9 th
WORLD CONFERENCE
on Design, Arts & Education
29 - 31 October 2020
Athens, Greece

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Abstracts

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9th WORLD CONFERENCE on DESIGN and ARTS (WCDA-2020)

National Kapodistrian University of Athens
Athens, Greece
29-31 October 2020

Abstracts Book

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KEYNOTES

Keynote Title: HOMO SAPIENS vs. MACHINE SAPIENS: WHO WILL EDUCATE WHOM?

Eternal questions about the education in future are as follows:

What will be the compelling inputs to instructional systems in foreseeable future?
Information bang is affecting all components of educational systems. Artificial Intelligence and Robotics will be the major items in the agenda of educators for the next coming years.

What will be the trendy learning outcomes of future education?
Human beings will hopefully take control of the behavior of the robots propelled by AI just like they control the behavior of nature and matter.

How will the social interactions be reconfigured in instructional systems?
Learning is an individual process but there are always others involved. This implies that cooperative modes of interactions will override competitive styles.

What are the favorite physical settings of 21st Century education?
Anywhere in the universe can accommodate some kind of educational event. Strengths of distant learning and advantages of school activities will be blended for effective instruction. Authentic work places and schools will be brought together to make instruction relevant to reality.

Can expository and discovery strategies replace one-way traffic in teaching methods?
Offering lip service via chalk and talk is outmoded. Active appropriate student practice is the essential condition to materialize discovery approach.

How will the educational media evolve in the near future?
AI and Robotics are transforming all of the components of instructional systems, and they change the media and the message in the first place. Techno-mania and techno-phobia are dividing the society. Digital divide is multiplying the adverse effects of inequality in society.

What will be the role of "teacher" in the internet era?
Technology took over the mission of knowledge transmission from the teachers, but it doesn't mean that technology can replace teacher. Teacher's social intelligence will maintain its uniqueness in instructional systems.

Bio: Ali Baykal received his BS degree in Physics from Middle East Technical University in Ankara, Turkey in 1970. He obtained his MS and Ph. D. degrees in the field of Curriculum Development and Evaluation from Hacettepe University Ankara in 1973 and 1980 respectively. In 1974 he joined Boğaziçi University, Istanbul. He taught courses and conducted research in different fields of education. He served as the chairman of The Department of Science Education

between 1982 and 1997. In 1998 he led the establishment of the Department Computer Education and Educational Technology. Within the years 1998-2002 he became the General Director of the Schools of Terakki Foundation in Istanbul. At the end of 2002 he rejoined Faculty of Education, Boğaziçi University where he served as the Dean of the Faculty between 2005-2010. During the same period, he had been a member of the executive council of Turkish UNESCO commission. Since 2013 he is serving as an instructor at Bahçeşehir University. Ali Baykal published in national journals, and submitted papers to international conferences. He developed "general aptitude tests" to be used in personnel selection programs of some financial institutions in Istanbul. He had been the editor-in-chief of the Boğaziçi University Journal of Education several times. His major research areas are systems thinking in curriculum design, measurement and evaluation, computer applications in teaching and assessment, with a particular emphasis on creativity. He periodically explores data relevant to human development indicators, world university rankings and high-stake entrance exams to draw correlational and comparative inferences.

Prof. Dr. Necdet OSAM
Eastern Mediterranean University
North Cyprus

KEYNOTE

Keynote Title: "A New Age or Towards the 5th Generation of Universities: Are We Ready for Change?"

Abstract: When we study the history of the universities, we clearly see that continual change had taken place since Plato's Academia; Aristotle's' Lyceum and Avicenna's House of Wisdom (Beyt-ül Hikmet) and the role of church. Here, the primary basis or the context participants' main aim was enlightenment. The teachers' goal was to spread the knowledge they had and the students aim was to learn something valuable, as pointed out: enlightenment. It was the expansion of intellectuality, at the beginning. The means of teaching was Latin in the west and Arabic and Persian in the East.

The understanding of "truth" and protection of "nature" were the main concerns of the teachers and the learners. In fact, this was the first generation of universities which were run by chancellors who were religious figures.

After the middle age organization and understanding of the universities, the Humboldtian universities were generated. Here, education and pure knowledge at depth was the cardinal understanding. Research gained importance and instead of reflecting trust to "authorities", they preferred the observable truth within the scope of science. They also shifted from Latin to national language, German. At this period Academy of Science was established in London (1918). Another important issue of the period was "education "was for everyone and the financial support was provided by the local governments. The institutions were run by part-time scientists.

With the emergence of globalism in early sixties, the most important change in the 3rd generation of universities was the medium of instruction. Now English was the key to science and utilization of knowledge. Research was regarded as a creation of the added value. This was the new role of the university. The output was professionals and entrepreneurs.

The impact of globalisation on universities gave birth to the 4th generation of universities where the main goal of the university is regarded as a driving force of economy. The use of the technology and the limits of the artificial intelligence was so fast that the protection of the truth has been in the process of modification. The limits of entrepreneurship and the competition in economy has been the key elements in the tertiary education. At this point the medium of instruction besides English became multilingual. Student mobility has reached to its peak. The universities began to be governed by professional administrators.

The developments in the fourth stage was very much different than the earlier university philosophy and the understanding of the values. This was a sort of indication of the forthcoming changes in the university education.

With the sudden spread of the Covid 19 pandemic in the world, the changes in higher education expected to occur smoothly has broken into very sharply. The long story of digital or technology based/oriented education was regarded as a unique means of saving the day. Very quickly, the universities with know- how continued to meet the students through online mainly by means of TEAMS and or ZOOM. Even the authorities above universities that declared that distance education (YÖDAK Announcement 13.3.2020 Kıbrıs) should not be done prior to YOK and Yödak rules and regulations failed with their decisions.

This immediate change meant to be a very heavy duty on the shoulders of the instructors. They had to deliver their classes through the glass by using either of the programs provided by the university. They had to find out their own way. They did not give up and they did not let the students down. But were they really ready for this new system? Were they willing for online education? What did the professors think from their own experiences? What sort of difficulties or failures have they experienced? Most higher education institutions have a department, agency or unit that

offers technological support for teaching and learning purposes for academic staff. What about our tertiary institutions? Do we have such bodies well-formed and able to respond the needs of the users?

How about the students: Have they had equal possibility for the digital education?

Above all, the external factors, the policy makers; are they able to cope with the changes and develop non-restrictive -but values reserved means for the betterment of the present system?

Finally, I believe that education touches the lives of human beings based on human -face to face- interaction. Therefore, human side and psychology related case of education will also be touched in this keynote.

Bio: Prof. Dr. Necdet Osam was born in Cyprus in 1961. At secondary education he earned an AFS scholarship and his first encounter with diverse cultures took place in the State of Oregon, United States of America. After graduating from Hillsboro Senior High School and Nicosia Turkish High School he earned an Italian State Scholarship for tertiary education at Perugia where he studied Italian Culture and Language (1983). Later in 1988 he graduated from Selçuk

University in English Language Teaching. In 1993 Prof Osam earned an MA degree at the Department of Linguistics at Hacettepe University, Ankara. At Fitzwilliam College, Cambridge University (1996) he completed a course in Applied Linguistics as a bursary student. In 1997 he earned his PhD degree at the Department of Linguistics, Hacettepe University, Ankara.

Prof Osam's research interest has been in Sociolinguistics with specific reference to language attitudes of diverse cultures. How human beings reflect their cultural identity in their interaction and communication with others has been one of the areas he has dealt with extensively in the course of time. Besides this, the identity matters in language use and the gender related speech and behavior have also been in his research spectrum.

In 2006, under the auspices of Prof Fishman, Prof Osam has been the issue editor of The Sociolinguistics of Cyprus II. International Journal of the Sociology of Language published by Mouton De Gruyter, Germany.

Prof Osam pays an utmost attention to the language of education with respect to language policies and from language learning experiences. Regarding these issues, in 2015 Prof Osam and his PhD student Erkan Arkın wrote a chapter in a book entitled English Medium Education in European Higher Education edited by Dimova, Hultgren and Jensen; published by De Gruyter and Mouton, Germany.

Throughout his carrier, Prof Osam has been profoundly interested in lexis and terminology building in the native language for the advancement of scientific language of the scholarships such as Applied Linguistics, Testing and Sociolinguistics. In 2000, Prof Osam compiled a reference book, with his PhD supervisor Prof.Dr. Ahmet Kocaman, called A Dictionary of Applied Linguistics and Language Teaching, published by Hitit Press, Ankara. In 2002, another book called The Terminology Building in Testing was prepared by Osam and published by Boğaziçi University press. In 2006, Osam prepared a new book: A Glossary of Turkish Cypriot Dialect, published by Okder Press. In January 2020, his latest book The Dictionary of Testing was published by EMU Press. At the moment Prof Osam is working on a new dictionary in sociolinguistics with his former PhD students Dr. Erkan Arkın and Dr. Aman Rassouli.

Prof Osam has published in several national and international journals. He has supervised both MA and PhD in ELT students from all over Middle East, Mediterranean and Africa. Prof Osam has also had many administrative duties at the university as Vice Chair and Chair of the ELT Department; Dean of the Education Faculty, and Rector (2014 – February 2020). Prof Osam was full-time faculty member of Middle East Technical University and Çankaya University in Ankara before he moved to Cyprus. He is currently teaching at the English Language Teaching Department of Eastern Mediterranean University, where he has been a full-time academic since 1998.

Keynote Title: Will be announce….

Abstract: Will be announce…

Bio: Huseyin Uzunboylu graduated from Anadolu University, completing a degree in BSc Educational Communicating and Planning in 1991. He graduated from Ankara University; completed a degree in MA Curriculum and Instruction in 1995 and completed PhD in area of Educational Technology in 2002. He became Assistant Professor in 2013, Associate Professor in 2015 and Professor of Educational Technology in 2010 at Cyprus Near East University. He was elected to member of "Higher Education Planning, Supervision, Accreditation and Coordination Board" by the Republican of Parliament in November in 2019.

Keynote Title: "ART AND ART EDUCATION IN THE SHADOW OF THE PANDEMIC"

Abstract: Art rests on three pillars: artist, work of art and receiver (art consumer). However, art is also dependent on the environment. This environment includes both natural and the social environment. Everything that happens in the environment affects both the artist, the work and the receiver. Due to Covid-19 being declared by the World Health Organization as a pandemic, societies continue to go through extraordinary days since the beginning of 2020. The culture and art world quickly responded to the conditions under which staying at home became a responsibility. Initiatives such as the opening of the archives of many cultural institutions at the global level to the audience in the digital environment and the concerts given by musicians on social media channels instilled a sense of hope and togetherness in this process. Artistic activities on digital platforms helped children, young people and adults to spend quality time and feel good, with an average of 7 hours a day on the internet and about 3 hours on social media. Participatory approaches that expand the boundaries of the field of culture and arts and transform individuals' ways of relating to creative expression and art have gained more meaning in today's conditions

Throughout history, art has been a mirror, often reflecting what is seen as it is, sometimes reflecting the general or the essence, and sometimes the ideal. The artwork is a window opening to the inner world of the artist and often reflect the social and historical conditions of history. Towards the 20th century, the artist settled against all the rules and wanted to question everything again. This Avant-Garde approach to art saves the art from being watched and foresees the contribution of its receptor. The main object is not the created work, but its creation and perception. Therefore, the main purpose is to affect thought, perception and reaction. That is, its creation is the human mind. All values were questioned, a political stance was adopted. Precise judgments and values do not reveal as it is a method of inquiry. It is the priority to create it, not the art object. It is against rational and methodist thinking. It boldly breaks the boundaries of art in terms of content, material and definition. It is against

emphasizing form and aesthetics. It is against the purchasability of art. In the society where Avant-Garde art exists, artists are a minority. It emphasizes the originality of the virtual and the ordinary.

Bige Örer, in the preface of his book of the 15th Istanbul Biennial, underlines how "personal stories at a time when social traumas and political earthquakes peaked concerns about the future and where individual freedoms were squeezed into the corner" is reflected in art. In a time when borders are sharpening all over the world, nationalist and even racist waves are rising, and all kinds of threats involving violence are felt everywhere, how will we manage to hold on to each other and not fall on each other as the ground slips from under our feet? In this presentation, under the title of "ART AND ART EDUCATION IN THE SHADOW OF THE PANDEMIC", structures and works in the field of art will be explained with examples.

* The Unifying Power of Culture-Art and the Needs of the Space During the Pandemic / April 2020 / İKSV

Bio: After working as an arts teacher for 10 years in secondary education institutions, she started career academic life in 1989 as a research assistant at the Educational Programs and Teaching (Fine Arts Education) Department of the Faculty of Educational Sciences at Ankara University. She worked as a lecturer, associate professor and professor at the Educational Programs and Teaching (Fine Arts Education) Department of the Faculty of Educational Sciences, Ankara University. She served as Vice Dean, Director of Educational Sciences Institute, Dean of Faculty of Educational Sciences and Founding Dean of Faculty of Fine Arts. She is still working as a faculty member and head of the Department of Museum Education and Department of Fine Arts in the Faculty of Educational Sciences. Prof. Ayşe Çakır İlhan has her main focus on art education, museum education. creativity, drama education, teacher training.

A puzzle based open ended approach in an architectural design studio: A critique

Arulmalar Ramaraj, Sathyabama Institute of Science and Technology

Catherine Selvaraj, Sathyabama Institute of Science and Technology

Abstract

With an intention to integrate creativity and rationality, 'Design praxis: Modus operandi', an open ended puzzle based approach was introduced as part of architectural design studio. The task was planned for the students of architecture pursuing sixth semester of study at the Department of Architecture, Sathyabama Institute of Science and Technology in academic session January to May 2018. The design task was planned in two phases. The former was collective in nature comprising of decoding the given scaled drawings of various floors along with the associated spaces which were listed separately, structure and services. Individuals need to develop the plan with three dimensioned thinking in the latter phase. The processes were continuously assessed by skilled assessors with more than ten years of experience; the emergent outcomes were examined by an expert. In addition, opinions on the design problem, the factors considered during the decoding process were collected from the students. Qualitative and quantitative data were mixed to construct the 'big picture'. Findings reveal that this methodology not only invested the spirit of 'collectiveness', but served as a channel to augment individuals' design thinking skills. This paper also discusses the ways through which the knowledge constructed by the students can further be investigated and the limitations involved in adopting this direction as a methodology in architectural design studios.

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A Spatial Reading from a Consumer Culture Perspective: Fight Club Assessment

Ekin Can Seyhan, Başkent University

Abstract

In design readings, the relationship between place and the user of place is quite strong. Feelings that the user has against the place are considered as subheading not only in philosophy of place but also in other philosophies. It is much more powerful to establish this relationship especially on the basis of material-based philosophies, such as consumption culture. The Fight Club was written by Chuck Palahniuk in 1996, and was filmed by David Fincher in 1999. The fact that the Fighting Club has two different interpretations creates a coherence produced in two different branches of art, supported by the author as opposed to creating a situation of inconsistencies and negativity between them. The story of Fight Club tells of the change of a character trapped in the consumption culture that began when he was introduced to a character with an anarchy spirit against this culture. In this story, the main chracter Narrator and its places are presented with a critical point of view based on consumer culture. Fight Club's book and film tell the story of, modern time man's reflection, life experiences at the ends and lives who is trapped within the culture of consumption in the eye of the creator of the story. The story is based on what the Narrator character conveys to the reader and the viewer. In the story, the main character Narrator and the places are presented with a critical point of view and based on consumer culture. This criticism is done while the Narrator goes away the culture which he is a member of after meeting Tyler Durden, who is quite contrary to this culture. The story changes through the Narrator, with the perspective of before and after Tyler Durden. Although there are differences between the film and the book, both are based on the same text and fiction and the film was interpreted by the author as an improved version of the story. In this sense, two separate productions will be considered as a whole and the book and the film will be used as a common reading tool in this study. This is not a study on reading analysis of a book or a film, or comparison between a film and a book but a study on reading a places and spaces. In the whole of the study, both common and different places in the book and the film will be discussed together. In this sense, in two different art branches; through literature and cinema; an integrated analysis will be conducted. With this approach, it's aimed to make a targeted reading of the places and the relations the aim of this study is to make a reading of the relations of the Narrative character with places.

Keywords: Chuck Palahniuk, Fight Club, cinema, Literature, Design, Consumer Culture, Modernism, Place

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Art and Logo Design

Nicoleta Elisabeta Pascu, University Politehnica of Bucharest

Victor Adir, University Politehnica of Bucharest

George Adir, University Politehnica of Bucharest

Abstract

Problem Statement: This paper is started from a few questions: What is the influence of art in logo design? And, a logo may be considered a piece of art? What kind of art? We have tried to answer because we have thought as a challenge for a designer. The World is different now, we are living in a Digital Age, but we are convinced that elements and symbols from Art Nouveau, Art Deco, Bauhaus, Constructivism etc, may be useful in our design work to create special drawings. Purpose of Study: The purpose of this research was to understand the characteristics of each Art Age, starting with 1890 up to the present days, to see the difference between symbols, signs and colours which were used to create wonderful pieces of graphics, to create logos using these elements from Past Ages and to give them a modern face. Methods: From the begining we have understood what is the importance of such a research study concerning in a huge amount of informations about graphics, symbols, colours, design etc. We have decided to be connected only to logo design. We had two research levels: first, a theoretical study which have involved a data base of elements which were used in these Art Ages, to understand the symbolism of each of them; and the second one, was a graphic creative work using elements from past and to bring them in present. It was an interesting experience for us. We have tried to redesign logos and to explain this upgrade. Observation and drawing were the necessary tools in our work. Finding & Results: As a result of this study we have created a „basket"of symbols, signs , colours, geometric shapes which may be used in logo design. The same time, we have developed new logos using elements from Past Ages showing the opportunity to use them in a creative work. Today, we notice that fashion looks as in the past times and we think to the possibility to recreate logos using elements from Past Ages, but in a modern style. Conclusions: This paper speaks about the importance of art in logo design as a small part of our study, because we consider there is a future interesting field concerning the graphics for posters, advertisements etc. In this first level of our work we have tried to understand the message of the specified symbols included in Art Nouveau, Art Deco, Bauhaus etc. And to design/redesign a few of these kind of logos. And the result is this paper.

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A Study about the Advertisements and Pictorial Posters of WWI and WWII

Victor Adir, University Politehnica of Bucharest

George Adir, University Politehnica of Bucharest

Nicoleta Elisabeta Pascu, University Politehnica of Bucharest

Abstract

Problem Statement: There are a lot of books speeking about World War I & World War II, but not so many as regards the „propaganda"done that time by using advertisements and posters. In this paper we have tried to present only a part of our study concerning the symbols, characters, colours and words (title and text) used to create a mobilizing movement of the people during these wars. Purpose of Study: The purpose of the study was to select elements from these advertisements and posters and to comment upon the impact of the messages included. Also, the research work has evoked the differences and the similitudes of this „special propaganda"in the states which were involved in these wars. We have discovered many interesting things to mobilize one people against another using words with a strong patriotic message. Methods: Observation, analyse and translation of the messages into clear words to be understood by the people were our special direction of work. And we have found essential elements used in many countries involved in World War I and World War II, being in a same style of communication. We have defined in a few tables the same and different elements special used to mobilize the people. For special times, special symbols. Finding & Results: Studying a lot of advertisements and posters we have noticed differences between these ones during peace and war times. And we have found interesting messages, symbols, elements which were used by „war propaganda"to create a strong patriotic feeling and to mobilize milllions of men and women to fight one against the other. It was a dificult research work because these advertisements and posters have created special feelings for us and have given the image of bad times for mankind. Conclusions: The study have tried to be a kind of guide for people to see what was the „propaganda machine"in war times and to understand the special approch of the designers in those times. Vigilance, hate and kill the enemy were words frequently in the posters about wars. And, of course, with significant illustrations. This paper is only a small part of the research study that is at the beginning. This domain is interesting to be analised further on, to discover the power of words, illustrations and colours in special times. But for us, as designers, was discomfortable, because we are peaceful people and we have seen the atrocity of bad times translated in advertisements and posters.

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The Contemporary Condemnation of Memory

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Abstract

Mnimosini in Greek Mythology was the daughter of Gaia and Uranus, and mother of the nine Muses, as Zeus was the father. She represented the personalization of memory and was connected in this way to the Arts, with artists recalling primordial memories for inspiration.The Roman punishment «Damnatio memoriae», meaning "condemnation of memory", was an official sanction destined for dishonored citizens, such as traitors, tyrants or other groups of socially unaccepted individuals or enemies of the state. This was achieved by removing any reference to his or her person from existence. For all cases, destroying depictions, erasing the names from inscriptions and generally, any element concerning the public presence of these persons was purged. In some cases, the residence of the condemned would be destroyed, and if the person of interest was already dead, his grave was desecrated.Nowadays the condemnation of remembrance can be connected to a series of incidents selected to be erased from public conscience, for, in a way, they never took place, although they represent either historical, every-day, or sometimes common events, namely; genocides, wars, migration flows, and others.

This paper focuses on the contemporary condemnation of memory, using a methodological tool the Art. We argue that applied arts represent a way to investigate current circumstances that aim to wipe out collective memory. We feel for these expressive forms that derive from historically transformed roles and compile these facts that are consigned to oblivion.

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A puzzle based open ended approach in an architectural design studio: A critique

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Abstract

With an intention to integrate creativity and rationality, 'Design praxis: Modus operandi', an open ended puzzle based approach was introduced as part of architectural design studio. The task was planned for the students of architecture pursuing sixth semester of study at the Department of Architecture, Sathyabama Institute of Science and Technology in academic session January to May 2018. The design task was planned in two phases. The former was collective in nature comprising of decoding the given scaled drawings of various floors along with the associated spaces which were listed separately, structure and services. Individuals need to develop the plan with three dimensioned thinking in the latter phase. The processes were continuously assessed by skilled assessors with more than ten years of experience; the emergent outcomes were examined by an expert. In addition, opinions on the design problem, the factors considered during the decoding process were collected from the students. Qualitative and quantitative data were mixed to construct the 'big picture'. Findings reveal that this methodology not only invested the spirit of 'collectiveness', but served as a channel to augment individuals' design thinking skills. This paper also discusses the ways through which the knowledge constructed by the students can further be investigated and the limitations involved in adopting this direction as a methodology in architectural design studios.

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Geleneksel Dokuda Çağdaş Bir Tamamlama Denemesi: Birgi Taşpazar

CANSU SAÇAN BOMBAR, Dokuz Eylül Üniversitesi

HÜMEYRA BİROL, Dokuz Eylül Üniversitesi

FEYZAL AVCI ÖZKABAN, Dokuz Eylül Üniversitesi

Abstract

Geleneksel yerleşimler, yerel yaşantının yarattığı gündelik ihtiyaçlar, halkın alışkanlıkları, gelenekleri, ilişkilenme biçimleri, inanç sistemleri gibi somut olmayan veriler ile coğrafyanın doğal nitelikleri, bölgenin üretim dinamikleri, dönemin teknolojileri gibi somut verilerin iç içe geçtiği bir süreçte oluşmaktadır. Bu girdiler ile şekillenen yapı ölçeği, formu, malzeme kültürü, mekan ve cephe kurgusu geleneksel yerleşimlerin mimari karakterini ortaya koymaktadır. Mimari karakter açısından bir diğer önemli girdi de zaman ve zaman içerisinde gerçekleşen gelişim ve dönüşümlerdir. Geleneksel yaşamın devam ettiği dönemde, yerel ustalar ve malzemelerle süren üretimler mimari karakter açısından doğal bir süreklilik yaratmaktayken; günümüzde ise küreselleşen yaşam kültürü, modern hayatın doğurduğu güncel ihtiyaçlar ve hızlanan teknolojik gelişim mimari karakterin sürdürülebilirliği açısından riskler barındırmaktadır. Bu faktörler, yapılı çevrede mevcut dokunun bakım-onarımı ve doku içerisinde yeni yapı faaliyetleri şeklinde iki tür müdahaleyi gerektirmektedir. Bakım-onarım faaliyetlerinin sınırları koruma ilkeleri ve ilgili mevzuatlar ile tanımlanmışken, yeni yapı üretimine dair ilkelerin sınırları belirsiz kalmaktadır. Somut ve somut olmayan veriler bütünü durumundaki mimari karakterin bozulması ile sonuçlanabilen müdahaleler, yer hissinin kaybı, tektipleşme, kimlik yitimi gibi olumsuz olasılıklar barındırmaktadır. Geleneksel kırsal yerleşimlerde gerçekleşen yeni yapım faaliyetlerinde hakim olan iki temel yaklaşım; yerel mimariyi kopyalayan ve yerel mimari ile bağ kurmayan üretimler olarak karşılık bulmaktadır. Her iki yaklaşım da riskler ve olasılıklar barındırmaktadır. Yerel mimarinin kopyalarını üretmeyi benimseyen yaklaşımlar ilk bakışta yerleşim ile bütünleşen ve yerleşimin mimari karakterini sürdüren yapılaşmalar olarak görünmekle birlikte, dokuda tektipleşme, biriciklik değerini yok etme, ait olduğu dönemi yok sayma risklerini taşımaktadır. Yerel mimari ile bağ kurmayan, aykırı üretimleri benimseyen yaklaşımlar ise dokuyu kopyalamayıp dönemini yansıtması açısından olumlu olsa da, mevcut dokunun niteliğini bozmak gibi önemli bir risk barındırmaktadır. Bu doğrultuda bahsedilen iki yaklaşımın olasılıkları ve riskleri değerlendirilerek alınacak kararlarla yerleşimin mimari karakteriyle bütünleşen, günümüz bilgi ve teknolojilerinin imkanlarını kullanan ve bugüne ait tasarım yaklaşımlarının araştırılması önem kazanmaktadır. Yukarıdaki sorguyu temel alan bu çalışma, sahip olduğu geleneksel ve kırsal karakterin yanı sıra önemli bir kültürel turizm destinasyonu olarak öne çıkan Birgi yerleşiminde kurgulanan bir tasarım denemesini konu almaktadır. DEÜ Mimarlık Anabilim Dalı Restorasyon Yüksek Lisans Programı, 2018-2019 Bahar Yarıyılı ARC5144 Restorasyon Projesi ve Çevre Analizi dersi kapsamında gerçekleştirilen çalışma, yapı bütünlüğünü büyük ölçüde kaybetmiş yerel bir konut yapısının çağdaş yaklaşımla tamamlanması üzerine bir deneyimi aktarmakta, aynı zamanda benimsenen tasarım yaklaşımı üzerinden yerin ruhunu sürdürme, yerleşimin mimari karakteri ile bütünleşme, günümüz teknolojik imkanlarını kullanarak bugüne ait olma sorgularını tartışmaya açmaktadır.

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THE ROLE OF GRAPHIC DESIGN FOR THE COVID-19 GLOBAL OUTBREAK

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Abstract

Many studies have been performed in the field of graphic design to prevent and monitor the COVID-19 global outbreak, which emerged in Wuhan City, China and has been announced as pandemic by the World Health Organization. Graphic Design has always taken a stand towards positive thinking by enhancing creative reactions to the challenging conditions(conditions in which there is no pysical human connection, movement is restricted and concerns increase etc.) that human beings have faced up so far and has supported the idea of the world that is trying to heal. The aim of this study is to examine the communication power that graphic design has created during pandemia process by inspecting the current works of common language which has been put forward as a graphic language in order to be united in the name of graphic design, both in the information charts of the coronavirus in the name of graphic design and in this troubled process of the world, In this study, the reaction, contribution, support which have been developed by Graphic design for Covid-19 pandemic process were examined and samples were presented from designers by examining illustrations, posters, infographics, graphic products etc. which have been made around the world. In addition to this, creative problem solutions and the role of graphic design have also been explored in solving these problems.

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CHANGING PARADIGMS IN ART AND DESIGN AS A CONSUMPTION OBJECT

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Abstract

In this research, the paradigms changing with globalization on the consumer society, capitalism and information systems; it aims to examinated through art and design as a consumption object / commodity. In the research, as a tool of the consumer society, new theories and searches that emerged with the globalization process will be presented in terms of their reflections on art and design. The concept of consumption is one of the basic structures of the capitalist formation in the process of globalization on its own. From this point of view, the place of sustainable and disposable objects related to our habits in daily life extends its context by carrying a meaning beyond need. Briefly, social change and the trend of commodification offered by the capitalist system, determines the individual's attitude towards objects. Art and design as a consumption object, consumer behavior, cultural formation, populism, branding etc. observed that it evolves continuously with such concepts. The concept of value that creates this motion, it is shaped around the society in the tendency to commodify. From this perspective; the main problem of the research, is the understanding of Art/ Design as a consumption object, it is shaping by changing paradigms in the social process. This research was created through the Qualitative research method, with the data and contents obtained through the necessary literature reviews. Based on the research subject and the data to be scanned, it is aimed to support the subject with visual examples through new attitudes and understandings in the field of art and design. As a result, the determination of cultural and social norms in the formation of the consumer society seems to be very important in terms of access to the masses. In this context, to be shape or object of the time period we live in, so how to commodify, it varies according to the formation of paradigms in the process. The research, presented to the subject from this perspective, theoretically it is predicted to contribute to the literature to a great extent.

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Sürdürülebilir Bir Tasarım Örneği; Külotlu Çorabın Brikoloj ve Dekonstrüksiyon Yöntemiyle Değerlendirilmesi

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Abstract

21. yy'da teknoloji, sanayi ve ekonomide yaşanılan önemli gelişmeler her sektörü etkilediği gibi moda sektörünü de etkisi altına almıştır. Yaşanılan gelişmeler etkisini hızlı moda ve hızlı tüketim olarak göstererek çevreye ciddi zararlar veren sektörler arasında ikinci sıraya yerleşmesine neden olmuştur. Çevreye verilen zararın azaltılması, kirliliğin önlenmesi ve yaşanılabilir bir çevre için sürdürülebilir moda kapsamında geri dönüşüm, ileri dönüşüm kavramları ortaya çıkmıştır. Çalışma kapsamında kadınların en çok tükettikleri, ince ve esnek yapısından kullanım ömrü az olan külotlu çorap sürdürülebilirlik açısından değerlendirmeye alınmıştır. Çıkış noktasını külotlu çorabın kömür ve petrolden çıkan kimyasalların birleştirilmesiyle elde edilen naylon malzeme içeriğiyle biyolojik olarak parçalanamaması ve doğada yok olma süresinin uzun olması bakımından doğaya verdiği zararı azaltmaya yönelik atık çorapların deneysel uygulamalarla geri kazandırılması oluşturmaktadır. Bu bağlamda külotlu çorap ileri dönüşüm kavramı altında ele alınarak brikoloj ve dekonstrüksiyon yöntemleriyle 8 deneysel tasarım gerçekleştirilmiştir. Deneysel tasarım süreci sonunda; çorabın dikim işlemlerine uygun olduğu, deforme oluşturmadığı, esnek yapısına rağmen giysi türlerinin üretiminde kullanıldığında formumun bozulmadığı görülmüştür. Geleneksel süsleme teknikleri (tepme keçe, kordon tutturma, enkürüste, pachwork) uygulamaları esnasında hasar almadığı, kullanılabilirliği açısından yüksek sonuçlar verdiği, abiye giyim türlerinde alternatif malzeme olarak kullanılabileceği, dar gelen giysilerin genişletilmesi işleminde kullanılabileceği, her bir parçasının değerlendirilerek yaratıcı tasarımlar geliştirilebileceği görülmüştür. Çalışmada atık durumundaki külotlu çorabın giyim ve moda alanında etkin, işlevsel, estetik açıdan değer kazandırılması ve tekrardan kullanıma dâhil edilmesi amaçlanmıştır. Atık miktarını azaltarak sürdürülebilirliğe sağlayacağı katkı, uygulamalar sonucunda var olan malzemelerin yerine kullanılmasıyla alternatif malzeme olması ve bireylerin yaratıcılıklarını geliştirmesi açısından önemli bulunmaktadır.

Anahtar Kelimeler: Atık, Külotlu Çorap, Brikolaj, Dekonstrüksiyon, Sürdürülebilir Moda.

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MODERN MİMARLIK ÜRÜNLERİNDE KİMLİKSİZLEŞME; EDİRNE HÜKÜMET KONAĞI

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Abstract

Kentsel kimlik; mimari, sosyal, kültürel, politik, psikolojik, duygusal, ekonomik vb. birçok kavramı içinde barındıran; kenti diğerlerinden farklı kılan, kente anlam ve değer katan unsurların tamamıdır. Kentin kimliği; korunması gerekli değerler, özgün mimari ve mekânsal özellikler, toplumsal birikim ve yaşama biçimi birlikteliğinde oluşmaktadır. Fiziksel çevrenin kimliği kentsel kimliğin önemli bir parçası olup; kentin sosyoekonomik durumunu, kentlinin farklı dönemlerdeki yaşam tarzlarını, bilgi beğeni ve becerilerini yansıtan, kentin değişim sürecinin okunabildiği bir birikim olarak ifade edilmektedir. Kentlerin morfolojik yapısı ve kimliği, mekânsal gelişim ile paralel bir yapı göstermektedir. Kente aidiyetlik duygusu ve kentsel hafıza; kentlerin tarihsel süreç içerisinde geçirdikleri değişimin tanıkları olan yapıların ve fiziksel çevrenin kimliği ile oluşmaktadır. Kentteki her mekân, her yapı tanık olduğu dönemlerin izlerini üzerinde taşımaktadır. Bu nedenle, kentlerin özgün kimliğine katkısı olan ve yapıldığı döneme ilişkin mimari özellikler taşıyan yapı ve yapı grupları kentin kültürel sürekliliğinin sağlanması ve kentlerin kimliğinin gelecek nesillere taşınmasında önemli rol oynamaktadır. Türkiye coğrafyasında 1900'lerin başında erken Modernizm ürünleri ile başlayan, 1980'li yılların sonlarına kadar üretilen 20. yüzyıl Modern Mimarlık ürünleri belli bir dönemin izlerini üzerlerinde taşıdıklarından dolayı kentsel hafızanın oluşumuna ve kentin özgün kimliğinin algılanmasına büyük katkı sağlamaktadırlar. Bu yapılardan tarihi çevrede yarışma yolu ile üretilen kamu yapıları rekabetçi tasarım anlayışı içinde, bulundukları tarihi kent dokusuna yönelik farklı ve özgün bakış açılarının geliştirilmesi sağlamakta ve kamu yararına kültürel, ekonomik ve ulusal değerler oluşturularak yapılaşmaya kalite ölçeği getirmektedir. Tarihi kent merkezinde yer alan, aynı zamanda Modern Mimarlık ürünlerinin temsili niteliğindeki 1964 yılında yarışma yolu ile üretilen Edirne Hükümet Konağı'nın özgün cephe karakterine son dönemde yenileme amacıyla müdahale edilmiştir. Tanık olduğu dönemin izlerini üzerinde taşıyan bu gibi yapılara yapılan müdahaleler, kentsel kimliğin bozulmasına neden olmakla birlikte kentsel yaşamın kalitesini olumsuz etkileyerek kentin doğru algılanmasında sorunlar oluşturmakta ve toplumda o kente ait olamama ya da kentini sahiplenememe duygusunu gelişmektedir. Bunun sonucunda da kentin tarihsel-kültürel mirasının, yerel özgünlüklerinin ve kentsel kimliklerinin korunabilmesi oldukça güçleşmektedir. Bu bağlamda çalışma kapsamında Edirne Hükümet Konağı'nın özgün cephe karakterinin kaybolmasına sebep olan yakın süreçte geçirdiği cephe tamirat ve tadilatları uluslararası mevzuata göre değerlendirilmiştir.

Anahtar Kelimeler: Edirne Hükümet Konağı, kimliksizleşme, Modern Mimarlık

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Being A Style Icon in Fashion World: Iris Apfel

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Abstract

The word fashion which expresses change and encompasses all areas of humanity, is synonymous with clothing when taken in its narrow and common sense. People who can direct clothing fashion with their original clothing and appearances and are followed with great interest by public are called "style icons". As style icons, people from many different disciplines such as cinema, music, design, politics and sports have emerged with fashion and had an impact on clothing styles of different periods. One of the examples that can be given to the style icons of this era is Iris Apfel, who was born in Astoria in 1921, studied art and is known as an interior designer. The aim of this research is to examine the clothing style as well as all the visual elements (clothes, accessories, jewelry, hair, makeup, etc.) that constituents the style of Iris Apfel as a style icon. The method of the research is qualitative in line with the research problem, purpose and the path followed in reaching the findings. Thus, visual analysis of ten photographs randomly selected from personal social media accounts or the internet was performed. The findings obtained as a result of the analysis are presented in detail on each image.

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The Artistic Intuition and its Impact in Developing the Leadership Potentials ofthe Academic Women in the Specializations of Art and Design

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Abstract

He art work towards which academic women are going in the specializations of art anddesign is considered as a comprehensive philosophical intellectual system; as theacademic woman while understanding art is unifying psychological elements with thephilosophical, intuitive and spiritual elements. This research tackles the analysis of theconcept of artistic intuition as a compositional activity that reflects to all practical lifefields but under specific humanitarian conditions that distinguish leading womenparticularly in the specializations of art and design.Such analysis leads to being aware of all dilemmas related to the artistic intuition andnot only that related to art work; but also the intuition that becomes expressive in thephilosophical concept. It is not separate from the state of being rather than integrating inthe form of a coordinated theory with the purpose of understanding human in thedifferent varied contexts that are in harmony with his intellect, philosophy, potentials andaccumulated knowledge.Keywords: Artistic Intuition, Art Philosophy, Leading Woman

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The Ontology of Resistance between Power and Knowledge (Philosophical Approach between the Caricature of Naji Al-Ali and Photographer Ahmad Al-Safarini)

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Abstract

The Ontology of human resistance accentuates its existence through several expressive means with the most important being Art; as art transforms the question of resistance into a self-practice that starts with the artists and transfers between the inside and the outside in a continuous, creative, effective mutual relationship in order to emphasize the battle of existence conflict, ideology and Epistemology within the general framework of power. This philosophic analysis is based on the hypotheses of having a multilateral factor that continues with the past legacy on one hand and interprets the present while overpassing it on the other; in order to create a state of creativity that represents the intellectual, emotional, cognitive and historical inventory, while posing a situation of continuous wondering among individuals and groups. This artistic state unifies the indicators of symbolizations and makes resistance represented in a contemporary visual discourse that rejects dominance, accentuates the identity and transforms the theoretical intellectual question into a practiced anthological act that is featured of permanent activity as a perpetual act towards liberation and reproducing self-existence.

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DISTOPIES IN TODAY'S CERAMIC ART: THE EXAMPLE OF EFE TÜRKEL'S "MAGNA MATER SERIES"

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Abstract

Utopia means impossible, striking, interesting project or thought. This idea was first expressed in Thomas More's book Utopia. Similarly, the first examples of utopias in art appear in myths. In addition to daily life subjects found on the first ceramic surfaces of Greek art; sometimes new, different descriptions that were not experienced at that time were added. Duchamp's porcelain fountain and Vladimir Tatlin's International Monument are examples of dystopia in twentieth century art. Utopias that used to convey the inner world and dreams of human beings; it has become a tool for revealing his later liberated thoughts. In this respect, Duchamp's work represents a challenge to the art perspective of the period and at the same time a new approach. Thus, it can be thought that the transformation of a urinal into an art object by being exhibited can build a utopian gaze of art and aesthetic taste. Whether there is a spatial belonging to utopia is a phenomenon that has been debated by philosophers. In other words, the question of whether utopia is a place to live is part of these discussions. On the other hand, with utopia, there is also the concept of dystopia, which is handled with an almost dialectical approach, spatialized as an inhabitable and impossible place. The concept of dystopia, used by John Stuart Mill in 1868, was encountered especially in literary works. When the concepts of dystopia and utopia are evaluated in the context of life experiences, it can be said that the starting point of the concept of dystopia is based on a previously experienced life practice. While utopia is the reciprocal of idealization, dystopia is, on the contrary, built on the imperfect. Dystopia as an artistic phenomenon takes place within the existentialism of mankind. It represents a place that does not exist in the mind of the viewer, but on the other hand, this non-existent place is also another not yet experienced place of an experienced place. Since dystopia emerges as a contradiction to the concept of utopia, the first examples are critical, in later examples the introversion and unhappiness that the artists live in their production and inner world are dominant. These thoughts have been featured in novels such as Fahrenheit 451, Brave New World. In addition, the dystopic city image created in the movie Metropolis and some scenes depicted in the 1984 novel are examples of this. Edvard Munch's The Scream, Henry Moore's sculptures and Benjamin Peret's Automata photographs are among the known examples. The works of artists such as Kannar Lichtenberger, Hoffmann Ruan, Alison Ruttan can be shown as examples of dystopic approaches in today's ceramic art. In this study, the ceramic artist Efe Türkel's "Magna Carter" series will be analyzed using the phenomenological method in the context of the concept of dystopia.

Keywords: Utopia, Dystopia, Ceramic.

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INFOGRAPHICS DESIGNED IN THE FIELD OF TOURISM

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Abstract

Today, changes in technology and communication not only facilitate human life, but also bring a confusion with the resulting mass of information.Infographics, which visually ensure that the complexity that occurs as a result of these changes is systematic and understandable in general, creates an atmosphere of trust with the visual language they offer, especially when viewed in the field of tourism, being educative,revealling complex information and making it more explanatory, being persuasive,directing, provides convenience such as saving and activation.Infographics, which appear as print media in the field of tourism, also aim to produce design solutions that meet today's needs by appearing in an interactive environment and on the web. In this study, it will be tried to discuss how infographics, which aim to facilitate the understanding of the environment in which people exist in today's information age, contribute to the field of tourism,which design solutions they use,and the new approach models they have provided to human life in this field.

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Achieving the positive energy of the place by applying the true spirit of Islam in harmony with design

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Abstract

This paper is based on an attempt to establish a link between Islamic architecture, Chinese culture and Minimalism in terms of positive place energy. Where there are many similarities that exist between the three directions, which aim to achieve comfort for those living in the interior space. Despite the emergence of each trend in a completely different people and place from the other, when we talk about functionality, psychological comfort, simplicity and positive energy here, we will find similarities and union. Where the concept of positive energy in Chinese culture is called the science of feng shui, simplicity and austerity in daily customs practices in Islam, which were taken from Muhammad, the Messenger of God, may God bless him and grant him peace, and finally the simplicity and minimal art that appeared as a trend of contemporary art as the heir of the trend of modernity, which was known as the trend of Minimalism In design. Minimalism in architecture can be summed up in Mies Van Derrohe's statement Less is More. It consists of the constant endeavor to strip the interior space of unwanted details and decorations. According to the pioneers of this idea, design is what defines the true essence of anything. It is also a continuous effort towards simplicity, through the honesty shown by the materials used and the structural structure of the internal space. Here comes the question on which the research is based, to what extent the minimalism meets the spirit of asceticism in Islam in terms of simplicity, truth, and mysticism, under which the idea of asceticism falls, the truth haqeeqa, and Taammul meditation. And if this is the case, then can simplicity, or minimalism, be adopted by Muslim architects to revive the simple and modest architecture that met in most of the houses and buildings in the ancient Arab countries and cities. Rather, it became famous at times to become an important and basic tool used by Japanese designers who adopted it in design and adapted it to achieve their design needs and to achieve an aesthetic principle based on clarity of logic and transparency of the concept. However, this same concept of excessive simplicity disturbs the human inclination and desire for privacy and intimacy through a modern approach that exposes the building to the outside and incites the adoption of bare buildings. Rather, the spirit of independence is considered to be running in the opposite direction of the spirit of adhering to this way with the natural desires of human beings in their keenness on small touches, specifying details of homes and making places.

Key words: Minimalism, asceticism, truth haqeeqa, Taammul meditation

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SANAT DENEYİMİNDE OTOETNOGRAFİK YAKLAŞIM

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Abstract

Güzel sanatlar kavramının oluşmasından itibaren, bu oluşumu sağlayan sanatçı ve izleyici kimlikleri, yaşanan süreçte pek çok açıdan etkileşime girmiş ve değişimler yaşamışlardır. Bu etkileşim göz önünde bulundurulduğunda özellikle 20. yüzyılın ikinci yarısında yaşanan deneyimler, iki öznenin de ilişkisini etkileşimli bir konuma taşımıştır. Bu kapsamda araştırma, oluşumunu izleyiciyle sağlayan eserlerin deneyimini otoetnografi kavramıyla incelemeyi amaçlamaktadır. Kişisel deneyimin odağa alındığı bu kavramla, bir izleyici olarak sanat nesnesinin nasıl takip edildiği ve güncel olanın kendi üretim pratiğine nasıl dahil edildiği incelenmektedir. Böylece kavramın hem sürece hem de ürüne nasıl işaret ettiği açıklanmaktadır.

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