

Thesis Antithesis And Synthesis Ekslibris Art And Interior Design

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Abstract

From time to time different fields of art and design can exhibit various similarities and partnerships. This can be seen in the holistic approach or the solution methods for the design problems and human relations during the creation and the evaluation of the concepts about design. This study aimed to develop a thesis related to the correlations and similarities between exlibris and the interior design. Despite various factors and variables in different application areas, this thesis was developed depending on similar processes, methods, principles and approaches; and with certain antitheses, contrary ideas were put forward and through this process, it has been aimed to achieve a synthesis.

Keywords: Ekslibris, interior design

Introduction

Changing human needs can be fulfilled by producing alternatives through designing opportunities and methods supported by developing technologies. The varieties of needs may naturally force the different designing disciplines either into a separately analyzing process or an interdisciplinary cooperation. These conventions may require responsive and moderate approaches in order to put new visions in design analysis and make long term predictions. In this way, on the verge of various possibilities, some qualified results can be obtained with different inspiration references. Every object which has design in its essence, may emerge in terms of utility if assimilated with creativity and esthetics in order to be functional and aesthetical. Although most of the design disciplines with their unique quality set out similarities, commonalities and differences, their common principles can be used through the process of problem solving. For instance, industrial design discipline may comprise designing disciplines such as furniture, automobile, yacht or fashion. A design product can be analyzed mutually by different design disciplines. For instance, a chair can be designed in the field of furniture and interior designing. Structural similarities can be established in science and design disciplines; with dialectic approaches a synthesis can be achieved in order to build common values by producing thesis and antithesis. For instance, considering the values grounding on humankind; some scientific, esthetic or design principles between the art of exlibris and interior design may depict the similar discourse. This research aims to set out a thesis by confirming coherent and formal relations between the fields mentioned above; to decompose by means of antithesis and to achieve a synthesis through common connections and new values.

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Field Definition

Exlibris is a kind of art work or customized aesthetic graphic work which is based on reproductive printing techniques. It is stucked to the inner cover of the books and within its small area, some figurative or abstract formative elements on different subjects are used together with certain typographic items. Since exlibris highly depends on large scale of alternative printing techniques, it requires advanced knowledge of equipment and the necessary skills to use them. The economic and aesthetic value of exlibris increases with the skills, precision and creativity depending on the equipment, printing technique and the relevant theme. Exlibris takes place in the library of the person it was made for and “it is a representative of the owner of the book, not the book itself; in a way, it is a connection between the book and its owner. Exlibris literally means ‘from ...’s library’ or ‘belongs to ...’s library’” (Pektaş, 2014: 11). Before the invention the printing press,

exlibris was used for bringing the valuable manuscripted books back to their owners. It had aesthetical content and origins in graphic arts and it was produced according to the principles of the printing techniques; however, today they are framed as works of art and could be exhibited at home, in offices and museums. It has the potential of bringing together the artists, designers, art-lovers and exlibris collectors. According to Tomak (2014) exlibris “is the modest guide for new beginnings; the process maintaining the companionship and friendship; a contraction that technical and aesthetical sharings take place; an interactive bound within social relationships”. (40) Hence, exlibris is functional as a graphical product; and it is aesthetical ,creative , sentimental and anthropocentric as a work and object of art .

Interior designing is a multiple disciplinary field comprising creative , technical, aesthetical and functional analysis with a systematic and coordinated methodology in order to maintain a social and individual livable environment in the buildings. In interior architecture, sometimes according to the project, either by pushing the limits with radical and structural revisions extraordinary results can be achieved or practical spaces can be formed according to the owner’s needs and customer’s expectations without damaging the place. At this point, as in exlibris, exclusive material cognisance with advanced technology and different alternatives can reveal the characteristic structure of a place and can define its main features in interior design, too. Furthermore, “interior architecture deals with organisational principles, reconstructioning the existing buildings, reviving the approaches towards existing spaces and structures, and re-using the buildings”(Brooker & Stone,2010:12). The design of public spaces such as shopping malls, living spaces, pubs, bars, restaurants, cafes , hotels, hospitals ,theatres, cinemas or houses and communities those are used by individuals and small groups, are realized by interior designing discipline. Interior designing not only fulfill the owner’s needs functionally but also manipulate the owners’ thoughts and feelings.It can influence them with a determined identity or image, manipulate ideologically and create terminal behavioural changes.

Thesis

In the context of research subjects, these two different fields show some similarities in the designing processes followed in order to reach the targets set out, used designing principles and factors, symbol, representation or indication values of the locations or the object, commercial contents agreed on with contracts in return of the service, their utilities, being full of emotions and personally identifiable designing qualities.

First of all, these determinations may be reached in regards of the similarities noticed when both of the field study processes and principles are considered. For example, after the brief regarding the interior design project has been agreed upon, the analysis of technical and detailed physical description and structural requirements of the field is carried out. After developing certain codes, concepts and thematic issues pursuant to timing and budget analysis by the interior architect in the scope of determining the reachable areas by the users and explanations regarding the preference and expectations of the customers with the meetings conducted with them, problem solutions can be started. Primarily, determinations are done as to defining user interaction and functional areas with the pre sketches without scaling.

Colors, structural elements, furniture and other fixed objects are taken consideration at this stage. According to ergonomic and anthropometric principles, scaled and detailed design of the location are visualized with 3d modelling through two and three dimensioned drawings and various software. At this stage, formalization process is completed with designing principles (balance, ratio- proportion, rhythm, emphasis, hierarchy, contrast and integrity) and factors (dot, line, fabric, space, color) which are accepted as basic instruments by all other designing disciplines and also by interior architecture design. After receiving the approval of the customer and signing the contract, construction phase starts. Codes, thematic issues or interior design elements decided according to the concepts aimed together with durability, sustainability, convenience, usability and timelessness principles are located along with the details regarding the electricity, water and communication systems of the location (See also Mitton, 2004: 21-42). All the expenses regarding the colors, furniture and other objects are confirmed by controlling the budget. This environment created, preferred, targeted, planned and designed through procurement processes and work flows with regular construction site inspections is presented for use as a location which reflects a functional, original, qualified and aesthetic atmosphere.

Art of exlibris follows a similar path with its main principles. Exlibris which is stuck to the first pages of the book due to its functionalities and also called “the id or title deed of the book” by Pektaş (2014) is visualized by stylistic wording which can express, reflect itself with the cultural, emotional aspects peculiar to the customer. Exlibris lover who would like to give an order on its behalf in the direction of its life style, interests, wishes, expectations, tastes and hobbies contacts the exlibris artist and has a pre-interview. Aimed and desired exlibris is included in the contract with the cost defined and confirmed by the customer and the artist by common

consent depending on the various qualification and quantities. “The market of exlibris vary according to the countries, famousness of the artist, material to be used, difficulty of the design, numbers of the mold/color and prints” (Pektaş,2014:43). Thus, it has a commercial dimension which exists as the cost of the effort put in according to variables and is charged on the basis of a base price which varies according to variables like the interior architecture. In accordance with the brief and interviews, the exlibris artist creates maximum three different alternatives that represents and reflects that person with various aspects combining the designing principles and elements with his/her imagery world and creativity. Artist increases the copy of the exlibris which as the customer exlibris lover likes and is satisfied with according to the chosen print technique.

Second similarity that is noticed is that interior design and exlibris art make personally identifiable designs. The location whose design is completed recreates the human with the changes in emotion, thinking and behavior. And the customer who ordered exlibris is recreated by the artist by his/her wishes, interests, hobbies or preferences. Interior design when considered in the scale of houses or rooms as mutual living environment by an individual or a small group, builds consensus between the customer and the designer with its personally identifiable analysis. Each person has different living culture as an individual. Human is in interaction with his/her environment full of location and objects incessantly in the cycle of life. Apart from location’s being functional, both the concept and the customer building empathy as the user should meet the requirements for the desired dynamics and atmosphere of the customer, should be able to reflect cultural aspects of his/her and the people it surrounds and should not make it feel estranged. That’s why, when basic obligatory approaches are left out, preferences and tastes of the customer will be a burden on the interior designers in discharging the responsibilities expected from them. Hence they should know and understand the brief and the user and the customer very well for whom he/she will build a living environment and should interiorize the Project.

Interior designs of the nonpublic personal living spaces (houses) turn into a place peculiar to the customer from an ordinary space in terms of being personally identifiable with the colors, objects, desired codes, concepts or thematic issues and reflect that person. Exlibris realizes the colors, style or the visuals liked by its artist, and person who ordered, by creating personally identifiable designs in the interested concepts or thematic issues. Actually both builds a structure that is peculiar to a personality and identity (a structure that is creative, functional, original, useful, commercial in its context and has design principles and factors) by its main structure in

accordance with the brief given. For both of them, the customer who places the order lives in that structure as the subject and the object. What matters is to have the intellectual background which will enable unveiling the semantic wording coded by the exlibris artist with semiotic approach and to open the doors. This metaphor fiction makes it more provocative to resolve with who and how the privacy of the person is represented.

Thirdly, the similarity to be focused on between the interior design and exlibris art may be summarized as follows. Places as a part of the corporate identity are designed to reflect the representations connected with its content and forms and to communicate with people interactively. Just like representing the person who gave exlibris order with exlibris, interior design uses covered representation values. As an extension the symbolic consuming habits imposed on us by the contemporary postmodern world, motivation for shopping may be made easier with the manipulations interior design creates. “Material form of the interior design has been designed to create a terminal effect which directs to consumption by the shopping mall’s designers. Customers need to understand the importance of the objects and react accordingly in order to use the shopping malls” (Gottdiener, 2005: 108). As one can see, locations and objects at the present time do not only have an objective use value. Material world of the locations, furniture and objects is able to turn the capitalist ideology with symbolic contents into a world of meanings. Putting aside the modern mediation duty between them and the people regarding their use value, locations or the objects are presented with “pretentiously” in a postmodern attitude as a new way of living and symbol of social status. Making the social status firstly comprehended which makes the environment dynamic by the interior designers is for turning it into an indication value production regarding the style and income level of the people who have this space or who have been there. People who now adopted themselves to social status identity with this kind of habits will be in the tendency of expressing their difference from the others in every change they get. That way, by transforming their identities that co-exist with that location into their new life styles, expressing power of new symbolic fictions and codes orders are dignified. This kind of behavior tendencies of the upper culture is defined with the concepts of “exhibition” and “representation” by Türkoğlu (2010) as an extension of Society of Spectacle by Guy Debord (See also 184). Underdeveloped or developing countries have the economic and social conditions where the pretentious, enviable dimension of the consumption gains importance as required by the structural aspects of the symbolic language.

As interior architecture, the production aim of exlibris is not suitable for only postmodern mannered and vanity aimed tendencies. Lack of the capitalist

and materialist indication value of exlibris has made itself focused on the more humane aspect on its use value. That is why exlibris art has preserved its human-centered subjectivity with its modest, sincere and sharing aspects. On the other hand, exlibris, taking the characteristics desired by the customers, their tastes, emotional aspects and hobbies into consideration, is able to represent its artists by the styles, colors, typographic or various visual effects. Representation and exhibit value of interior architecture is related semantically with the capitalist preferences and ideological codes that can be resolved mostly by the upper culture, whereas representation value in exlibris is related with being able to express the customer with the aspects emphasized by the artist. This situation in interior architecture gains a meaning with reflecting the concept on the location as representation. However, representing the location for the life style turns into more of an exposure ritual.

Antithesis

It is pretty obvious that exlibris does not require as intensive technical information as interior architecture does, and it is not associated with the variables and many parameters as the high budgeted projects in the market economy. And also, interior architecture's proposing most up-to-date and new technological innovations and reflecting them on the building materials variety and differences cannot be degraded to exlibris field. Sociological variance rate that the interior designs create between the people density that is interacted with and the human behaviors and habits will not be equal to the psychological variance rate that the exlibris created by the perception of it as the artistic work of by the people density that is in interaction in museums and galleries. Although it does not have a widespread scope in Turkey as much as desired, exlibris, being known and produced in Europe since a couple of centuries ago, and having a serious prestige, accumulation, museums, galleries, artists and collectors thus demanded both as a functional graphical product and also as an artistic aesthetic object, this rate may vary in the advantage of exlibris. Despite its practical aspects, interior architecture sometimes may have sharper, unrivalled and restrictive, binding conditions. Exlibris may follow more flexible methods with alternatives. There is mostly and only a professional tie between the interior architect and the location, it is more materialist and capitalistic. However, between the exlibris and its artist, art lover, collector, academician and students, firstly, there is a bond of communion, more humanist and voluntary activists for it to be known and spread.

Synthesis

As it is stated in detail within the research, it can be said that both fields are supported literally with the foundations that are technical and scientific, and by developing first the thesis with a philosophical approach and then antithesis, that many mutual values are shared between the exlibris and the interior architecture, and analyzing the similarities as stated under the title of Thesis and categorizing them under three general categories, realistic results can be attained through scientific contents, and a synthesis can be reached along with the reasons ordered above with maintaining the dialects for both fields at the basic level.

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