Dr. Germ Janmaat

University College London

Editor-in-Chief, Compare: A Journal of Comparative and International Education

Keynote Title: “School Autonomy and Civic Values”

Bio: During the final years of my Human Geography studies at the University of Amsterdam I developed an interest in nationalism and ethnic conflicts in the post-communist states of Eastern Europe. This interest led me to focus on the relations between the ethnic Ukrainian majority and the Russian minority in Ukraine for my doctoral research. More particularly, I examined the response of the Russian minority to state-led nation-building policies in education. I found that these policies promoted a cultural understanding of the Ukrainian nation, concentrating as they did on language and history as markers distinguishing Ukrainian national identity from that of Russia. The response of the Russian minority appeared to depend heavily on the relative strength of their numbers in the different regions of the country: opposition in places where they made up a near majority; integration in regions where their numbers were small.

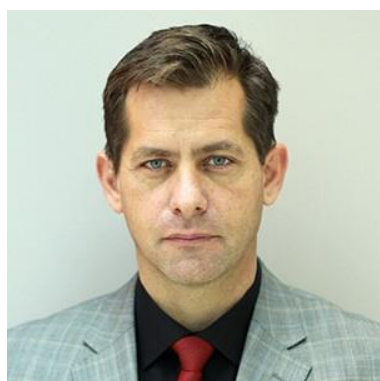
After my graduation I wanted to do something completely different and started to work at the Province of North Holland as a civic servant in charge of projects aimed at the reduction of CO2 emission. This experience of working for a regional state made me realize fairly quickly however that I was made for academia.

I therefore resumed my academic career at the Institute of Education, where in December 2003 I started as a post-doc with an independent research agenda. Publishing from my doctoral research on language policies, history textbooks and understandings of national identity in Ukraine and beyond, I gradually shifted my research interests to themes such as civic values, political socialization and the relation with inequality and social cohesion, inspired by the research of Andy Green and other colleagues at the Institute. I began to examine these issues in a cross-national comparative manner, using the databases of well-known international surveys such as the WVS, EVS, Eurobarometer, ISSP and the IEA Civic Education Study.

In 2008 I began exploring the links between school socio-ethnic composition and the civic values of adolescents as part of the research agenda of the LLAKES Research Centre. I found that classroom ethnic diversity is not related in the same way to values such as tolerance and participation in every country. Strikingly, in England White British students expressed more negative views on immigrants the better their ethnic minority classmates performed. I later extended this research to other aspects of the education system such as educational tracking and citizenship education. In 2013 a British Academy Mid-Career Fellowship allowed me to research the link between education and civic values more accurately through the analysis of longitudinal data such as the Citizenship Education Longitudinal Study and Next Steps. In

several publications emanating from this project we found that tracking only exacerbates inequalities in political participation. Currently, I'm writing a book on this topic together with Bryony Hoskins, a renowned expert on active citizenship. The focus of the book is on identifying features of education systems that help to mitigate social gaps in political engagement among young people.

Together with colleagues from the University of Amsterdam I started organizing an annual mini-conference on the social and political role of education. Since 2013 this conference has developed into a genuine travelling circus, having been organised in Amsterdam, London, Örebro (Sweden), and Groningen (Netherlands). Next year (2018) it returns to its home base Amsterdam. Over the years it accumulated a steady following which will ensure its continuity.



Prof. Ass. Dr. Shemsedin Vehapi

AAB College
Kosovo

Keynote Title: "Higher Education challenges in Kosovo"

Bio: Dr. Shemsedin Vehapi is a Professor in the Faculty of Physical Education and Sports in AAB College and Faculty of Sport Sciences and Physical Education at the University of Pristina. Currently, he is teaching graduate courses such as "Didactics of Physical Education", "Motor Control and Motor Development" and,, Research Methodology" in AAB College.

He has participated in different international training programs and seminars related to the field of education, quality assurance and leadership in the country and abroad. During his career, he was head of the Quality Assurance Office and His name appears as author or co-author in more than 25 published conference proceedings, journals or book of abstracts from the field of Physical Education.

Hi, was a part of the Tempus Projects: "Harmonising Sport Science Curricula in the Balkans in the EU Perspective "2009-2012 and "Sport Professions: Education, Employment, and Development in the Balkan Region"2013-2016. "Supporting and Developing Quality Assurance Structures (SC) in Private Higher Education Institutions in Kosovo" 2012-215. Hi was a member of the evolution group of the National Core Curriculum Content in Physical Education and part of the group for preparing the teaching books in physical education for Primary and Secondary School.

Currently, Hi is a Vice Rector for Academic Issues and Deputy Rector at AAB College and Member of the HERE (Higher Education Reform Expert Group of Kosovo).



Prof. Dr. Vladimir Karanakov

University “Ss. Cyril and Methodius” – Skopje
R. N. Macedonia

Keynote Title: “Challenges and Perspectives in Furniture and Interior Design on Balkans”

Bio: D-r Vladimir Karanakov is a full time professor at the Faculty of Design and Technologies of Furniture and Interior (FDTFI) at the University “Ss. Cyril and Methodius” – Skopje, R.N. Macedonia. He is an architect and a chief of the Department of Furniture and Interior Design at FDTFI.

In the period from 2015 – 2019 he was Vice Dean for science and international cooperation of FDTFI. Earlier he was a member of the University Senat of the University “Ss. Cyril and Methodius” – Skopje.

His educational field is related with lessons in architectural, interior and furniture design in 3 circles of the study at the FDTFI, especially traditional design in Macedonian architecture, sustainable design and design for people with special needs.

He has published more than 100 papers in international and domestic reviews and was attending many international conferences and seminars.

From 2015 – 2019 he was national coordinator of the international project “Innovation school Sprungbrett” in which project participated students from Swiss, Slovenia, Russia, Serbia, Bosnia and Hercegovina and Macedonia. During his professional career he worked as an architect in Michael Lyell Associates, London , England.

ABSTRACTS

Participation Through Social Media

Banu Özge Raudanjoki, The University of Lapland, Faculty of Art and Design

Abstract

This paper investigates the potential impact of social media as a new platform for participation. New media which are relying on computing for production and distribution provides a basis for engaging people in participatory activities, in a digital environment through interactive tools. Art and design activities shared through new media applications gather participants in an interactive environment where users express themselves with a variety of digital tools and materials such as text, image, and video. Social media tools are used in digital environments where users actively utilize computer technology in both production and distribution. Through this article, it is discussed whether online activities shared through public and private groups on social media have an impact on the integration of international students to a new culture. The research is focused on the significance of social media in the interaction of students with the local and other international students. Social media provides people the opportunity to build relationships and experience interactive spaces where new forms of interaction emerge.

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Modernizm Üzerinden Mekan Okuması: Cav Ev ve Telefon Kulübesi

Ekin Can Seyhan, Başkent University, Turkey

Betül Ozar, Başkent University, Turkey

Abstract

Modernite ile birlikte ev tipolojisi gelenekten koparak yeni bir tanım kazanmıştır. Modern ev yorumunun bir varyasyonu olan 'cam ev' (glass house) üzerinden yapılan okumalarda mahremiyet ve kamusal kavramlarının iç içe geçtiği görülmektedir. Cam evde kullanıcının gündelik davranışları kamusal mekandan izlenebilir hale gelmiş ve bireysel alan ile kamusal alan karışmaya başlamıştır. Bu noktada cam ev kavramı alışlagelmiş ev kavramından farklı bir temsil üretmiştir. Öte yandan telefon kulübesi sahip olduğu işlevin ötesinde popüler kültürde farklı anlamlar taşımaktadır. Superman'ın giyinme kabininden, cam hapishanelere kadar bir çok alanda mekansal bir hacmi oluşturan telefon kulübesinin düşünsel pek çok karşılığı bulunmaktadır. Telefon kulübesi kullanıcısına bir yandan mahrem bir alan tanımlarken, diğer yandan kullanıcıyı gözetim altında bırakır. Bu bağlamda cam evin temsili ile paralel nitelikler taşıdığı görülmektedir. Bu doğrultuda çalışmanın ilk bölümünde modernizmin saydam mekanları olan cam eve ilişkin literatür taraması yapılmış ve konuya ilişkin bakış açıları karşılaştırılarak incelenmiştir. Ardından telefon kulübesinin tarihi hakkında kısa bilgi verilmiş ve cam ev ile olan benzerlikleri tartışılmıştır. Üçüncü bölümde telefon kulübesinin mahrem, kamusal ve gözetlenebilir nitelikleri çizgi roman ve sinemadaki temsiller üzerinden analiz edilmiştir. Sonuç bölümünde ise cam ev ve telefon kulübesinin popüler kültürde sahip olduğu yansımaların, paralellikleri ve zıtlıkları tespit edilerek değerlendirilmiştir. Yapılan çalışmanın fiziksel ve işlevsel açıdan yok olmaya yüz tutan telefon kulübesinin mekansal karşılıklarının saptanması ve gündelik hayatta kullanılan objelerin bağlamsal özelliklerinin anlaşılması bakımından önem taşıdığı düşünülmektedir.

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Analyses of Preference on Products Under Different Lighting Colour Temperatures and Angles

Busra Gumusay Ozbek, Başkent University, Turkey

Abstract

LED (lighting emitting diode) light sources have been widely used in many design fields as their wide range of colors and efficient qualities. Especially for commercial spaces, quality of light sources is crucial with consideration of energy consumption and visual necessities for attract consumers' attention. This paper analysis the influences of color temperature and angle of spot lighting fixtures on customer preference. Setup includes two non-colored products on a display table. Four different lighting scenes combined with 12 pairwise pictures. Paired comparison method was preferred and correlations were found in statistics. Total of 30 people participated the experiment. Computer monitor was used for experiment. 3500 K, 6000 K were color temperatures and 0 degree, 60 degree angles used on LED spot lighting fixtures. Results revealed that customers mostly preferred 3500 K with 0-degree angle lighting condition for objects that exhibited on the table. There is a correlation between gender and preference. Women equally preferred 3500 K and 6000 K and none of them preferred 60-degree angle. Men most likely preferred 3500K and 0-degree angle. For further studies, effects of different lighting equipment on different display units could be researched. Also colors of products could be considered as variable in further studies.

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OPINIONS OF THE WORKERS IN THE HOTEL KITCHENS OF CAPPADOCIA REGION ON KITCHEN HYGIENE SITUATIONS

Mahir KURT, Boğaz Şehit Murat Ateş Ortaokulu, Turkey

Fulya Sarper, Ankara Hacı Bayram Veli University, Turkey

Abstract

This research was carried out in order to learn the opinions of the workers in the hotel kitchens of Cappadocia region on kitchen hygiene situations. In the scope of the research, 234 kitchen staff from Cappadocia region were surveyed and 28 hotel kitchens were evaluated according to the hygiene evaluation form. SPSS (Statistical Package for Social Sciences) 22 was used to evaluate the obtained data and to prepare the tables. The data obtained from the scale used to measure the level of knowledge of kitchen staff are presented as mean and standard deviation. For the presentation of categorical variables, frequency and percentage values are used. The hotel kitchens operating in the Cappadocia region were evaluated according to the hygiene evaluation form consisting of 6 different sections and hygiene levels were expressed as a percentage of 1000 points. As a result of this evaluation, the average score for the cold storage areas were 99.4, the dry storage areas were 97.9, the food production areas were 94.9, the food preparation areas were 91.4, the food cooking area was 100.0, the toilet and other areas were 97.9, food hygiene was 99.7 and personnel hygiene was 90.8 and overall average score of 28 hotels evaluated as 95.71. Repeated Measures Using Variance Analysis method was applied to determine whether there is a statistically significant difference between the average scores of the hotel establishments in the hygiene area 0,001. 'Tukey' multiple comparison test was also used to determine the difference between the average scores. In Statistical analyzes, a significance level of 0.05 was considered. As a result; It is absolutely necessary for the hotels to apply the HACCP program and to increase the supervision in the production areas. Food hygiene and hygiene sanitation trainings should be planned by nutrition experts and the staff must be educated by the trainers in this area.

Key Words : Hotel, Hygiene, Sanitation, Food Security

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Caves and cave art

Gürcan Gürgen, Ankara University, Turkey

Abstract

The aim of this paper is to discuss the effect and importance of the karstic caves, which are effective in the emergence and development of cave art. Along with the cave art, whose origin dates back about 40 thousand years, the rocks have an important place in the creation of many more art works and to reach these works to the present day. Especially, carbonaceous rocks such as limestone and marble have been important places and raw materials in terms of art history and development. Carbonated deposits deposited in large ocean basins during geological periods have risen and become land in orogenic periods. The fact that the carbonate rocks are soluble due to the environmental conditions has led to the formation of a large number of caves due to the size and distribution of the masses forming them. These karstic caves, which constitute an important part of the caves in the world, are living areas of man kinds for almost 1-1.5 million years. In the last 2 million years (Pleistocene), the caves have been a very important shelter for the life that has become difficult due to the cold climatic conditions in the glacial periods. The human communities under the coercive conditions of the Paleolithic period, while trying to maintain their existence, on the other hand, along with their evolving brain capacities, reached symbolic thinking skills 100 thousand years ago. In the following period, the human communities that continued their development left some very important ruins, which were dated to approximately 40-10 thousand years ago, and are now regarded as works of art. The structural features of the caves and the rocks forming them are of great importance in the creation of these works, which are interesting with both the way of thinking and the applied techniques. Karstic caves are very convenient for processing in terms of scraping, embossing and various painting techniques depending on the mineral structure of the limestone. Moreover, since these caves are difficult to reach, they are also important for the emergence of this art and to the present day, because it is sheltered in terms of external factors and risks.

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KAHRAMANMARAŞ İLİ EL NAKIŞI UYGULAMALARINDAN: ALMAN NAKIŞI ÖRNEĞİ

Hatice Feriha Akpınarlı, Ankara Hacı Bayram Veli University, Turkey

Nursel Baykasoğlu, Ankara Hacı Bayram Veli University, Turkey

Abstract

Kültürümüzün ve geleneksel sanatlarımızın en önemli dallarından birini oluşturan nakış (işleme) dikişin dekoratif bir şekilde yapılmasından doğmuştur ve insanlık tarihi kadar eskidir diyebiliriz. Kazılardan çıkan heykellerin üzerindeki elbiselerin işlemeli oluşu ve İbrani tarihinde Nuh'un kızının ilk nakışlı kemeri kullandığının anlatılışı, bu sanat dalının eskiye dayandığını göstermektedir. Yaratıcı zeka, beceri ve ince zeka ürünleri olan el işlemleri, günümüze kadar değerini koruyarak gelmiştir. Geniş halk kitlelerine ulaşan pek çok işleme tekniği dışında 2014 yılında Kahramanmaraş il ve ilçelerinde yapılan alan araştırmasında "Alman nakış" olarak isimlendirilen bir tekniğe de rastlanmıştır. Kahramanmaraş ilinde yapılan araştırmada kaynak kişilerden alınan bilgilere göre tarihi çok eskilere dayanan Alman Nakış günümüzde yapılmamakta ancak evlerde alman nakışlı yastıklar örtüler elbiseler bulunmaktadır. Bildiride düz yüzeyli her tür kumaş üzerine çizilerek işlenen bu tekniği gün ışığına çıkarmak için işleme örnekleri saptanmış ve işleme şekli analiz edilerek yaşatılması ve tanıtılması amaçlanmıştır. Çeşitli örneklerle sunum yapılacaktır.

Anahtar kelime : Nakış, bezeme, teknik,geleneksel

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A New Ontologie Study in Contemporary Art

Hoda Tarane Zabolinezhad, Alzahra University, Iran

Abstract

What do we mean by a good art audience? What kind of art makes a person an art audience? What type of audience makes something an art work? And how does art engage the audience? Today, such questions are subject to controversy. Indeed, we know that the art audience is not an absolute term. According to R. POUIVET's "Applied Ontology" every artwork must be kept in mind as it is, without any kind of ontology of art or artwork. This was suggested by Enlightenment philosophy, Aesthetics, and institutional theories of art. Thus a scheme is dedicated to the contemporary art, as the role of the artist ends after the exposition of the artwork. Since universal art has no limits anymore, the artist has no idea by whom or where their work will be visited in the future. The Pre-Modern art scheme, which was an integrated effort between the artwork (representation), the audience and the artist, has changed to a direct relationship between the artwork and the audience, focusing on the elevation of the human's soul— from Modernism onwards. From now on, the constitution of an artwork seems to be entirely up to the second pole i.e. reception. Art therefore, may not exist unless constituted by the mind (audience) which receives it, only when the artwork acquires its particular characters in the process of reception. This article refers to E. GOMBRICH and N. GOODMAN's viewpoint concerning pictorial representation based on conceptualizing the image reception, followed by conventions internalized and established by the individuals, according to their own lifestyle and the global culture after the 60's. Methodology: This reflection is written by Comparative and Analytical Research

Key words: Art audience, Contemporary Art, Applied Ontology, R. POUIVET, Ontology of art

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AN EVALUATION OVER THE SAMPLES OF THE EFFORTS OF THE ANATOLIAN WOMAN TO PRODUCE CLOTHING IN THE ESTABLISHMENT YEARS OF THE TURKISH REPUBLIC: ZEHRA SÖNMEZ

Lale ÖZDER, Hacı Bayram Veli University, Turkey

Gülden ABANOZ, Düzce University, Turkey

Abstract

One of the indications of the cultural accumulation in the Anatolian lands is its structure of clothing being able to protect its visual richness. One of the economic troubles encountered almost in any field in Turkish Republic that was established after the war years was the shortage in the fabric production. This shortage of fabric felt at that time was solved by an institution known as Sümerbank the impact of which would be felt many years with significant investments of the new Republic established in this hard process in every field. The production of all the fabrics which Anatolian women and girls used in their dresses and home decorations they produced was made by Sümerbank cloth factories. There are some samples reaching the current time by protecting their technical structure as the ones having a fine taste and produced at a quite high level in terms of aesthetics and usability which are regarded as a natural structure in the Anatolian life culture. The fact that vocational art schools were established with an emphasis on women in the Republican years has a big share in these samples. As for the women and girls living away from the rural centres and not being able to find an opportunity to benefit from these schools, they were able to increase their current skills to higher levels by observing the developments around and following them, and they were able to succeed to improve themselves to a level of making production with their extraordinary efforts. Besides being still used in special occasions as part of historical process, the samples that managed to reach the current time as the great productions of these efforts coming from the Republican years, they took their places in many museums as well. In order to determine the clothing samples which are a product of a rich taste in this deep rooted history and preserve them, evaluating them academically, this title was chosen. The title of "An Evaluation over The Samples of The Efforts of The Anatolian Woman To Produce Clothing in The Establishment Years of Turkish Republic: Zehra Sönmez" defines the topic of the paper. It was aimed to make a technical evaluation of the samples belonging to the clothing culture between the years 1930-1970 in Turkey. The research was limited with eight samples belonging to Zehra Sönmez living in the city of Samsun among all the clothing samples that were produced in these years which form the population of the current study. Qualitative research method was used in the study. The topic of the paper comprises the information about the individual efforts of the women who were not able to benefit from the education in the establishment years of the Republic for different reasons and it is of importance. Technical evaluation of the clothing samples produced by Zehra Sönmez, who was born in 1917 and having learned to sew in her efforts without having any information (reading, writing, hand skills) in her life in Samsun where she lived in the years 1930-1970 and passing away in the year 2006, was carried out. The clothing produced by Zehra Sönmez was investigated in terms of the material used, colour, model, the styles of sewing and decoration and they were documented by taking their photos. In order to make a contribution to the studies to be carried out in the field, the data of the paper, the conclusion and recommendations were transferred into the text.

Keywords: Clothing, Samsun, Museum, Republican Period woman dresses

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Tulip motif in the art forms of still lifes photography

Liga Sakse,

Abstract

I present a case study of the tulip in still life photography, using a mixed-methods approach to analyze the cultural background and individual motivation of artists in a way that outlines an epistemology of floral photographic ideas through the comparative aspects of artists' concepts. The purpose of the presentation is to discover important insights into the forms of photography, which is a perfect vehicle for understanding societies' modern identity. I will focus on the increased prominence of tulip imagery in the decade 2006–2016 and its topicality in the research, which is a manifest commentary on the artist's creativity. The findings may be useful in describing the original ideas and actual global stories through floral themes in photographic academic research.

Keywords: art photography; contemporary still life; plants' symbology; visual semiotics

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A Spatial Studies on the Culture of Conservation: Reinterpretation of Italy's Sforzesco and Scaligero Castles as a Museum

Merve Karaoğlu Can, Kütahya Dumlupınar University, Turkey

Abstract

This study aims to make an analysis based on the interpretation of the restoration of historical buildings as a museum within the framework of conservation interventions. According to this, the structure of the study is build on the two castle structures in Italy, which have been refunctionalized and brought to society and cultural tourism. The first structure is Sforzesco Castle in Milan that was built between the years 1358-1368 and has been expanded by the addition of many architects and artists from Bramante to Leonardo da Vinci. In 1904, Luca Beltrami began renovations of the Filarete Tower and the seriously damaged castle complex, which today houses the city museum; so that the castle could regain its original appearance. Nowadays the castle is seen as the most monumental ruin of the city's old defense system. The other castle in question is the Scaligero Castle in Verona (1354-1356) that construction of its original structure coincides with the Sforzesco Castle. After the World War II, Venetian architect Carlo Scarpa, who designed many Italian Museums, was commissioned to reorganize collections and design the castle complex. Within the scope of the study, the interior solutions of the mentioned buildings depending on the conservation culture are evaluated in the light of the information obtained from the personal experiences of the author in these places. Based on the idea that man the way to achieve better is through defining the best, necessity of contributing to the formation of social consciousness and creating awareness in order to bring the objects of cultural heritage to the future are the main reasons for the study.

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The Views of Students on the Documentaries They Watched in History of Science Classes

Nimet Akben, Ankara University, Turkey

Abstract

Some of the most effective and significant visuals that may be used in classes are documentary films. In this study which aimed to determine the views of students on the documentaries they watched in history of science classes, the responses of the students to the questions they were asked were examined, and frequency and percentage values were found. Considering the findings that were obtained, it may be stated that the students found the documentaries interesting and educational. However, it was also seen that a significant part of the group of students found them boring. Based on this finding, it may be stated that students prefer watching daily visuals that do not require much thinking rather than informative visuals.

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All that is solid is being digitized

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Abstract

In this article which is entitled “All that is solid is being digitized”, it will be discussed on the basis of the field of art in the uncertain, precarious and insecure context of the post-truth period and the dynamics which make it exist. The solid that is melt in the air in the modernity of Marx is every kind of value which distances people from one other as well as bringing them closer. When all was melt away in the air, the human would be liberated, would stay on her/his own and understand that the aim of all, whichs/he created, was in fact this state of being on her/his own. For Baumann, this was not evaporation /melt but was in a state of fluidity, all that was solid was in the state of fluidity. For him, modernity is the one which is solid and postmodernity is the one which is fluid. It is speed, flexibility, the loss of limits, and sharpness. The outcome of this is uncertainty, precarity and insecurity. Today all that is solid is being digitized. We are living the post-digital period in which the experiences in the digital world complement the experiences in real life and the borders in-between are blurred and create a new meaning. In Baudrillard’s words, we are somewhere beyond the hyper-reality where fiction is more real than the reality. In some place where everyone distorts everything according to herself/himself and determine her/his own reality, in a place which is uncertain, precarious and insecure. A concept, which is used almost simultaneously with the transition from the digital to the post-digital post truth. The suffix post- is not in the sense that something takes place after a certain event but delineates that it belongs to a time when the concept behind it is considered as unimportant or unnecessary. Post-truth particularly defines a state of the transformation of manipulative information which is circulated rapidly on social networks into a kind of reality, a time when truths, realities, phenomena lose their significance, the present time. As all which is solid is digitized a sphere of freedom (!) is formed in which the reality of oneself is determined by the self. A sphere of freedom where every kind of value is distorted. In such a world, Art needs to make a choice, now. It will either redefine its sphere of freedom, or it will adapt to the system by being drawn into the wheels, the whirlpool of the post-truth world. According to Alain Badiou who argues that it is better, at this point, not to do anything rather than creating forms which make what is already approved in the presence of the empire visible, the issue is not discussing freedom and dictatorship in art and freedom and oppression but to discuss this definition of freedom per se. Keywords: post-truth, post-modern, post-post modern, post-humanism, post-digital, plagiarism, appropriation, truth, virtual, millennials (Generation Y), freedom.

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MUĞLAKLAŞAN SINIR: 60'LARIN MEKÂN PRATİĞİNE ETKİSİ

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Abstract

Dönemin sosyo-kültürel yaşamı ve mekân pratikleri arasında girift bir ilişki bulunmaktadır. Gündelik yaşam ve mekânın kullanım biçimi kimi zaman sanat ve düşünce akımlarına yön verirken kimi zaman da sanat ve düşünce akımları mekânın kullanım pratiklerini değiştirmektedir. Ekonomik, siyasi ve kültürel birçok gelişmenin yaşandığı 1960'lı yıllarda değişen gündelik yaşam pratiklerinin 60'ların özgürlükçü ve sınırları zorlayan tavrının etkisiyle güçlü mekânsal karşılıklar bulduğunu söylemek mümkündür. Bu çalışma 1960'larda yaşanan sosyal ve kültürel gelişmeleri 'sınır kavramı' odağında tekrar ele alırken, farklı ölçeklerde yaşanan sınır aşınımları üzerinden bir mekânsal okuma yapmayı amaçlar. Kendini tanımlarken bir yandan da kendisi dışındakini tanımlayan sınır kavramı çalışma kapsamında iç-dış, özne-nesne gibi mekânsal okumaya referans oluşturabilecek ikilikler üzerinden ele alınmıştır. Sitüasyonistlerin kentle ve gündelik yaşamla olan sınırı yürüme eylemi üzerinden aşındırması, J.Pollock'un çalışmalarında beden/bakış ile tuval arasındaki sınırın yeniden tanımlanması, çeşitli politik eylemlerin kamusal alanlara taşınması ve happening'ler ile içerisi ve dışarıyı arasındaki sınırın muğlaklaştığı, mekânsal deneyimlerin bir nevi sınır aşımına uğradığı görülmektedir. Mimarlık disiplini özelinde ise kolajlar ve yeni ifade biçimleri ile gerçekliğin başka bir sınırında gezinen Superstudio'nun çalışmaları yeni bir mimari biçimlenişe öncülük etmektedir. Tiyatro salonlarının kapalı ortamından dışarıya açılan gösterileri düzenleyen 'Living Theatre' , 'The Performance Garage' gibi dönemin alternatif tiyatro toplulukları dekor (kurmaca) ve gerçek, oyuncu ve izleyici, sanat ve gündelik hayat arasındaki sınırları aşındıran önemli işler sahnelemişlerdir. Sokak tiyatrolarına ve happening'lere evrilen bu işler dönemin mekânla kurduğu ilişkiye dair ipuçları taşır. Bu kapsamda 60'lardaki sosyal ve kültürel oluşumların yarattığı bu yeni mekânsal ilişkilerde tanımlanan muğlak ve aşınan sınırların mekân tasarım disiplinine etkileri tartışmaya açılarak, kültürel ve sosyal gelişmelerin mekân pratiğine etkileri sorgulanacaktır.

Anahtar Kelimeler: mekânsal pratikler, sınır aşımı, sokak tiyatrosu, happening, 1960

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The auspicious symbols characteristic in the Buddha footprints of Pong Sanook Nua Temple, Lampang Province, Thailand

Piriya – Pittayawattanachai, Roi Et Rajabhat University, Thailand

Abstract

This research aims to 1. Study on the development of The Buddha Footprint creativity in Thai culture. 2. analyze the characteristic of the auspicious symbol's creativity in the Reclining Buddha's monastery of Pong Sanook Nua Temple in Lampang province of Thailand by using qualitative research method. In this case study, the researcher uses documentary evidence in conjunction with non-participant observation. The study found that, firstly, in Objective 1, the development of Thai pattern was influenced by many sources, including Bagan(Myanmar), India, and the culture of the Buddha footprints worshipping and also developed until the use of 108 sacred symbols, which is found in Bagan and the central part of Thailand. Both these sources of the creation of the footprint in the north, and also designed the direction of the sacred pattern in the same direction with the toes of the Buddha image. Secondly, in Objective 2 found that the creation of the Buddha statue of Wat Pong Sanook Nua represents that the pattern is drawn from the design direction of the pattern in the vertical dimension which can fit the eye level specially, so it is easy to paint and to look. The vertical orientation of the pattern appears to be beneficial to both artists and audiences under the changing period. Thirdly, the pattern on the Buddha footprints are still influenced by the 108 sacred symbols and still valuable to the community and people who worship, although the position of a sacred aesthetic. Reckon as it is a sacred auspicious creation of a new kind of native crafts..

Keywords: Buddha Footprint ; Thailand ; Buddhist Art ; Wat Pong Sanook Nua ; Lampang province

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THE STUDIO SPACE OF THE ARTIST: NATURE

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Abstract

When we consider the beginnings of the history of humanity, there was no distinction between natural and supra-natural for the primitive human. They attributed great importance to the creative power and the irresistible energy in themselves and in nature in their struggle for survival. The distinction between image and reality had always been unclear for the primitives. The first signs, lines, images which were drawn on earth were not artistic productions but rather powerful objects to be used for vital meanings. These markings became the traces of magical dreams which were left on earth with an intuitional spirit. The hunting scenes which were drawn on caves and we can consider as the first artist studios, became the initial examples of art's wild beginnings. Today, as the earth is in accelerating risk with human involvement, nature has come to be the keyword in many areas and art because whole earth is a place with which each person and artists build physical and semantic bonds. It is necessary to understand the nature as the sum of all outside factors influencing the life and development of an organism. Environment is composed of all objects, conditions, powers and stimulators to which living beings are sensitive. Therefore, humans ceased to understand the world only objectively and decided to comprehend it holistically together with all other non-human species. The contemporary environmental art applications which accelerated with land-art since the 1960s, provides different perspectives to environmental destruction with active participation in the context of interconnected systems like ecology, politics, technology and globalization which broaden the borders of artist studio and opens them to nature. It seems inevitable to transfer the terminology of earth –like nature, geology, and ecology- to an interdisciplinary dialogue. When we say studio, the first thing that comes to mind is indoors which we know as private artist studios or work spaces of schools giving art education. We can bring the definition of the studio by starting from cave and questioning its fields in the academy to the whole nature and earth.

Key words: Nature, artist, studio, space, art

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Teaching to conserve and restore traditional hand-drawn ornaments

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Abstract

Restoring ornaments has been a problem of architectural restoration for years. It is very important to give a durability to face the future and to keep the originality value as well. This problem also gives a responsibility to vocational schools of architectural restoration. The aim of this paper is to present our way to teach restoring the hand drawn ornaments to students of Architectural Restoration program in order to bring the problem up for discussion and searching other methods.

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Teaching to conserve and restore traditional hand-drawn ornaments

Remziye Güner, Istanbul Arel University, Turkey

Abstract

Restoring ornaments has been a problem of architectural restoration for years. It is very important to give a durability to face the future and to keep the originality value as well. This problem also gives a responsibility to vocational schools of architectural restoration. The aim of this paper is to present our way to teach restoring the hand drawn ornaments to students of Architectural Restoration program in order to bring the problem up for discussion and searching other methods.

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Aesthetic Value Teaching In Social Studies Textbooks

Abstract

Bu nitel çalışmanın amacı, sosyal bilgiler ders kitaplarında estetik değerin nasıl kullanıldığını değerlendirmektir. Bu çalışmada doküman analizi kullanılmıştır. İlk olarak, sosyal bilgiler öğretim programında estetik değer öğretimine yönelik bölümler incelenmiştir. Sosyal bilgiler ders programı gözden geçirildikten sonra ders kitaplarından sadece ikisinin (5. ve 7. sınıf sosyal bilgiler ders kitaplarında) estetik değer veren bölümler içerdiği görülmüştür. Araştırmanın bulguları, sosyal bilgiler öğretim programında (2018) değerler eğitiminin önemli bir yere sahip olduğunu göstermektedir, ancak sosyal bilgiler ders kitaplarında estetik değer öğretimi çok azdır. Sosyal bilgiler ders kitaplarında estetik nesnelerin fotoğrafları bulunur, ancak öğretim süreçlerinde nesnelerin estetik değeri hakkındaki tartışmaları içermez. Estetik değer, yalnızca tarihi yapılar veya tarihi kalıntılara örnekler vererek öğretiliyor. Estetik değer yaratıcılık, güzellik, güzelliğin düşünülmesi, güzelliğin anlamı, güzelliğin yaratılması veya güzelliğin duygusal ve entelektüel temeli bağlamında sunulmamıştır. Bu çalışmanın sonunda, yukarıda belirtilen nedenlerden dolayı sosyal bilgiler ders kitaplarının estetik değer öğretimi açısından yetersiz olduğu sonucuna varılmıştır. Ayrıca, estetik değerin ders kitapları aracılığıyla nasıl öğretilebileceği konusunda önerilerde bulunulmuştur. Sosyal bilgiler ders kitaplarının yukarıda belirtilen nedenlerden dolayı estetik değer öğretimi açısından yetersiz olduğu sonucuna varılmıştır. Ayrıca, estetik değerin ders kitapları aracılığıyla nasıl öğretilebileceği konusunda önerilerde bulunulmuştur. Sosyal bilgiler ders kitaplarının yukarıda belirtilen nedenlerden dolayı estetik değer öğretimi açısından yetersiz olduğu sonucuna varılmıştır. Ayrıca, estetik değerin ders kitapları aracılığıyla nasıl öğretilebileceği konusunda önerilerde bulunulmuştur.

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STEAMPUNK OLGUSUNUN TARİHÇESİ VE POPÜLER KÜLTÜRDE OKUNMASI

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Abstract

Alışlagelmiş bilimkurgu temalı hikayeler, geleceğe dair gerçekleşme olasılığı yüksek tahminler üzerine dayanır. Steampunk ise bilim kurgu temasının alışılmış sisteminin ötesinde, geçmiş ile bağlantılı ve geçmişin izinden çizgiler ile yazılan hikayelerdir. Victoria döneminde, teknolojik olarak elektrikten yoksun şekilde gelişim gösteren steampunk bir yönden günümüze ait etkilere de sahiptir. Günümüz teknolojisinde hala kullanılmakta olan kurmalı saatler araştırmanın temeli olan mekanik-teknoloji-tasarım öğelerinin gündelik hayattaki yansımaları olarak karşımıza çıkmaktadır. Steampunk olgusunun geçmiş döneminin alternatif okumasında günümüze ve geleceğe dair yapılan yorumlar, tasarım tarihi bağlamında içerisinde hem geçmişi, hem günümüzü hem de geleceği barındırmaktadır. Görsel yanı kuvvetli olan steampunk olgusu bu özelliğinden ötürü içinde bulundurduğu tasarım öğeleri ile kuvvetli bir bağa sahiptir. Bu bağlamda steampunk temasının, tarihten günümüze kadar yansımalarının nasıl temsil edildiğinin incelenmesi çalışmanın kapsamını oluşturmaktadır. Çalışmanın yöntemine bakıldığında; steampunk olgusu üç ayrı alanda değerlendirilmiş ve sinema, çizgi roman, oyun örnekleri üzerinden mekansal analizleri yapılmıştır. Sinema filmi olarak 2004 yılında çekilmiş olan Van Helsing, çizgi roman olarak Extraordinarum Gentleman, oyun olarak ise Santa Monica Stüdyo tarafından üretilen Order 1886 ve Amanita Design tarafından üretilen Machinarium adlı oyunlar incelenmiştir. Yapılan çalışmanın ele alınan üretimlerde tasarım öğelerinin dönemleri ile olan ilişkilerinin saptanması ve steampunk temasının sinema, çizgi roman ve oyun özelinde mekansal bağlantılarının anlaşılması bakımından önem taşıdığı düşünülmektedir.

Anahtar Kelimeler: Steampunk, Tasarım Tarihi, Popüler Kültür, Bilimkurgu.

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Advertising discipline in Higher Education

Wei Zhao, The University of Huddersfield (UK)

Abstract

Advertising as an important discipline can indicate and explore new perspectives, sometimes renew old opinions, with the aim of both displaying, influencing and exploring contemporary society. Advertising can refract an audiences' response to moral life, aesthetic, consumerism and social changes, and can reflect current patterns through its creative methods. The present author's research proposal develops the concept of the higher education of creative advertising.

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Feminist Pedagoji Çerçevesinden Özgürleştirici Bir Praksis Deneyiminin İzdüşümleri

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Abstract

Feminist pedagoji, argümanları feminist teoriye dayanan bir dizi epistemolojik varsayımlar, öğretim stratejileri, içerik yaklaşımları, derslik uygulamaları ve öğretmen-öğrenci ilişkileri bütünüdür. Öğretme ve öğrenme süreçleriyle ilgili derslik uygulamalarımıza ilişkin seçimlerimize rehberlik eden bu kuram (Shrewsbury, 1993), çeşitli disiplinlerde ve öğrenme ortamlarında, farklı amaçlarla kullanılır. Feminist pedagojinin tanımları çok değişkendir, ancak üç temel ilke üzerinde bir uzlaşma vardır: Hiyerarşiye direnmek, deneyimi öğrenme kaynağı olarak kullanmak, dönüştürücü/özgürleştirici öğrenme. Feminist pedagojide kavramlaştırıldığı şekliyle öğretme ve öğrenme, yaygın olarak kabul gören geleneksel pedagojilere ve bunları destekleyen bilgi tabanlarına bir meydan okuma olarak tanımlanabilir. Feminist pedagoji, statükoyu yeniden üretmeyen öğretme ve öğrenme deneyimleri yaratmaya çalışırken, insan deneyimiyle ilgili alternatif sorular sorar, öğretme ve öğrenmeyi yönlendiren geleneksel yöntem ve teorileri dönüştürmeyi amaçlar. Okulların öğrencileri özgürleştirici ve güçlendirici olanaklar taşıdığını vurgulayan bu kuram, öğrencilere yaşam gerçekliğinin çoğulluğunu anlamak için zemin sağlayacak ve bunu günlük yaşam pratiklerine taşıyacak bir öğrenme sürecinin koşullarını kurmayı amaçlar. Bu anlamda, geleneksel pedagojilerde hiyerarşik ve yarışmacı bir süreç olan öğrenme, feminist pedagojilere göre öğrencileri kesin sonuçlar yerine karmaşık yorumlara götürmeyi hedefleyen bir işbirliği süreci olarak tanımlanır (Bignell, 1996; Brock-Utne, 1995). Feminist pedagojinin temel amaçlarından biri sosyal değişimin teşvik edilmesidir (Weiler, 1993). Bu yaklaşım, öğrencilere sosyal gruplar arasındaki farklılıkları, akademik ortamın içindeki ve dışındaki yapıları ve çeşitli otorite, itaat, hiyerarşi ve sömürü biçimlerindeki kendi rollerini analiz etmeye götüren bir eleştiri dili sağlar. Öğrencilere, gündelik yaşamda insanların karşılaştıkları durumları yapılandıran ve yönlendiren cinsiyetçilikle, ırkçılıkla ve sınıf sömürüsüyle ilgili uygulamaları analiz etmenin yollarını sunar (Crabtree ve Sapp, 2003). Derslikte kazanılan bilgi, öğrencilerin gündelik yaşamlarıyla ilgili gerçek koşulları anlamalarına zemin sağlamalıdır (Shor, 1980). Feminist pedagojinin temel eğitim hedeflerinden bazıları, öğrencilerin entelektüel ve ruhsal gelişimlerini paylaşmak, öğrencilerde yaşadıkları dünya hakkında farkındalık yaratmak, öğrencilerin seslerine saygı duymak, eleştirel düşünebilmelerini ve toplumsal konumlarını, özellikle ırkçılık, cinsiyetçilik, baskı ve tahakküm açısından analiz etmelerini teşvik etmektir (hooks 1994; Shrewsbury 1993). Hedefler ve sonuçlar açısından, feminist pedagoji, yalnızca öğrencilerin kavramsal öğrenmelerini geliştirmeyi değil aynı zamanda bilinç arttırmayı, kişisel gelişmeyi ve sosyal sorumluluğu teşvik etmeyi amaçlar (Crabtree ve Sapp, 2003). Bu çalışma da, feminist pedagojik ilkeler çerçevesinde tasarlanmış ve yapılandırılmış bir lisans dersinde, söz konusu hedeflerin somutlaştırılması için gerçekleştirilen bir uygulamayı ve bu uygulamayı gerçekleştiren katılımcıların, uygulama sürecindeki deneyimlerine ilişkin görüşlerini analiz etmeyi amaçlamaktadır.

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TO DETERMINE THE PERCEPTION OF SOCIAL SCIENCES TEACHER CANDIDATES REGARDING THE CONCEPT OF “ARTIST” AND “ARTWORK” THROUGH THE USE OF METAPHORS

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Abstract

The purpose of this study is to determine the perception of social science teacher candidates on the concepts of “artist” and “artwork” by using metaphors. The subject group consisted of 23 sophomore students of Social Sciences Education Program, who enrolled in art and esthetics lessons (required lessons) at the Artvin Çoruh University, during the Fall Term of 2018/2019 academic year. Data was gathered by asking the students to complete each one of the following sentences and fill in the blanks: “Artist” is like ... Because..., “Artwork” is like ... Because...”. In this study, it is aimed to find answers to the following questions: “What are the metaphors of social science teacher candidates within the context of art and esthetics lesson about “artist and artwork”? “Which conceptual categories can be used to classify the metaphors of social science teacher candidates’ about ‘art and esthetics lesson’?”. Qualitative analysis techniques were used for data analysis. According to the findings of the study, metaphors can be used as a powerful research tool in exploring, understanding and explaining the personal perceptions of social science teacher candidates with regard to the art education lesson.

Keywords: Teacher Candidates, Artist, Artwork, Metaphor, MetaphorAnalysis

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Logo And The Urban Environment

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Abstract

Problem Statement: As it is known, a logo is a powerful tool of identity and it is used to quickly identify a company, an event, a bank, a hospital, a business centre, an university etc. From the first hours of the morning till the evening, the people are assaulted by a lot of graphic representations. Everywhere is a distinctive sign/symbol, from our tooth brush till the local bus which brings us to the job. All these representations, called LOGOS, are graphic expressions of „something which exists”, we may say, like a bridge between companies and people. As Benoît Heilbrunn told us in his book (Le Logo, 2002), a logo „makes the absent to be present”. **Purpose of Study:** Our study was focused to identify in the urban area logos which are created using the Principles of Logo Design and to present a lot of such examples with commentary, concerning good or bad graphic representations. The research study was realized in Bucharest, the capital of Romania. **Methods:** The application of the Principles of Logo Design was the top of the lance in our research study, using comparison and observation about logos which were discovered by us in the urban area. It was interesting to see the same sign/symbol used for a company/service/event etc. We have noticed many examples concerning this aspect. **Findings and Results:** In our research study we have identified many signs/symbols concerning logo graphics, some of them well connected to the field of activity and others don't. We have seen a lot of different, special and interesting graphic representations. We have tried to create a data base of logos in the urban area of Bucharest and, also, to achieve a logo map for the main boulevards of the town and for its historical centre. We have noticed the areas where logos are more concentrated, namely in shopping malls. **Conclusions:** The universe of logos allowed us to make this research study in our town but as a conclusion, it will be interesting to see if in an urban area in other town the result could be the same as in our case study. We think this is the beginning of a long term study all over the world to see the graphic influence of logos in the urban area and for the people. We have realized only few steps in an interesting trip in Bucharest, concerning the presence of logos in the urban area.

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Choosing of the appropriate symbol in logo design

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Abstract

Problem Statement: Is there an appropriate symbol for each logo? It was a challenge for us and thus we started studying for answering to it. The universe of logos is full of symbols, signs, different graphic representations, colours etc. Our research has tried to understand how to use a kind of representation to mean something. It is well known that a logo may convey a message by its symbol and because of this, it was a hard work for us to study and understand thousands of logos and to see in which cases the symbol is connected to the activity of a company. We have noticed that it is not compulsory that the symbol be in the field of activity of a company, but, it has to be an expressive one for it. **Purpose of Study:** Our research study was focused in two directions. The first one was to identify the activities for which is necessary to have an adequate graphic representation and the second one, to realize a data base concerning the symbols used especially for some activities and make comments about the logos having different symbols in various field of activity. **Methods:** First, we have observed thousands of symbols in logo graphics linked or not to an activity area. Then, we have defined the symbols through categories, to see if there are symbols meaning the same thing. After this work we have realized a data base of graphic representations for each symbol category. The comparison was another study of analysis and exercise for us and in this working area we have seen differences and similarities between symbols for the same activity. To observe, to analyse and to comment were essential things in our research study. **Findings and Results:** What was the result of our research study? It was interesting to point the activities for which is necessary, in our opinion, to have an appropriate symbol in logo design. The data base created with this occasion is an important graphic tool to create logos tied to an activity. Also, the comments about many logos represent, we think, an interesting analysis in this graphic domain. **Conclusions:** The study of thousands of logos made us to understand another important aspect in logo design: how to choose a right symbol for an appropriate purpose. That is why, we think that the data base of symbols, obtained after days and days of researches, will be an important starting point in a designer's activity. And, in our opinion, will follow many other works of ours in this direction.

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