Sosyal Bilimler Dergisi / The Journal of Social Sciences

Akademik Sosyal Araştırmalar Dergisi, Yıl: 8, Sayı: 55, Aralık 2021, s. 29-39

ISSN: 2149-0821 Doi Number: <http://dx.doi.org/10.29228/SOBIDER.54887>

Arş. Gör. Serap BULAT

Atatürk Üniversitesi Güzel Sanatlar Fakültesi Heykel Bölümü,
serapbulat69@gmail.com ORCID.org/0000-0001-7074-5719

URBAN SPACE AND SCULPTURE IN HISTORICAL PROCESS

Abstract

Towers, tombs, obelisks and watchtowers appear as memorial buildings for Turks. It was only after Tanzimat period that sculpturing in western sense developed in Ottomans and relief motives of Lale Era were converted to sculptures. With modernity movements memorial-sculptures have appeared in Turkey. On leaving the sense of memorial at the end of 19th century and on consuming modernist heykel in 1950's, sculpturing has experienced a transformation process including site and also architecture. Dealing with the surface and the alteration of structure caused by cubism were in the search of a movement with futurism. As the reflector of social life, all social sites change and get reformed as the result of processes of reforms. Public places in great cities are being used as functional art platforms by modern artists.

Keywords: sculpture, architectural, public place, urban site, art work.

TARİHSEL SÜREÇ İÇERİSİNDE KENTSEL MEKÂN VE HEYKEL

Özet

Türkler’de kuleler, türbeler, dikilitaşlar ve gözetleme kuleleri anıtsal yapılar olarak ortaya çıkmaktadır. Batı anlamında heykel sanatı ise Osmanlı’da Tanzimat Dönemi’nden sonra gelişmiş, Lale Devri’nde bezeme motifleri kabartma heykellere dönüşmüştür. Modernleşme ile birlikte Türkiye’de anıt-heykeller ortaya çıkmıştır. 19. yüzyıl sonunda anıt mantığının terk edilmesi, modernist heykelin 1950’li yıllarda tükenişi ile heykel hem mekan hem mimariyi kapsayacak biçimde bir dönüşüm süreci yaşamıştır. Kübizmle başlayan yüzeyle uğraşma ve yapı bozumu, fütürizmle beraber bir hareket arayışına girmiştir. Toplumsal yaşamın aynası olan tüm sosyal mekanlar da değişim süreçlerinin sonucu olarak değişmekte ve yeniden yapılanmaktadır. Ve artık büyük kentlerdeki kamusal alanlar, çağdaş sanatçılar tarafından işlevsel bir sanat platformu olarak kullanılmaktadır.

Kelimeler: Heykel, Mimari, Kamusal Alan, Kentsel Mekân, Sanat Yapıtı.

We can define the urban phenomenon as not only the primarily product of humankind, but also as most extensive product of architecture. Cities are common points in which human beings survive and are injured from the earth. Cities are an integral part of a large society. In a society, the number of cities, their spread and functions vary depending on the complexity of its culture and the degree of impact on cultural changes. The city can be defined in many respects, but as a historical and social outlet, it means the place in which a community of self-governing and settling together occupies and organizes them depending on this occupation (Kılıçbay, 2000:129). Artistic events in the context of the formation and development of cities in the context of the city and the art relationship, have constantly existed, the city and art have been in a constant relationship. At the stage of the formation and development of cities in the context of the city and art relationship, artistic events have existed constantly, while urban and art have been in continuously connected. One of the ways to reorganize the squares, streets, or surroundings of a city, to address the aesthetic deprivation of buildings, and to ensure a harmonious union with the environment can also be possible with artwork to be placed in open spaces (Karaarslan, 1993 : 18).

Throughout history, the sculpture was created for different purposes and took different forms in open spaces in almost every period of history. The art of volume, the sculpture bears significant functions when placed in the open space. Through the creation of a wealth of visual senses, especially in urban areas, and by bringing people together and fusing, marking, and directing, the art of sculpture forms the urban life and the memory of the city with structures placed in the open space. Three-dimensional works are addressed within architectural structures and public works, and public sculptures often appear as monumental sculpture works. Art works in public spaces are made of permanent materials. The transfer of the social awareness and energy carried by the sculpture to the generations is a positive contributor to the social genetic tissue (Auxiliary, 2011: 6).

Public area; means the place “where public and public affairs are carried out” (tdk.gov.tr). In other words, Kellner suggests that the public space define ideas and expressions

that are revealed, shared, negotiated with duties, as well as defining culture and experience (Özbek, 2004: 24). It is suggested that human beings are able to make common problems and debates that concern them, and in an rational manner, all equipment that they are able to create public opinion on these issues can be conducted in public spaces (Habermas, 2003: 68).Public spaces are used by all people. Public art is defined as the art of implementation of art works into practice in public places, venues and squares with pre-defined plans, and then displaying it to buyers (Buren, 2000:153). Permission is granted for all sculptures to be used in public places, and public institutions that will build sculptures apply artwork to sculptors. The artwork is designed because it has aesthetic features and influences (Williams, 1993:119).

The sculpture in the outdoor area, especially in public areas, has to be designed and placed in accordance with certain principles to fulfill the functions expected of the sculpture itself. Their defining principles in urban 3D structures: the union consists of plastic elements such as ratio harmony, balance, symmetry, rhythm and contrast. These principles appear in the physical and social relationship of the sculpture with its surroundings and lead the designing process. When 3D works are exhibited in open spaces, various problems arise with it. The artist usually has to design according to a presented environment in order to solve these problems, which are often related to environmental compliance. Sometimes even this environment is ignored when designing the work. While people live with all these environmental elements, they can embrace and arrange "it", on the other hand, spoil "it" by alienating and making it ugly. It is doubtful that the environment will be able to be defined with the rapid change in technology, which is based on the living conditions of the day for those who can walk this historic path (Demirkalp, 2008: 112 - (İmage. : 1).

Image- 1– Daniel Buren," Two Flats', Paris,(1986) (Taken from Buren).

In this regard, our history shows that; monumental works were observed as victory towers, tower tombs, obelisks and watchtowers (Firat, 1996:35). In addition, mosques and domes also have the same monumental effect. Sculptures such as stone chips, reliefs, found in architecture since the Seljuk period, or animal-shaped tombstones created in Anatolia with the effect of shamanism may be evaluated as public art. Traditional ornamental motifs of the

Western sculpture were created in the architecture developed after the Tanzimat Era. Traditional decoration motives were exhibited in the architecture which was influenced by the baroque and rococo styles in the Tulip Era (Renda, 2002:144). In this period, fountains in particular look like monumental square sculptures. In the same period, decorative stones as sculptures were erected for the sultans; the outer walls of the buildings feature animal figures on the gardens and boulevards. "In the later periods, architectural monuments without figures began to emerge again with a series of watch towers in the cities" (Öztürk, (2005) : 204).

Image - 2 - İlhan Koman, " Portal", Stockholm,(1989),(Taken from Koman).

Sculpture is used in different purposes, functions and forms in different periods and regions. These artifacts, made of various technical instruments, are either an element of a small tomb remains or a fetish object. whether it's the bezel, piece or all of a large structure, a piece of weapons or a harness detail, whether it is a real or a 3D visual representation of an asset in an abstract or concrete style, it has been conceived as an art of sculpture with aesthetically noble and orderly character and providing that it contains one or more visual statements at an artistic level (Germaner, 1997: 782 -(Image :2). With modernism, the relationship between the sculpture and the space has changed, giving an environment a space with its sculpture presence, and the sculpture that is a part of the venue deprived itself of presentation. This indicates that the art of sculpture has become a dead language. The revitalization of the sculpture language depends on the use of the means of expression itself. As can be understood from this, today's

sculpture is a plastic object that changes the place where it is placed, making sense of it and eliminating the functionality and commonality of the past.

With modernization, public sculptures emerged in Turkey, gaining focus as in the Greek and Roman civilizations (Yeşilkaya, 2002:149). Parks and squares were prominent public life centers in the new urban concept of the Republic Period. In addition to these areas,

Atatürk's sculptures were placed on the boulevards and in the gardens of the public buildings of the era. These areas became indicators of the War of Independence, Republic and modernity.

Image 3 - Alexander Liberman ,Covenant, “red painted steel”,(1975),(Taken from Antoinette).

The mindset symbolized by the monuments of the West means that it came to our country only in the XXth Century. Therefore, it is not where it should be in terms of both monuments and other open-air sculptures in a modern sense. For societies, art in public is a social and cultural indicator. In this sense, it can be said that public spaces are the most suitable exhibition places, in line with the conceptual structure of some contemporary art pieces. In fact, public spaces in large European cities were used by contemporary artists as a functional art platform (Thierry, 2002:119), (Görsel. 3. Today, art works can have a big impact in public spaces. Its success lies in the courage to resist aesthetic and plastic traditions. Classical and ordinary clichés have become a conceptual starting point for the production of works that have surpassed the rules for contemporary artists (Tandırılı, 2011: 10) The degradation of construction and dealing with the surface starting with our cube formed an important milestone in the sculpture’s quest for movement with its futurism, which became the base no longer valid (Roonds, 2002:106-109). Now, the sculpture embraces space and fullness, trying to tear itself

from the background it is attached to and breaking the status of infinite metaphor and imitating nature, which has tried to characterize movement since it emerged. The confrontation process of the art of sculpture, which strives to break the fake and fake of nature and moves away from its imitation, begins with minimalism. In doing so, the sculpture comes to deal with its past, present and future through a historical process (Dökmen, 2012: 15 - (Image 4) .

Image: 4 -A .Calder,LGranada, “red painted steel”,1969 Pensilvenya University-Philadelphia,(1975),(Taken from Antoinette)

The dissolution of the monumental logic at the end of the XIX century, the demise of the modernist monument, which had become desolate by internalizing the pedestal, and the demise of the statue in the 1950s led to a transformation that included both space and architecture. Despite this transformation, it can be asserted that in the postmodern state, practice was formed based on a different logic that could embrace all kinds of expressions, not just a categorical expression instrument like sculpture.

Developing policies and projects that make sense of the country's specific conditions and achieving institutionalization are significant initiatives in the preservation of local values and identity. While designing urban public spaces, it requires collective work between disciplines. In this context, different disciplines need to come together to produce solutions. It must be ensured that the participation of senior executives from all actors, entrepreneurs, project developers and implementers and users in every phase is essential; instead of the design model, in which user participation cannot be provided or only requests and evaluations are taken into consideration at certain stages, it must be ensured that the organizational model, components,

organizational chart, corporate and legal basis that can be implemented in the conditions of our country where one-on-one participation, examination and evaluation is taking place (Korkmaz, 2007:18).

Three significant dimensions arise in designing public spaces from a user's perspective and reflecting the values of its users: requests, rights and meanings (Buren, 2002:141-142). (Image: 6) However, the dimensions of contemporary design are ignored in the development of urban and public areas. Only designs for organizing physical activities give the concept of the functions in the venue only for their layout. From the user's point of view, the relationships between people and places, its effects on positioning functions, should be examined. People, resources, structures and other community activities surround the elements and functions of urban public spaces. The history of the field, the traditions, values of the users and their relations of work are important factors in the positioning of functions (Korkmaz, 2007: 20)-(Image :5).

Image: 5 - MichelHeizer, Kompozisyon, Rice University-Texas,(1984) ,(Taken from Antoinette).

As a result of this formation, human and public relations have lost their self-existence qualities and have embarked on a new form of organization. Changing forms of social relations have also led to changes in the places where public relations were established. As a phenomenon of the new era, problems such as the uniform nature of mass production-produced consumer goods are now being experienced in the establishment of public relations and in the planning and organization of the common places hosting these relations. The distribution of the

nodes and the organization of the roads play an important role in the formation of the urban space. Figure-ground analysis in an urban area reveals spatial relationships between the masses of structures and the space that surrounds them (Gaye, 2005) : 63-75).

Developments and changes in social life, social order and economic systems directly affect all social systems and lifestyles. All social spaces that are the mirrors of social life are being restructured as a result of these transformation processes. Recreation and leisure concepts in the contemporary world, and the spaces that provide services for them, have also undergone transformation and change (Aktaş, 1986: Issue: 9, 16).

As of the second half of the XXth century, modern art suddenly spawned many disciplines with the rapid development of technology (Rosalind:2002:108-109). For example, in today's public space, sculpture is entering new perspectives, while many new plastic applications, other than sculpture, are offered for the visual consumption of society. These include installations (installations), performances, videos and even light shows. In this sense, it is remarkable that there is a difference based on visual consumption between works of art purchased from galleries and moved to special places, and works of art exhibiting in public spaces. So much so that, art has gone beyond being a meta, and even during the momentary consumption period, sometimes against tradition, it has become documented through the photographs taken during the exhibition. The instant exposure to the public space monument merged with the notion of the performing arts resulting in disciplines such as performances, light and laser shows and temporary installations (Image. :6) In fact, this hardly new discipline is frequently encountered in modern Western countries (Tandırılı, (2011): 15)

Image. :6 – Digital Sculpture Design,(<http://achiles.Creator:gd-jpeg>).

The interdisciplinary art can already be used in the monopoly of the sculpture, or the sculpture itself will become part of the interdisciplinary art that will evolve into a different

island and image. In this case, the change, collage and multiculturalism of the vehicles do not diminish the value of art. What is important here is sincerity, authenticity and innovation. It is suggested that what is different, original and new will always be noticed, that aesthetic values are not limited to what is beautiful, but that eye-related rules always apply. Anyone who achieves a slight sense of mass-volume-stack-material-composition can easily sense the presence of a work of art carrying aesthetic values. Cities are not just physical structures; behind this organization is a dynamic, interconnected network of systems. Likewise, one may imagine that an artifact that is coded correctly, followed the right methods and reached the right point will eventually discover its existence. The word and meaning of a plastic work of art is greatly important in proportion to which the city is based in urban areas and where it joins the lives of the people of the city. Plastic entered daily living spaces and the art that goes beyond the rate, material and dimension of its relationship with the environment, creates a new intellectual relationship with its surroundings and assumes an educational role (Ergin, 1993: 26) During the rapid change of the twentieth century, cities were again faced with a complex web of problems in terms of plastic value, as in all other aspects. Contemporary societies undoubtedly have a very different production style, lifestyle and different requirements. So, this shifting structure can transform

They had a greater chance of fitting the frameworks of the works which had been de-structured from figurative obstacles. However, this understanding of the problem is always unique to the synthesis that was performed during the great periods of the so-called classical art, and it will be a kind of a posteriori synthesis. Getting to the essence of the synthesis mechanism is accessing the whole plastic work, which is the plastic, constructive, and fully colored surfaces of the word that is drawing, architectural, and sculptor but lines or resists the time-space, which is born from the synthesis of functional ideas and the elements that make up the narration. This is to us the total plastic art; it seems to correspond to the recipe for urbanism.

REFERENCES

- Antoinnette,L.N. (1986).Sculpture, Cenova,
- Apa,A. (2002).’’Üzerinde Konuşulan,Okunan Ve Görülen Bir Heykel’’, Sanat Dünyamız Dergisi, S.82, İstanbul, 133-137.
- Altıntaş, O. (2007) . Sanat Eğitimi Ve Çağdaş Türk Resminde Nü, Ankara
- Baraski , C.(1964).Heykel Hakkında Genel Bilgiler,Bükreş.
- Buren,D. (2000).’’Kente Yerleşmek’’, Sanat Dünyamız Dergisi, S.78, İstanbul, 133-145.
- Bulat , M. (2007).’’Modern Heykelin Doğuşu’’, Sanat Dergisi, S.XI, Erzurum, 83-89.
- Bulat , M. (2007).’’Form Ve Kompozisyon’’, Sanat Dergisi, S.XII, Erzurum, 73-78.
- Bulat, M. - Babyev, G. -Bulat, S. (2004). Heykel Atölye, İstanbul.
- Habermas, J.(2003) . Kamusalın Yapısal Dönüşümü, (Çev. Bora, T. – Ancar, M),İstanbul.
- Huntürk,U,(1996). Heykel Sanatı,, İstanbul .
- Demirkalp, M.(2008).’’Şehirselle Çevre ve Heykel’’ Sanat(G. S. Fak. Der.)sayı:13 s.112
- Eczacıbaşı Sanat Ansiklopedisi,(1997).C.2.II,İstanbul.

- Ergin, Nilüfer (1993), Kent Mekanlarındaki Heykeller ve Ağaç Heykel Sempozyumları, Sanat Çevresi, S.38, İstanbul.
- Ergin,, Nilüfer (1998), “Heykel ve Çevre İlişkisi”, Sanatta Yeterlik Tezi, Marmara Üniversitesi, Güzel Sanatlar Enstitüsü, İstanbul
- Germaner,S.,Eczacıbaşı Sanat Ansiklopedisi,(1997).Cilt.2,İstanbul.
- Gombrich, E. (1986).Sanatın Öyküsü, İstanbul.
- Güneş,G. (2005). An Alternative Approach for Analysis of Traditional Shopping Spaces and a Case Study on Balıkesir, Trakya University Journal of Science, S.VI, No. 1, S. 63- 75.
- Güner,A.-Çağdaş,G. (1996).Alışveriş Merkezlerinde,Rekreasyonel İç Mekan Organizasyonu,İstanbul.
- Özbek, M. (2004). Kamusal Alan, İstanbul.
- Görmez, K. (2003), Çevre Sorunları ve Türkiye, Ankara
- Gürsel, Y.(1992), Mimarlık ve Çevre, İstanbul
- Güvemli, Z. (1982).Sanat Tarihi, İstanbul.
- Huot, J-L, Thalmann, J-P, Valbelle, D. (2000), Kentlerin Doğuşu (Çev. A. B. Girgin), Ankara
- Kabaş, Ö.(1976), Tüm Çevresel Gerçekçilik Bildirişim ve Sibernetik Kuramları Açısından Plastik Sanatların Oluşumuna Bir Bakış, İstanbul
- Karaaslan, S.(1993), “Kentsel Doku İçinde Yer Alan Açık Alanlarda Heykel Tasarımları”, Sanatta Yeterlik Tezi, Hacettepe Üniversitesi, Sosyal Bilimler Enstitüsü, Ankara .
- Kınay, C. (1977). Sanat Tarihi, Ankara.
- Kılıçbay, M. A.(2000), Şehirler ve Kentler, Ankara.
- Koman, İlhan (2005), İlhan Koman Retrospektif, İstanbul: YKY
- Korkmaz, E. (2002).Kentsel Kamusal Mekanda Değer Yaratma Yaklaşımında Katılımcı Bir model Önerisi,(Yayınlanmamış Doktora Tezi).
- Lynton, N. (1991). Modern Sanatın Öyküsü,1991, İstanbul.
- Lynton, N. (1982). Modern Sanatın Öyküsü, İstanbul.
- Ögel, S. (1977), Çevresel Sanat, İstanbul.
- Özsezgin, K. (2005), İlhan Koma,İstanbul.
- Öztürk,K.B.,(2005).Açık Alanlarda Heykel-Çevre İlişkisi ve Tasarımı (ErciyesÜni.Mim.Fak. Şehir ve Böl. Pla.Böl. Kayseri.
- Renda,G. (2002).’’Osmanlı’da Heykel’’, Sanat Dünyamız Dergisi, S.82, İstanbul, 139-1143.

- Rosalınd,K. (2002).''Mekana Yayılan Heykel'', Sanat Dünyamız Dergisi, S.82, İstanbul, 103-110.
- Savaş, R. (1975). Modelaj, Ankara.
- Şeref , B.(1984). Resim Sanatı.Ankara.
- Turani, A. (1983). Dünya Sanat Tarihi, Ankara.
- Turani,A.(1974). Çağdaş Sanat Felsefesi,Ankara.
- Tanyeli, U.(2000). Kent: Hazır-Yapıt, Sanat Dünyamız Dergisi Sayı:78, İstanbul,
- Yardımcı, İ. (2011) .''Pekin Olimpiyatları Kapsamında Bir Kamusal Alan Heykeli Uygulaması 'Prizmanın Telaşı',Dokuz Eylül Üniversitesi Güzel Sanatlar Enstitüsü Heykel Ana Sanat Dalı Yayınlanmamış Sanatta Yeterlilik Tezi, İzmir.
- Yerlikaya,N. (2002).''Osmanlı'da ve Cumhuriyet'te Anıt-Heykeller Ve Kentsel Mekan'', Sanat Dünyamız Dergisi, S.82, İstanbul, 147-153.
- Yılmaz, S. (2000). Resimde Geometri İlişkisi, (Yayınlanmamış Lisans Tezi).Isparta.
- Tandırılı,E. (2005),Kamusal Alanda sanatın Yeni Yüzü Ve Thomas Hirschhon,Beykent Üni., G. S. Fak.Res.Böl.İstanbul.
- Williams, K. (1993). Kültür,Çev.Aydın,S.,Ankara.
- <http://www.ceylandokmen.com>
- [http://achiles.Creator:gd-jpeg\).Makototojiki-Üçboyutlu ışık heykel çalışmaları](http://achiles.Creator:gd-jpeg).Makototojiki-Üçboyutlu ışık heykel çalışmaları).
- Tdk.gov.tr.8.6.2013 de internetten indirilmiştir.