JAH

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Journal of Architecture,
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Editor's Message

The whole team of JAH (Digital International Journal of Architecture, Arts & Heritage) are happy to present to our readers our first special issue, as the fourth issue of second volume as a result of the hard work of all our reviewers, editors and authors numerous contributions we received before the publication of September issue last month.

JAH while celebrating full year of publication last month, continued to receive many submissions from different topics and fields of research. Since the September issue was dedicated to the theme of Architecture, we decided to publish a special issue with diverse topics related to the main three themes of the journal: Architecture, Heritage, and art. We are proud to present to our readers five new articles, which have been passed the process of blind per review and editing, from our international and national contributors who have shared their research findings with JAH.

Meanwhile, as mentioned in the editor's message of last issue, we keep receiving submissions for the next regular issue, which will be focusing on Heritage topics, which is planned to be published in its regular time on 25th of November.

We encourage the authors to continue sending their original articles, case studies, research reviews or empirical contributions for publication in our journal in the future, and we ensure our dedication to process them in shortest time with best quality to be included in the publication our future issues. Moreover, we want to share with you that we started the application to index the journal in many national and international indexes to keep enhancing the quality and reachability of the journal to wider audience in research and academia.

We thank everyone, from authors to reviewers, language, layout, and production editors for their dedication, and we hope that they will continue to give their strong support to JAH. We are happy to present this special issue to our readers and waiting their feedback if this type of issues with diverse topics from different themes, or the specialized issues with one theme are are more beneficial and enjoyable.

Prof. Dr. Salah HAJISMAIL
Editor in Chief

Content

Reconstruction Through Memory Building and Re-functioning Buildings with Public Access

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ABSTRACT

Historic buildings are an essential part of collective memory. Collective memory plays a major role in the recovery of the community in a post-conflict city. It is also a part of preserving the identity of the city, therefore it should be sustained. Nowadays, with the increasing number of wars/conflicts, historic buildings are exposed to damage. Occasionally, the approach to the reconstruction process can result in harm to the collective memory due to a deficiency of knowledge and experience. The study inquired about the appropriate approach to address the collective memories of historic post-war/conflict structures. It is discussed whether the reconstruction of these buildings can be used as a tool for community recovery. One of the approaches to achieving this is public participation. It could be a useful reference for similar cases in future reconstruction applications to have the experience of selecting the best solutions in dealing with post-war or conflict historic buildings. by considering memory parameters and public access, thus having the potential to contribute to community recovery. The reconstruction of Dar al-fatwa building in the historic city center of Aleppo was examined within this context. Suggestions were made depending on the prior analysis. Eventually, more effective scenarios for refurbishing Dar Al-fatwa building by considering memory parameters and public access were created.

KEYWORDS

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INTRODUCTION

First, it is worthwhile to clarify some concepts related to the topic of the paper, reconstruction can be defined as the reconstruction of ahistorical building. However, refunctioning, or adaptive reuse can be defined as giving a new function to a historic building that has lost its function. Currently, with the increasing number of wars and conflicts, while cities are being destroyed, historic buildings are also being damaged along with them. Sometimes reconstruction is wrongly handled with the aim of erasure of collective memory, the aim of changing history, or limited knowledge and experience of post-war or conflict reconstruction and rehabilitation of historical buildings Thus, society faces the danger of losing the most important instrument for preserving heritage, history, and collective memory that gives them national and symbolic dimensions.

In this paper, awareness will be raised about the importance of knowledge about how to deal correctly and successfully with post-war/conflict historical buildings and prevent using them for political purposes. Thus, prevent tampering with collective memory or causing partial or complete loss of it. In addition to focusing on the importance of investing in them in a way that they are available for public use, they also contribute positively to community recovery. This study could be a useful reference for similar cases in future reconstruction applications. It is important to keep collective memory alive. Conflicts are a part of nations' collective memory too; they should be kept in memory for learning lessons and avoided for political purposes. Therefore, the damages of conflict should be remembered too.

THE SIGNIFICANCE OF THIS TOPIC

- Historical Continuity, maintaining tangible ties to the past so that present and future generations can comprehend the historical context and lessons from the struggle.
- Healing and Reconciliation, participate in helping war/conflict affected

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communities recover. By encouraging conversation and reconciliation.
- Collective Memory, repurposing structures with historical significance aids in preserving a location's cultural memory. These buildings act as observable relics of the past.
- Cultural Identity by reiterating a community's ties to its history and traditions despite hardship, the restoration of historical buildings strengthens cultural identity.
- Public Engagement, historical structures that have been renovated frequently become public areas that encourage participation, education, and knowledge of the causes and effects of war and conflict.

EXAMPLES OF RECENT STUDIES:
- Mostar Old Bridge, Bosnia, and Herzegovina, A notable example is the restoration of the Mostar Old Bridge following its devastation during the Bosnian War. Studies have investigated how its reconstruction has affected society and the human psyche, as well as how it has aided in promoting tourism and peace. (Thomson, 2008).
- Post-Conflict Rebuilding in Aleppo, Syria, studies have looked at the difficulties and approaches for restoring and reusing old structures in Aleppo, considering the city's rich history and the devastation caused by the Syrian conflict. (UNESCO, n.d.).
- Museum and Memorial Spaces, Studies have investigated converting war-damaged structures into museums, memorials, and cultural hubs. These locations are intended to honor the past, inform tourists, and encourage dialogue on the effects of violence. (UNESCO, n.d.).
- Public Perception and Engagement, some studies examine the extent to which these places are constructed as well as how the public views historically accurate reconstructions of buildings. aid in healing the community. (UNESCO, n.d.).

- Tourism and Economic Impact, researchers look at how revitalizing historic structures might boost local economies by fostering employment growth, tourism, and cultural development. (UNESCO, n.d.).

To understand the social effect of post-war/conflict reconstruction applications, various cases of conflict-affected historic buildings will be studied. It will be focused on how it affected positively or negatively collective memory to have the experience of selecting the best solutions in dealing with post-war or conflict historic buildings. The study will be followed by an examination of the reconstruction of Dar al-fatwa (Fatwa House) in the historic city centre of Aleppo. Suggestions will be made depending on the prior analysis. By analysing heritage buildings in the area around Dar al-fatwa building, focusing on the Dar al-fatwa building situation before and after the conflict and its restoration advantages and disadvantages, eventually it will be created more effective scenarios for investing in Dar al-fatwa building by considering memory parameters and public access, thus having the potential to contribute to Old Aleppo City community recovery.

MATERIAL AND METHOD

A comparative examination method is applied; the current situation will be determined by data collection. Comparisons with various reconstruction processes of post-war or conflict buildings were made. The pros and cons of the reconstruction intervention were analysed to get insight into how to deal with post-war/conflict historic buildings. Any item in the city may contribute to the collective memory of a community. When we look at the building process of these memories, it will start with the physical construction of these items and continue with their function of **engaging** with their community. This phase is considered a baseline, so it is labelled "Phase 0".

Phase 0 will continue unless this item faces damage or destruction. So, "Phase 1", can be considered the destruction phase during times of

war/conflict. When the war/conflict comes to an end and damaged items need to be preserved, "Phase 2" will start, which is the new memory building or reconstruction of the memory. In this phase, the decision about which memory to hold is made. Depending on various reasons, such as politics or social anxiety, some of the memories that the item represents can be eliminated. In "Phase 3," on the other hand, regardless of its social and political effects, all memories are preserved and transferred to the next generation Approaches were defined according to the phases that were described in (The diagram of building memory classification is expressed in (Fig. 1), classification is expressed in (Fig. 2), which explaining these by combining various phases. In "Approach 0 (A0), the damaged building is reconstructed regardless of any collective memory. "Approach 1 (A1)," on the other hand, ignores the collective memory of conflict; only the memory
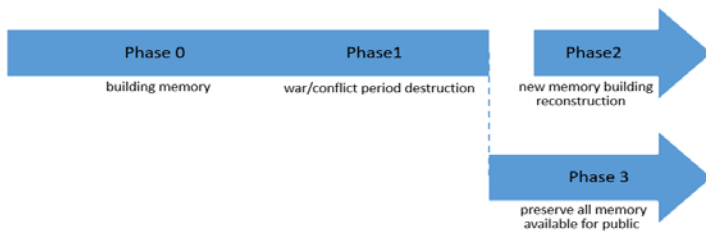
Figure 2. *Building memory classification prepared by the authors.*
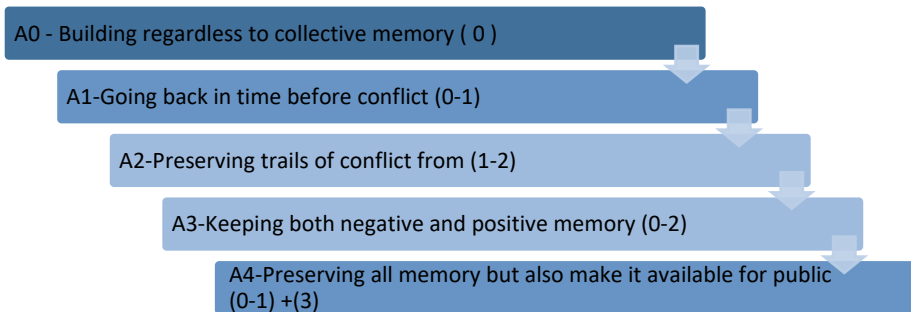
Figure 1. *Post-war/conflict hitorical building memory classification prepared by the authors.*

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of the former glory is preserved. While "Approach 2 (A2)" includes trails of the conflict period, "Approach 3 (A3)" preserves everything, whether negative or positive. The last one, "Approach 4 (A4)," is not only preserving every memory but also engaging the public in its functions. Afterward, related case studies were selected to define these approaches and analysed depending on these categorizations.

CASE STUDIES RELATED TO APPROACHES

Aphamia Al-Sham Hotel/Hamah- Syria

Example of (A0), Kilania was an archaeological neighbourhood; it was destroyed and demolished in 1982 AD after the Hama massacres. The Aphamia Al Sham Hotel was built in its place by the government, (Fig. 3), (Arwani, 2019) Indicates the old Kilania neighbourhood. (Fig. 4), (Arwani, 2019) the disappearance of Kilania neighbourhood. Hama city before(above) and after (down) 40 years is expressed in (Fig. 5) (Arwani, 2019).

Figure 4. *Kilania neighborhood.*

Figure 3. *Aphamia Al sham Hotel.*

Figure 5. *Hama city before and after 40-year.*

Advantages

- A new five-star hotel has been built that covers the city's needs.
- The place has been re-planned in a modern way.
- Facilitate controlling the city from a government perspective.

Disadvantages

- The government used it to support and establish its rule.
- Remove the traces of the massacre by removing the neighbourhood completely.
- Intimidating people to not revolt again.
- Erasing all collective memory by building the Aphamia Al-Sham Hotel in place of the neighbourhood.
- Create a new memory.
- Ignore people's opinions.

New Old Town/ Warsaw

Example of (A1), during World War II, German forces razed over 80% of Warsaw. After Soviet troops took over the city, the old city was restored (Fig. 6), (Murawski, 2013) from left: John's House on Castle Square in the 1920s; John's House, as depicted by Bellotto, c. 1768; John's House after the 1948 reconstruction.

Figure 6. *John's House on Castle, 99% Invisible.*

Advantages
- Reconfiguration to make Warsaw better than it was before the war.
- The past could cease to be just destruction.
- A drastic overhaul of the country.
- Pushing for authenticity.

Disadvantages
- The rebuilding of the city was done in the 18th century.
- Warsaw's historic Old Town is not a replica of the original.
- It's a reimagining of a historic city that never really was.
- They didn't want Poles to long for this lost part of the city.
- The buildings are beautiful, but they are not original.
- Erasing collective memory (1-2).

Genbaku Dome / Japan

Example of (A2), Genbaku Dome was the Chamber of Commerce. It was the only building that survived the atomic bombing in 1945. Later, it was designated a UNESCO World Heritage Site in 1996. It became a part of the Hiroshima Peace Memorial Park in Hiroshima, Japan (Morezzi, April-May 2019). The ruin of the hall serves as a memorial to more than 140,000 people who were killed in the atomic bombing of Hiroshima on August 6, 1945, (Fig. 7), (Charles, 2010).

Figure 7. *Hiroshima's Genbaku Dome.*

Advantages

- We can instantly see the destruction.
- They left the building as it was after the war.
- Japanese and visitors will have a true experience with the building and have an idea of what happened.
- It has not been rebuilt, but they plan a park to be visited.
- The memory lives in the heart of the city (1–2).

Disadvantages

- It showed us just demolished buildings.
- There is no experience of the past before the destruction (0–1).
- It was not invested in a useful way.
- It is better to see the destruction to keep memory, but it should be refunctioned and invested.

The House of Broglia/Turin- Italy

Example of (A03), The House of Broglia is a historic building in Casa Broglia, it was among the badly damaged buildings during the bombing of Turin in World War II.

The walls did not fall and are still standing, (Fig. 8), (QuarIzo, 2014).

Advantages

- Merging identity and heritage with the imprint of modernity.
- Do not affect the place's identity or collective memory.
- Building with new materials and simple geometry

Figure 8. *The House of Broglia.*

- Keep the memory as it is (02).
- The building is living and is refunctioned.
- We have an idea about past events from the outside.
- It was converted, but the memory was kept.

Disadvantages

- We could not have interior experience with it.

Rahmi M. Koç Museum/ Turkey-Ankara

Example of (A04), Ankara's first industrial museum was opened in 2005. Located just opposite the main entrance gate of Ankara Castle, formerly known as the horse market, the museum comprises two main buildings: Çengelhan and Safranhan. In 2003, it was rented to industrialists to be used as a museum. After a restoration period, (Fig. 9), (URL-1).

Figure 9. *Rahmi M.Koç Müzeleri.*

Advantages

- The museum building is history by itself.
- The memory was kept by the building itself.
- Inside is a very nice mixer between past and present, with a variety of modern artifacts displayed in unique presentations.
- A good investment for such a historical building.
- It is a family place. There are exhibits for all ages, making it a great family outing.
- Preserving industrial memory.
- It has changed the fate of the region.
- Public access.

Disadvantages

- The function of the building was changed so the inside memory disappeared.
- Erasing part of the memory.
- There is no available parking.

OUR ARGUMENT AND PROPOSITION

Both memories are important before the conflict (0–1), and the damages of the conflict (1-2) are worth keeping and passing onto future generations. On the other hand, how to do it is the most important question. Rebuilding and keeping trails of damages from the conflict period on the building, like the Gombak Dome in Japan, leaving it only for display and not including the surrounding society to interact with it, will display limited usability to the public. The less the building is used, the less it is sustained. The solution in our argument is public participation in the decision-making period; the re-functioning process should be consulted with public (community) governmental bodies and financial bodies. That means saving memory (0–1), conflict memory (1-2), and re-functioning (investment for community recovery) (3). So, we must deal with conflict-affected historic buildings by

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using memory rebuilding to help the community recover. This means reconstructing and re-functioning historical buildings while considering a memory parameter.

PROPOSITION AND CREATING SCENARIOS

Reconstruction through memory building and re-functioning the building with public access:

Scenario 1 (S1): Keep the function as it is and reconstruct it as it is.

Scenario 2 (S2): Do the reconstruction as it is and re-function.

Scenario 3 (S3): Have a reconstruction method and be invested.

- passive experience
- active experience

Scenarios will be applied to the case study (Dar al-fatwa in Aleppo Old City).

CASE STUDY DAR AL FATWA BUILDING /SYRIA- ALEPPO

Aleppo Old City

The 5000-year-old Aleppo City deserves its title as one of the oldest continuously inhabited cities in the world. UNESCO included Aleppo Old City on the World Heritage List in 1986 and considered it an important historical city because it contains a large area of cultural heritage that must be protected. The old city has been placed on the World Heritage List in danger since 2013 because of the conflict that has continued in Syria for nine years, which caused a lot of damage to the city (Qudsi, 2017). Aleppo Old City is divided into 12 sections. It consisted mainly of residential, commercial, administrative, public, and historical areas, Aleppo Citadel, and its perimeter; it is indicated on the figure by the number (1), (Fig. 10), (Osman, 2009). It has 16 archaeological buildings; Dar Al Fatwa building is the 7th one.

Figure 10. *Castle circumference axis.*

Dar al-fatwa Building

It was established in 1886 by Sheikh Muhammad Abu Al-Huda Al-Sayyadi, head of the Supervision Syndicate in Aleppo at the time. Later, the Waqif Directorate bought it and designated it as Dar Al-fatwa. It is composed of three sections that combine the European architectural system with the Islamic architectural style (al Jasser, 2008).

It had been Al-fatwa house for a long time includes a mosque and a mausoleum. It is the first building built within the walls of Aleppo Old City (1295 AH 1876 AD, (Fig. 11), (URL-2), (Fig. 12), Its historical and archaeological site overlooks the Citadel of Aleppo from the eastern side.

Figure 11. *Dar Al-fatwa building.*

Figure 12. *The site plan of Dar Al-fatwa building prepared by the author.*

During the Syrian War, opposition forces were in Aleppo Old City, so the army bombed the city. (Fig 13), (Razzouk, 2022). Dar Al- during the war in Syria was badly damaged and partially destroyed. Later in AD 2019, a major role was for the residents of Aleppo in making donations to support the restoration work.

Figure 13. *Dar Al-fatwa before & after destruction.*

Advantages
- The building was rebuilt as it was.
- Reviving what was destroyed by the war, as it was in the past.
- Revival of ruined historical architecture.
- Save the identity of the place.

- It is now a monument reminding people of its history.
- Memory was kept (0-2).

Disadvantages

- We cannot instantly see the destruction.
- The restoration was aimed mainly at meeting logistical needs.
- The restoration aimed mainly to say that the government succeeded terminating the conflict.
- So, it did not re-function.
- It was not invested in a useful way with public access because they do not want to remember the conflict.

RESULTS OR FINDINGS

- Dar Al-fatwa building is located within a historical center that must be preserved.
- It was the first of the restored as heritage buildings surrounding the Citadel of Aleppo.
- The main goal of its restoration was to show that the government had succeeded in controlling the city and returning it to normal life.
- The restoration did not aim to contribute to the city's economic, social, or even educational recovery from the conflict.
- It has not been re-functioned in a way that preserves the conflict memory. (1-2) or even invested in a useful way that contributes to society's recovery.
- Dar Al-fatwa continues with its administrative function. Limited public use is offered, and as with other administrative buildings that were surrounding the castle, numerous cars caused air pollution and damage to the buildings. (Vibrating and threatening the structural integrity of the historical buildings)

- The mixing of tourist and administrative movements (the governmental work is interrupted by the flow of the tourist circulations) in addition to the limited number of parking spaces.
- There are no signs of the conflict's effects on the building. Everything is erased.
- It could be invested in the social or educational recovery of the community.
- Decisions were made by the government for political purposes, the public should have been involved in the decision-making.
- Multiple scenarios had to be worked out and a vote had to be taken to make the decision.
- historic heritage buildings can be invested, whether damaged by the disaster or not, in a way that reflects positively on society and contributes to its recovery.
- One of the heritage management strategies is the reminding approach so it could be invested with public access that contributes to keeping memory alive.
- It is better to change its function into Interactive cultural function by considering a memory parameter, serves tourism and helps in economic growth.
- Using environmental vehicles protects the city from smoke and vibrations that may affect the archeological buildings.
- Enabling public participation
  - Open a discussion (creating a platform for a debate) to what this building could be used as:
    - Educational (children, youth, elderly, all?),
    - Governmental (social services, judicial, religious),
    - Office space and could rented and the income could be used.
    - Tourist place,
    - Or a hybrid function?

- - Or reconstructing the community by reconstructing the building
  - Open to an architectural competition
  - The jury will select 5 projects.
  - Enabling community election for the winning project
- Funding regional/national/international?
  - Funding must get both governmental and public approval (to make it a transparent process)
- Reconstruction process
- Sustain these approaches:
  - The building starts to operate.
    - Assigning a commission to administrate the building: to live that space up to its potential.
  - Policy making: to increase the public participation in public historical buildings.

PROPOSING A SCENARIO FOR RE-FUNCTIONING

A hybrid function proposition: educational, a social and tourist place
Dar Al Fatwa can be divided into four separate sections, (Fig. 14), (Fig. 15).

Figure 14. *Proposal for re-functioning Dar Al- fatwa, ground floor plan prepared by authors.*

Zone 1 Cultural Heritage Center
Zone 2 Traditional Restaurant & Cafe
Zone 3 Traditional Shops & COFEE
Zone 4 Dar Al Ifta Office

FIRST FLOOR PLAN

Figure 15. *Proposal for re-functioning Dar Al-fatwa, first floor plan prepared by authors.*

The first part is zone 1: The east part of the plan, because it has a private entrance, and an internal courtyard can serve for public use in addition to numerous rooms on two floors (G+1) Which helps with its multifunctionality and flexibility. It is suggested to be used as a Cultural Heritage Center .It offers multiple and varied interactive activities that serve to preserve the collective memory, in addition to being an investment that serves the recovery of society at multiple levels.

- It has the potential to present the heritage in Aleppo through workshops with the participation of the public in making miniature models of cultural heritage products.
- Educational and training courses for traditional handicrafts that contribute to the rehabilitation of society and provide job opportunities.
- Participation in heritage events and festivals through its flexible and multi-purpose function.

The second part is zone 2: The west part of the plan is on the first floor, due to its beautiful view of the Aleppo Citadel in addition to its private entrance, which is through a special staircase. It is suggested to be a traditional restaurant and coffee shop with traditional chants and traditional food.

The third part is zone 3: The west part of the plan of the ground floor,
according to its form as shops open to an outside courtyard and overlooking
the castle are suggested as shops for selling heritage, traditional products,
antiques, and souvenirs.

The fourth part is zone 4: The middle part of the plan of the ground floor,
due to the building being functioned as Dar Al Fatwa for a long time, an office
has been designated that aims to:

- Handle urgent matters for the people.
- Preserving the previous memory of the building's function as Dar Al
  fatwa.

CONCLUSIONS

Even though reconstruction seems to rebuild a damaged building, it has
numerous parameters that are affecting the physical and the social world of
a citizen. The decision to use reconstruction as a tool to reconstruct its
community plays an important role in development of the post-disaster
urban layouts.

Collective memory plays a major role in the recovery of the community in a
post-conflict city. It is also a part of preserving the identity of the city and
therefore it should be sustained.

Each building has variable phases for its memory which can be classified into
(Phase 0) Building regardless to collective memory, (Phase 1) the destruction
phase during the times of war/conflict, (Phase 2) the new memory building
or reconstruction of the memory, (Phase 3) all memories are preserved and
transferred to the next generation. Both memories are important before the
conflict (0-1) and the damages of the conflict (1-2) are worth keeping and
passing onto future generations. In addition to public participation in the
decision-making period, so re-functioning process should be consulted with

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public (community) governmental bodies and financial bodies. That means saving {past memory (0-1) + conflict memory (1-2) + re-functioning (investment for community recovery) (3). Reconstruction will be achieved through memory building and re-functioning the building with public access, and this requires Creating scenarios: Scenario 1 (S1)-keep the function as it is and reconstruct it as it is, Scenario 2 (S2)-do the reconstruction as it is and re-function, Scenario 3 (S3)-Have a reconstruction method and be invested by passive experience/active experience.

These scenarios were applied on the case study (Dar Al-fatwa in Aleppo Old City), which was reconstructed as it was and continued with its original function, which isn't suitable to the development project of old Aleppo city. Aleppo is an old city that possesses an urban cultural heritage, and this qualifies it to be a world-class tourist center, Dar Al-fatwa building was not invested neither to be a part of the development project of old Aleppo city or to contribute to the recovery of the community or even to save collective memory.

Re-functioning the Dar Al-fatwa building was suggested, to be invested in a way that attract tourist and use heritage as a tool to contribute to the recovery of the community after the conflict either social, economic, educational or tourist side on the other hand using heritage in saving collective memory and identity.

EDITORS' NOTE

The editorial board cannot be held responsible for the contents of this article, and the opinions in the article do not necessarily reflect the editorial board's opinions.

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From Crisis to Revival: Exploring the Potential of the Industrial Heritage in Overcoming Abandonment in Hit, Iraq

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ABSTRACT

Over the past five decades, Iraq has grappled with a series of crises that have left indelible marks on its social and economic fabric. Among these, the city of Hit has stood out as a striking example of the detrimental impact of the abandonment crisis. The repercussions of this crisis have manifested in severe economic and social adversities within the city, ultimately catalysing a process of deurbanization as residents sought refuge in more stable urban centres. This research shed light on a potential solution rooted in the city's industrial legacy, particularly its time-honoured tahini and date honey production. By harnessing the inherent value of these industries, it aims to counteract the abandonment crisis and its far-reaching economic repercussions. A meticulously crafted six-fold strategy takes centre stage, outlining a path to realize the study's objectives. This comprehensive approach involves the creation of a distinctive product brand, a strategic campaign to accentuate both the product's allure and its cultural eminence, collaborative efforts with pertinent stakeholders to fortify the product's market presence and a strategic fusion of the industry with the realm of tourism. Conclusively, this research illuminates a promising avenue to address the abandonment crisis and the multifaceted impact it has exacted on Hit. A viable mechanism emerges to alleviate the crisis's economic and social ramifications. Through a systematic execution of the proposed strategy,

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the potential for revitalization becomes palpable, offering a beacon of hope for Hit's resurgence from the throes of abandonment.

KEYWORDS

Post-Crises Cities, abandonment, Hit, Industrial Heritage, Tangible Heritage, Industrial tourism

INTRODUCTION

As a poignant exemplar of the challenges and opportunities inherent in the intersection of industrial heritage and urban renewal, the city of Hit takes centre stage. Situated in the heart of Iraq, Hit is a living embodiment of the intricate dance between historical legacy and contemporary dynamism. This city, nestled within the cradle of Anbar Governorate, bears the echoes of its industrial heritage amidst the unfolding narrative of change. Hit's industrial roots, often intertwined with its cultural identity, pose both possibilities and predicaments, reflecting the broader dichotomies encountered in the preservation and adaptation of industrial heritage on a global scale. Hit and Iraq in general have gone through several major crises, starting from 1991 and still. These crises included various economic, social, and cultural aspects. One of the most impactful crises is abandonment, which has caused many economic crises, social problems, and cultural decline. The research discusses the effects resulting from the abandonment crisis that spread in Iraq after ISIS occupation, and especially in Hit after 2014.

This paper inquiries into the complexities of conserving industrial heritage, examining challenges and opportunities. It focuses on harmonizing heritage preservation with modern utility, analysing authenticity, architectural integrity, and adaptive reuse. Technological advancements and their dual effects are explored. Through a multidisciplinary lens, the study seeks to reconcile industrial heritage and modern progress, illuminating resilient strategies that honour history and invigorate the present. In a rapidly evolving world, this exploration guides a future that values heritage while embracing tomorrow's potential.

RESEARCH OBJECTIVES AND METHODOLOGY

The primary objective of this research is to explore the potential of utilizing industrial heritage to drive urban revitalization and address crises. It seeks to examine successful examples, analyse the economic, social, and cultural impacts, and provide actionable insights for stakeholders and policymakers. This study employs a systematic and multi-phased research methodology to comprehensively explore the potential of leveraging the heritage to address the crisis in the city of Hit.

1. Preliminary Research and Literature Review: Conduct a review of existing literature related to the industrial heritage.
2. Employ a comprehensive urban analysis framework to understand the current state of Hit. Gain insights into the historical, social, and cultural context of Hit.
3. Outlines the multifaceted dimensions of the crisis in the city of Hit, encompassing economic, social, cultural, and urban challenges.
4. Utilize the insights gained from the urban canter analysis to inform the formulation of a comprehensive strategy to leverage heritage for revitalization.
5. Develop an implementation plan for executing the proposed strategy. Identify potential challenges, opportunities, stakeholders, and necessary resources for each phase of implementation.
6. Evaluate and understand the strategy through a cross-impact analysis, which involves examining the interrelationships between various elements of the strategy and their potential outcomes.

INDUSTRIAL HERITAGE AS URBAN REVIVAL

The notion of Industrial Heritage emerged within the confines of England during the mid-twentieth century, a period marked by the unfortunate obliteration of numerous industrial structures and landscapes. After this juncture, a series of earnest efforts have been made to delineate the

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parameters delineating what ought to be encompassed within the precincts of industrial heritage and what merits exclusion. As elucidated by the Nizhny Tagil Charter, the purview of "industrial heritage" encompasses vestiges of industrial culture that bear intrinsic historical, technological, social, architectural, or scientific significance (Loures, 2008). (Landorf, 2009), discuss that commencing with a primary focus on historical monuments and sites, the ambit of the World Heritage List has notably expanded to encompass historical town centres, industrial landscapes, and locales intrinsically associated with intangible heritage. According to (Szromek et al., 2021), The described processes have also affected tourism, by creating space for a new type of heritage tourism to emerge – one that focuses on the industrial past and is built on it. We noticed that one can distinguish different scenarios about how such sites are created. Post-industrial tourism is particularly interesting because of the two main types or recipients it addresses. Those are regular tourists that find interest in this topic, but also local communities, who have been living for generations in a region and whose ancestors used to work in a former industrial facility that now functions as a tourist attraction.

While evaluating the place and effect of a place in the urban identity, its qualities and characteristics are important in this context as an element. The history, location, functional, social, and cultural values it has acquired throughout its life, usage patterns, and layers holistically determine its place in the urban identity (Karakuş & Çalışkan, 2023).

Establishing a coherent framework for implementing strategic character inherited from transformation processes is advisable to conserve native values, architectural integrity, and authenticity, and optimize modern industrial heritage use. While modern technologies offer promising technical improvements for preserving historical sites, they also bring to light the adverse impacts of rapid industrial development and urbanization, which can

erode the fundamental values of natural and cultural heritage (Blagojević & Tufegdžić, 2016). (Vargas-Sánchez, 2015) states that Industrial tourism is experiencing a growing promotion in various destinations, encompassing a wide range of forms. This includes active and inactive industrial hubs such as factories, workshops, and industrial operations. It enriches the cultural experience for tourists by providing insights into economic activities, technology, and historical and contemporary working conditions. Repurposing industrial areas for tourism can be a potent strategy for promoting economic growth and rejuvenating a region. Transforming these spaces into touristic attractions not only contributes to sustainable development but also safeguards industrial heritage. It's important to recognize that industrial heritage holds diverse potentials and functions beyond its historical significance. By capitalizing on these possibilities, regions can not only preserve their heritage but also fuel economic progress and reshape their identity (Ćopić et al., 2014). Factors like technical value, unique architecture, and emotional resonance contribute to its attractiveness. Transforming abandoned facilities into tourist attractions requires significant resources, particularly financial, and necessitates well-crafted management approaches based on robust business models (Szromek et al., 2021).

URBAN CENTRE ANALYSIS

Geographically, Hit is situated in the western region of Anbar Governorate, encompassing four distinct administrative divisions: Hit, Kubaisa, Al-Baghdadi, and Al-Furat. Positioned at a distance of 55 km from the province's central hub, the city covers an expansive land area spanning 7873 km². (Jumaa & Al-Ani, 2021). Fig. 1 shows the location of the city of Hit with Anbar Governorate and Iraq. Historically, Hit is classified among the first ancient historical cities, as it is the third historical city after the city of Jericho in Palestine and the city of Damascus in Syria (B. Al-Mohammadi, 2021).
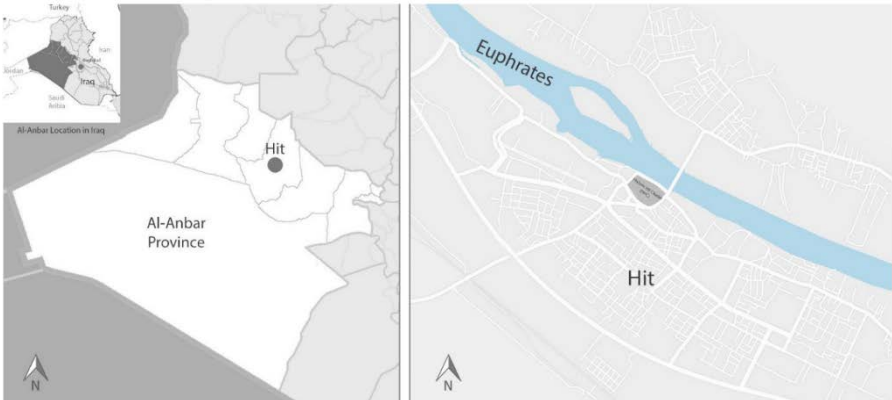
Figure 1. *The location of the city of Hit with Anbar Governorate and Iraq, Source:(Mohammed & Alobaydi, 2020).*

Within this region lie remnants of historical monuments that stand as testaments to a bygone city and an ancient civilization that flourished millennia ago, now recognized as Old Hit or Hit Castle. Historical records reveal intriguing details, including the utilization of the city's esteemed tar, renowned for its quality, in the crafting of Noah's Ark. Further historical links emerge, as the tar from Hit played a pivotal role in adorning the towers of the legendary city of Babylon. These historical threads serve as vital anchors for historians going into the profound historical legacy of Hit and its enduring castle (Ubaid, 2019). Fig. 2 shows Hit City at the current time.
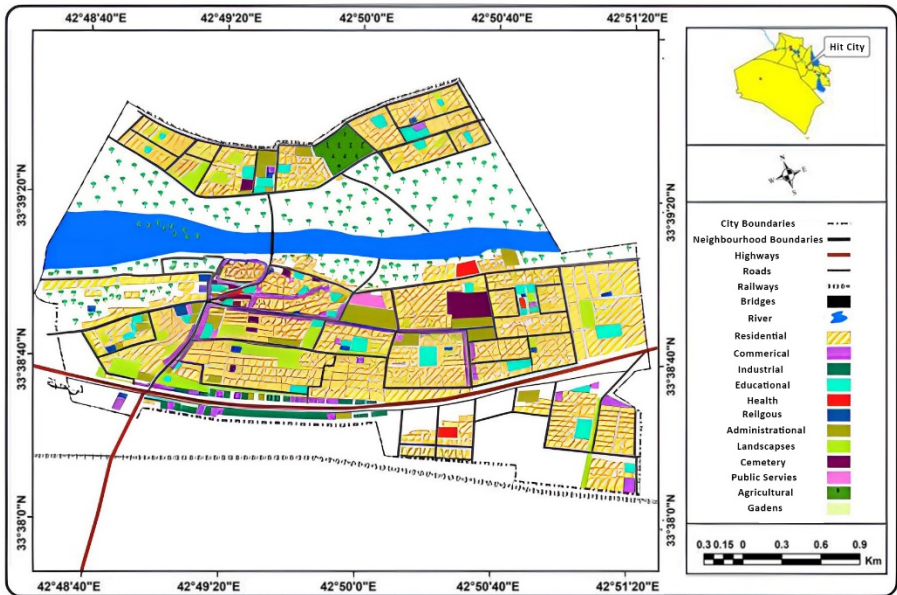
Figure 2. *Hit City at the current time, Source: (Jedi, 2018).*

THE ECONOMIC ASPECT

The geographical location of the city of Hit, near the edge of the western plateau, made it become a city between the pastoral hilly region and the agricultural region in the sedimentary plain as a node for transportation routes and contributed to creating regional economic relations between those parts and thus contributed to strengthening the economic foundation of the city (Misheal & Omar, 2014).

The geology of the city of Hit helped in containing the natural resources, represented by limestone, gypsum, tar, oil, salt, and sulphur, which are among the raw materials adopted by many industries for which the judiciary was famous, since ancient times, such as the light industry, the production of asphalt, stone carving and collecting Salt, and the availability of these materials plays an important role in the spread and development of

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industrial activity in the city (Salam Khamees, 2008). Its terrain served as more than just quarries for stone crushing and local construction; it boasted abundant tar springs, historically positioned as the epicentre of tar extraction across Iraq. Furthermore, the city houses sulphur springs renowned for their therapeutic properties, attracting numerous visitors seeking both signs of healing and remedial treatments (Ubaid, 2019). The geographical distribution of the industrial establishments in the district took a linear pattern parallel to the Euphrates River with the extension of the areas of human settlement, which affected the concentration of most industrial economic activities in limited areas of the district, while the districts far from the river remained free of industrial activities, except for extractive industries. Especially specialized in the production of gravel, sand, limestone and gypsum (Salam Khamees, 2008).

SOCIAL ASPECT

The city of Hit has distinct geographical characteristics in addition to its ancient history, which makes it a centre of attraction in the western region of Anbar Province. This is noted by the growth in the population of the region. The city of Hit is the most populated area in the western region and the fourth most densely populated city in Anbar. The population of the city of Hit was about 170,776 in 2018. The city is inhabited by a group of Arab tribes ancient. (B. Al-Mohammadi, 2021). The economic structure shows the distribution of the population on the economic activities and the proportions of workers. In addition, it shows the extent of the economic progress of any society through the activities and types that prevail in it. Labour represents the most important element of the economic structure in any place, regardless of the degree of its civilizational development and economic growth, and agriculture is the main profession for the population of the study area. The percentage of workers in agriculture within the study area reached 12%. However, the workers in the industrial field was 1.95% (Ubaid, 2019).

CULTURE AND HERITAGE ASPECTS

Hit marks the beginning of the high sedimentary plain on the Euphrates, and it contains several hot springs. The city of Heet is also famous for its ancient yet still functioning water wheels (also known as al-Nawaeer) which used to play an important role in the irrigation of fields and palm groves, particularly when water levels of the Euphrates River receded. The walled town, which had already suffered extensive damage during the Ottoman Empire, was abandoned in the 1920s, leading to its rapid deterioration (Ubaid, 2019). Throughout numerous centuries, fortified cities were meticulously constructed, incorporating citadels, imposing towers, substantial walls, fortified gates, and intricate ditches, all designed to ensure optimal defence against potential invaders. The prevailing trend saw such cities typically situated along coastal areas, mountain perimeters, or atop hills. The Hit Citadel aligns seamlessly with this archetype, as it was erected upon a hill and is positioned to the northwest of Ramadi, the capital of the province, situated along the Euphrates River (Mohammed & Alobaydi, 2020).

This Citadel stands as a compact walled urban centre, situated atop two mounds, emerging on the historic grounds of the ancient city of Is. One of the notable historical features of the Citadel is its renowned "bitumen wells," which have played a significant role for over three millennia (Rasheed, 2021). In addition to the industrial heritage, the history of Hit has been linked to the tar extracted from its eyes, as historical sources indicate that Hit was an important source of the tar, which was used in building the walls of the cities of Babylon and Ur (Mohammed & Alobaydi, 2020). The city of Hit witnessed the establishment of many industries with cultural significance, especially the pottery and textile industries, and the industries of weapons, furniture, wheels, ships and water wheels, during the eras of the Sumerians, Babylonians and Assyrians (Ubaid, 2019). The fortified Hit Castle is encircled

by a semi-circular moat that extends to the Euphrates River, safeguarded by an inner stone wall featuring two gates: the western and eastern entrances. Noteworthy within this complex is the Al-Farouq Mosque, complemented by its central minaret, a pivotal architectural element shaping the city's identity (Amer Ibrahim & Abbas, 2021).

THE CRISIS AFFECTING THE CITY

The main crisis affecting the city is the abandonment. In the last fifty years, people started to leave Hit for more active and attention-given cities resulting in tough economic conditions and social issues. With the increase in the population of the city and the need for urban expansion and the enhanced economy, this problem began to increase, and its effects are clearer and deeper in society.

THE CRISIS ASSESSMENT

The people's abandonment of the city of Hit had many negative effects on the city in the long and short term, the economic aspect being the most important. The following is an explanation of the most important of these effects:

1. **Economically**: Economic data analysis reveals a shrinking job market, declining local businesses, and an overall decrease in economic vitality. Unemployment rates are elevated, leading to financial strain on residents and a reduction in the city's economic contribution to the region.
2. **Heritage:** Tangible cultural heritage, such as historical buildings and monuments, is deteriorating. Intangible cultural heritage, including traditional practices and local knowledge, is fading as the younger generation departs from the city. This threatens the preservation of Hit's distinct cultural identity.
3. **Social:** Population statistics indicate a significant decline in residents, leading to diminished community engagement and a weakened

social fabric. The availability of essential services such as healthcare, education, and public facilities has diminished, impacting the well-being of the remaining population.

4. **Urban:** Physical analysis reveals crumbling infrastructure, neglected public spaces, and deteriorating urban aesthetics. The city's urban environment no longer supports a vibrant lifestyle, and its condition discourages both residents and visitors from engaging with the city.

DATE MOLASSES INDUSTRY IN HIT

One of the district's oldest and well-known food industries is the present molasses industry, cantered around the use of Zahidi dates for production. This involves heating dates with water using white oil fuel combustion for around four to five hours. Similarly, the key element in producing "Rashi" material involves preparing sesame seeds (Salam Khamees, 2008). Hit is famous for making molasses thanks to its large palm trees. Hit ranked first in the number of date palms, which amounted to (195,400) trees, with a percentage of (51.5%) of the total number of palm trees in Anbar Governorate. The palm trees scattered in Hit are the main source on which the molasses industry is based, for which Hit is famous, except for small quantities of dates while the ripening of dates in Hit is delayed until November (Rasheed, 2021). Obtained from district villages, as well as Hasiba and Haditha localities, these sesame seeds undergo thorough roasting before specialized milling extracts the "Rashi" material. The endurance of certain industries in their current locations can be attributed to historical factors deeply ingrained in the past (Ubaid, 2019). This phenomenon is evident in the molasses and spray manufacturing sectors, which found their initial positions on the outskirts of the city during the 1960s. With the city's subsequent expansion, these industries have become seamlessly integrated into the urban fabric (Salam Khamees, 2008). Fig.3 illustrates the Date Molasses and Tahini Production.

Figure 3. *Date Molasses and Tahini Production, Source: (URL-1).*

The aggregate quantities of molasses and Rashi equate to a total of 36 tons, where the district's internal consumption constitutes 27 tons, accounting for approximately 75% of the monthly production volume. The remaining portion of 9 tons is channelled to the broader governorate for distribution (Salam Khamees, 2008). Notably, the renown of Hit extends to its production of molasses and al-Rashi, as reflected by the presence of five small-scale enterprises engaged in their manufacturing. These enterprises collectively employ a workforce of 16 individuals and are situated in the Kanaan area situated to the north of the city of Hit (F. Al-Mohammadi, 2011).

LEGAL FRAMEWORK

Until 1952, date marketing and trading in Iraq lacked regulation. Then, an initiative emerged to create a national entity to organize date marketing and export. Key organizations were formed, including the Iraqi Dates Trading Company Ltd. in 1952, the Cooperative Society for Producers of Central Region Dates in 1960, and the Iraqi Dates Authority in 1961. By 1968, these functions were consolidated into the "General Organization for Iraqi Dates," established in 1970, replacing earlier institutions (Ibrahim, 1989).

After 1979, the focus shifted to creating a specific body to oversee date-related activities. This led to the formation of the "Iraqi Dates Authority" in 1980, which replaced the previous authority. In 1988, a committee was formed to explore better ways of organizing date marketing, resulting in the establishment of the "Iraqi Company for Dates Manufacturing and Marketing" as a mixed joint-stock entity. This new company began operating on September 1, 1989, carrying on the responsibilities and functions of its predecessor, the Iraqi Dates Authority (Mahdi, 2002). The company has diverse responsibilities, including managing annual date quotas, procuring surplus quantities, marketing dates and related products globally, setting quality standards and export pricing, and engaging in ventures related to palm trees and date derivatives. They also handle financial aspects, licenses, and patents, while producing date-related byproducts like feed (Ibrahim, 1989).

THE VALUES OF THE DATE MOLASSES INDUSTRY IN HIT:

The date molasses industry in Hit, Iraq, serves as more than just a source of sustenance; it is a dynamic tapestry woven from historical, cultural, and economic threads that intersect to define the city's identity. Going beyond its functional aspects, this industry radiates a multitude of values that intricately enrich the fabric of Hit's society.

1. Historical Significance: Uncovering a Rich Past: Investigating the historical roots and evolution of the date molasses industry in Hit.
2. Community Cohesion: The production of date molasses often involves community collaboration and engagement. Families and artisans participate in the process, fostering social bonds and preserving a sense of community.
3. Cultural memory: Anchored in tradition, the industry embodies cultural practices that have been passed down through generations.

It stands as a living repository of these practices, ensuring their perpetuation for years to come.

4. Distinctive Uniqueness: The industry's characteristics, deeply intertwined with the local landscape and culture, contribute to the city's individuality.

THE PROPOSED STRATEGY

According to (Loures, 2008), the envisaged solutions must adhere to a set of cardinal design principles. This encompasses promoting public participation, aligning with the site's essence, embracing adaptability and diversity, offering variety, and ensuring human-scale considerations for industrial space transformation. Following are the suggested steps that should be applied to start the process of reviving the heritage of the city, as well as protecting it and allowing it to thrive and take a appreciation in the region:

1. *Trademarking:* Elevate the recognition of Hit's Tahini and Molasses by associating them with iconic city landmarks. Initiate targeted advertising campaigns that celebrate the city's cultural heritage and traditional production methods. Participation in food fairs can validate authenticity.

2. *Supporting the product:* Secure government assistance for overcoming challenges such as land allocation, labour force, and logistics. Establish informational platforms to disseminate cultural and historical narratives surrounding the products, further enhancing their market presence.

3. *Integrating industry and tourism:* Leverage existing tourism attraction to offer tourists a glimpse into the traditional production process of Tahini and Molasses. By integrating factories into tours, the city can showcase its heritage and high-quality production methods.

4. *Market Expansion:* Forge partnerships with regional and global distributors, capitalizing on the city's reputation for quality.

Encourage investments in agro-industrial infrastructure, ensuring a consistent supply chain for sesame seeds and dates.

5. *Adaptive Reuse of Historic Structures:* Embrace adaptive reuse by repurposing historical buildings for new functions related to the date molasses industry.

6. *Interactive Heritage Interpretation:* Introduce interactive elements within architectural spaces that convey the story of the date molasses industry and Hit's heritage. Incorporating digital displays, murals, or installations can enhance the visitor experience and promote a deeper understanding of the city's history.

STAKEHOLDERS AND ACTORS

Key stakeholders and pivotal actors integral to the implementation of the proposed strategy include:

1. Ministry of Trade and Industry: Oversees regulatory frameworks and creates an environment conducive to industrial growth.

2. Ministry of Tourism: Aligns the strategy with tourism initiatives, promoting the city's cultural and economic assets.

3. Local Municipalities: Plays a pivotal role in urban development, infrastructure, and community engagement.

4. Factory owners: Drive strategy execution through active participation in enhancing the tahini and date honey industry.

5. City residents: Contribute insights and engagement vital to the strategy's success in revitalizing their community.

ACTION PLAN

After proposing the strategy, application methods can vary, that's why this action plan shows the vision with which the goals of restoring the city's previous standing as well as its decaying heritage can be achieved.

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1. *Media and Local Food Campaigns*: Engage media for widespread visibility and create local food campaigns to elevate product recognition.
2. *Link the product with a local defining landmark*: Forge a city brand by associating products with key landmarks, fostering immediate recognition.
3. *Participating in local and international food fairs*: Showcase products in local and international food fairs, adapting marketing efforts to each fair's context.
4. *Facilitating certain raw materials*: Secure support from governmental bodies to facilitate resources, lands, and labour.
5. *Preserving the traditional production methods*: Ensure alignment with quality and health standards while maintaining traditional production methods.
6. *Adaptation to tourism tours:* Adapt factories for inclusion in city tours, offering tourists insights into the production process.

THE STRATEGY IMPACT ANALYSIS

The cross-impact analysis was employed to examine the proposed strategy, characterized by the anticipated events stemming from its implementation. These events, denoted as driving forces, were chosen, informed by an analysis of the broader community sentiment after the scrutiny of the urban centre, comprehending the potential for their occurrence, and their intricate interplay with the envisaged strategy and its projected outcomes. The driving forces are presented in the following Table 1. The assessment of driving forces was conducted within a range of 0 to 3, with the following criteria: 0 indicating no or minimal impact, 1 signifying a weak or moderately delayed impact, 2 denoting a moderate impact, and 3 representing a substantial or highly influential impact. The outcomes of this assessment are presented in Table 2 for reference.

Table 1. *Proposed Strategy Driving Forces.*

DFs	Description
DF1	Growth of the local economy
DF2	Reviving the western parts of Anbar
DF3	Losing the authenticity of the heritage
DF4	Establishing other industries related to dates or the stages of production
DF5	Low quality due to high demand
DF6	Reducing internal displacement towards the centre of the governorate.
DF7	Increase job opportunities
DF8	Increasing the prices of dates for users
DF9	Introducing people to the city of Hit and revitalizing its tourism
DF10	Creating a brand that distinguishes Hit's heritage and industry
DF11	Raising the level of production

Table 2. *Cross Impact Analysis Matrix.*

	DF1	DF2	DF3	DF4	DF5	DF6	DF7	DF8	DF9	DF10	DF11	PS
DF1		2	1	3	1	2	2	1	3	1	3	19
DF2	2		1	3	1	2	3	2	3	1	2	20
DF3	0	0		1	0	0	1	0	0	1	1	4
DF4	2	2	1		1	1	3	2	1	1	2	16
DF5	1	0	2	0		0	1	3	0	0	1	8
DF6	3	3	0	2	1		3	1	1	0	2	16
DF7	3	2	0	2	0	2		0	2	1	1	13
DF8	1	1	1	1	1	0	0		0	0	1	6
DF9	2	2	1	2	1	1	1	0		2	1	13
DF10	1	1	0	2	0	0	0	0	2		1	7
DF11	2	2	0	3	0	1	2	1	2	1		14
AS	17	15	7	19	6	9	16	10	14	8	15	
A x P	323	300	28	304	48	144	208	60	182	56	210	
A / P	1.12	1.33	0.57	0.84	1.33	1.78	0.81	0.60	0.93	0.88	0.93	

Based on the cross-impact matrix, four groups of driving forces were formed, illustrated as follows:

- *Active (High AS & Low PS)*: These proactive forces, characterized by initiatives such as introducing people to the revitalized city and

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expanding job opportunities, wield a strong internal influence on other factors. Although their interaction with external forces is limited, they possess the potential to evolve into pivotal drivers if managed effectively during strategy implementation.

- *Reactive (Low AS & High PS):* Represented by forces like the goal of curbing internal displacement towards the provincial centre, these reactive factors are more responsive to external influences. They function as indicators of the overall situation and remain susceptible to the effects of other driving forces, underscoring the intricate dynamics within the city.
- *Critical (High AS & High PS):* This cluster encompasses forces with paramount importance, including the growth of the local economy, revival of western Anbar regions, and the expansion of industries associated with dates and their production. These driving forces wield significant impact on other factors, while remaining sensitive to external influences.
- *Buffering (Low AS & Low PS):* Comprising forces like heritage authenticity loss and decreased quality due to high demand, these factors exhibit limited interaction with other elements. Their impact is relatively lower, and they are less prone to external influences. Nevertheless, they should still be considered within the context of other driving forces to ensure a comprehensive approach.

The envisioned strategy anticipates generating fresh employment prospects for local residents and enhancing the city's family-owned enterprises. By fortifying existing factories and aligning them with complementary industries, the strategy aims to bolster economic activity. This revitalization is expected to encourage the city's youth to remain, while those who have left may rediscover their ties to the city. This resurgence will reinstate elements of social life and uphold the community's fabric. The suggested strategy holds the potential to initiate a broader transformation of the

agricultural and industrial systems in Hit and Anbar province. This is facilitated by the province's abundant resources, making plan implementation feasible. However, there is a concern that factory development might neglect the heritage aspect, impacting the values of integration and authenticity. To address this, development plans must be closely coordinated with heritage preservation authorities to ensure a balanced approach.

CONCLUSION

The molasses industry holds transformative potential beyond profits, acting as a linchpin in reinforcing Hit's city identity. By leveraging the industry's heritage and integrating it into urban revitalization, hit can not only boost its economy but also reestablish a distinct cultural character. With abundant resources at hand, including date palm fields and a skilled workforce, this industry becomes a powerful tool in addressing youth unemployment while echoing the city's historical roots. Prioritizing the support and coordination of the date molasses and tahini industry aligns with Hit's city identity and positions it as a crucial driver in both economic and cultural resurgence.

The correlation between urban identity and industrial heritage offers a promising avenue for urban revival. Integrating industrial heritage into urban development not only revitalizes historical narratives but also fosters economic growth, community involvement, and cultural preservation. This integration can attract residents, visitors, and investors, stimulating economic activity through adaptive reuse, job creation, and tourism. Impact rates are derived from qualitative sources like expert insights and historical records, as well as quantitative data on tourism revenue, job opportunities, and property values. Collaborative efforts among urban planners, experts, and communities are crucial to accurately gauge and understand the outcomes of this integration.

The implementation of strategies to revive the date molasses industry in Hit, has profound implications for urban and architectural integrity. These outcomes involve both physical urban transformation and the preservation of architectural heritage. Integrating industrial spaces with tourism can rejuvenate historical areas and promote adaptive reuse of structures, maintaining contextual coherence. Emphasizing traditional production methods aligns with architectural preservation, infusing modern functionality with historical authenticity. Incorporating cultural narratives in branding enhances the city's identity, encouraging architectural interventions that reflect this heritage.

EDITORS' NOTE

The editorial board cannot be held responsible for the contents of this article, and the opinions in the article do not necessarily reflect the editorial board's opinions.

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Mapping and Analysis of Literature on Spatial Legibility Research in Scopus Database (1981-2023)

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ABSTRACT

The purpose of this article is to examine the literature on spatial legibility. The data of the study were obtained from the Scopus database. Publications related to spatial legibility were searched by keywords. The research covers the publications between 1981-2023. The analysis of the data consists, firstly, of the graphics and frequencies presented by the Scopus database, and secondly, the analysis of the data obtained from the R Studio Bibliishiny software program. According to the research findings, the most documents belong to the United States of America. There are publications in the most article types. Most global cited document is by Weisman. The most relevant words in the titles of reviewed publications are urban, legibility and city. The most relevant words in the keywords of reviewed publications are "urban legibility", "space syntax", "legibility", "spatial legibility", "way finding", "cognitive map", "intelligibility", "urban design", "virtual environment", "Eskisehir", "image", "landmark", "navigation", "perception" and "Shanghai". In conclusion, this article presents a detailed literature on publications on spatial legibility. In the research, the spatial legibility research, which started with Kevin Lynch, has been examined in the process until today and reveals their mapping with R Studio-Bibliosiny software. As a suggestion, future research on spatial legibility could focus on specific years and periods. In addition, different databases or different bibliometric analysis software can be used for analysis.

KEYWORDS

Spatial Legibility, Scopus database, Bibliometric Analysis, R Studio-Biblioshiny, Mapping,

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INTRODUCTION

> *"At every instant, there is more than the eye can see, more than the*
> *ear can hear…*
> *Nothing is experienced by itself, but always in relation to its*
> *surroundings,*
> *the sequences of events leading up to it,*
> *the memory of past experiences."* (Lynch, 1960, p. 1)

Lynch (1960, p. 9) defined legibility as "*the ease with which its parts can be recognized and organized into a coherent model".* Following Lynch, Wiseman (1981, p. 189) defined the legibility of the medium as *"the extent to which it facilitates the way-finding process".* These criteria of legibility, the physical environment of an environment's qualities, and subsequent way finding behavior can all have an impact on the creation and correctness of the cognitive map (Figure 1). According to this definition perceived legibility of an urban environment will reflect the degree of completeness and accuracy of cognitive maps *"describing physical elements of the environment"* and accuracy of recognition tests *"accuracy of recognizing pictures".* (Evans, 1984; Haq, 2003). In addition, spatial cognition ability of perception is evaluated in spatial legibility studies.
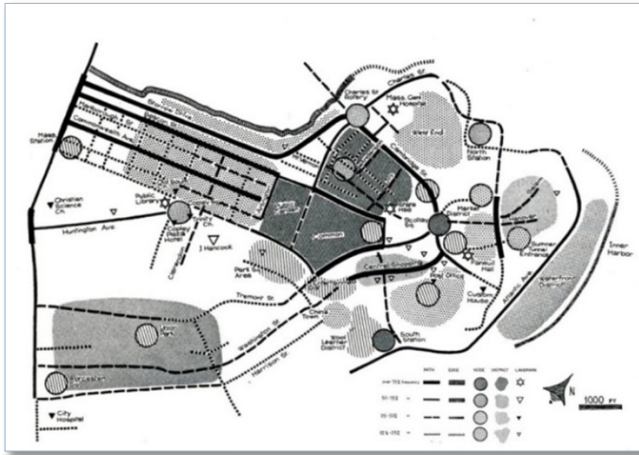
Figure 1. *City images (Lynch, 1960).*

Lynch explains that, *"we are not simply observers of this spectacle, but are ourselves a part of it, on the stage with the other participants"* (Lynch, 1960, p. 2). The coherence of our surrounds, our understanding of and connections to place, and the physical qualities that help in our navigation all contribute to our individual views of our lived environments - the individual imagery. These are the *"product both of immediate sensation and of the memory of past experience"* (Lynch, 1960, p. 4).

Wiseman claimed that environmental elements like as signs and numbers, architectural distinction, perceptual access, and plan arrangement influence the legibility of the environment in complex structures. (Weisman, 1981).

LITERATURE REVİEW

Legibility is an important aspect of urban design (Koseoglu & Onder, 2011) and is clearly related to spatial cognition (Long et al, 2007) and particularly wayfinding performance (Weisman, 1981). In researches in the field of Architecture and Urban Planning, it is stated that people always seek a

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hierarchical organization of space and the street model as the basis for constructing a coherent mental image of the environment. Spatial legibility studies in the field of "Architecture" and "Urban and Regional Planning" are shown in List of chronological list of researches Table 1 and most cited publications Table 2.

The following tables contain a citation and chronological list of publications related to spatial legibility. These tables provide original data for academicians, students and those who are interested in literature research.

Table 1. *A chronological list of researches on spatial legibility by year (created by author).*

Authors, Year	Article Title	Source Title
Lynch, 1960	The Image of City	MIT Press
Weısman, 1981	"Evaluating **Architectural Legibility** - Way-Finding in the Built Environment"	"Environment and Behavior"
O'Neill, 1991	"Evaluatıon of A Conceptual-Model of **Architectural Legibility**"	"Environment and Behavior"
Lawton et al., 1996	"Individual- and Gender-Related Differences in Indoor Wayfinding"	"Environment and Behavior"
Abughazzeh, 1996	"Movement and Wayfinding in The King Saud University Built Environment: A Look at Freshman Orientation and Environmental Information"	"Journal of Environmental Psychology"
Raubal & Egenhofer, 1998	"Comparing the Complexity of Wayfinding Tasks İn Built Environments"	"Environment and Planning B-Planning & Design"
Ramadier & Moser, 1998	"Social **Legibility**, the Cognitive Map and Urban Behavior"	"Journal of Environmental Psychology"
Nenci et al., 2003	"Social and **Architectural Legibility** of the City"	"People, Places and Sustainability"
Cubukcu & Nasar, 2005	"Relation of Physical form to Spatial Knowledge in Large-Scale Virtual Environments"	"Environment and Behavior"

Koseoglu & Onder, 2011	"Subjective and Objective Dimensions of **Spatial Legibility**"	"2nd World Conference on Psychology, Counseling And Guidance-2011"
Topcu & Topcu, 2012	"Visual Presentation of Mental Images in Urban Design Education: Cognitive Maps"	"World Conference on Design, Arts and Education (Dae-2012)"
Demir et al., 2016	"Collaborative 3d Design with Bdmud Method: The Effects of Building on Cityscape Reflections on Urban Planning"	"Ace-Architecture City and Environment"
Belir, 2018	"Independent Movement Experience with The Other Senses"	"Iconarp International Journal of Architecture and Planning"

Table 1. *(continued) A chronological list of researches on spatial legibility by year (created by author).*

Authors, Year	Article Title	Source Title
Ozturk, 2018	"Studies on Reading The Urban Centre Via Cognitive Maps: The Example of Eskisehir, Turkey"	"Sustainable Development and Planning IX"
Ogce & Demir, 2020	"Evaluating The City Image of Istanbul Historic Peninsula Through Academicians' Perspective"	"Chinese Journal of Urban and Environmental Studies"
Belir, 2021	"The Effect of the Landmark on the Symmetry Axis to the **Spatial Legibility** of The Visually Impaired"	"Megaron"
Topcu et al., 2021	"Syntactic **Legibility** of Image Elements: Eskisehir Case"	"Megaron"
Askarizad et al., 2022	"The **Legibility** Efficacy of Historical Neighborhoods in Creating A Cognitive Map for Citizens"	"Sustainability"
Köseoğlu & Yilmaz, 2023	"Examining the interaction of perceived **legibility** and sense of familiarity in the streets of Hasköy, Beyoğlu"	"Lokum Journal of Art and Design"
Haghlesan, 2023	"Analyzing the **legibility** of the spaces of urban metro stations using the method of space syntax (case study: El Goli and Kohen stations in Tabriz)"	"Journal of Transportation Research"

Table 2. *List of the most cited published studies on spatial legibility in the Web of Science database (URL-1).*
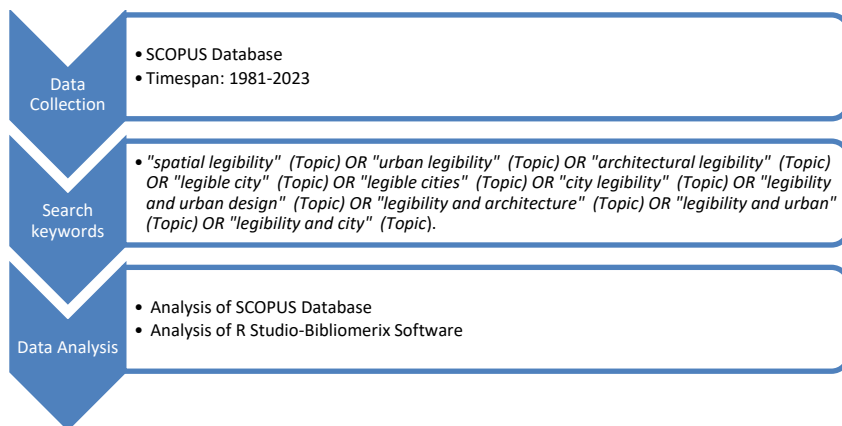
Author	Title	Citations
Weisman, 1981	"Evaluating Architectural Legibility: Way-Finding in the Built Environment"	227
Lawton et. al., 1996	"Individual- and Gender-Related Differences in Indoor Wayfinding"	121
O'Neill, 1991	"Evaluation of a Conceptual Model of Architectural Legibility"	104
Raubal & Egenhofer, 1998	"Comparing the Complexity of Wayfinding Tasks in Built Environments"	68
Frith, 2013	"Turning Life into a Game: Foursquare, Gamification, and Personal Mobility"	68
Raubal & Worboys, 1999	"A Formal Model of the Process of Wayfinding in Built Environments"	58
Cubukcu & Nasar, 2005	"Relation of Physical Form to Spatial Knowledge in Large-Scale Virtual Environments"	50
Abu Ghazzeh, 1996	"Movement and Wayfinding in the King Saud University Built Environment: A Look at Freshman Orientation and Environmental İnformation"	38

Moreover, the sources that can be accessed after the literature research (in addition to Table 1 and Table 2 are as follows: (Zmudzinska-Nowak, 2003; Long, 2008; Dehghan, 2012; Mahdzar & Saferi, 2014; Kang et al., 2017; Koseoglu & Camas, 2017; Köseoğlu, 2018; Ahmadpoor & Smith, 2020; Akgün et al., 2023; Ateş, 2022; Burkut, 2022; Haghlesan, 2023; Köseoğlu & Yilmaz, 2023).

METHODOLOGY

The methodology of this article is the bibliometric analysis method. The research was designed in two steps. In the *first step*, publications on spatial legibility were accessed in the Scopus database (URL-2). Graphs and frequencies in the Scopus database were examined and analysis tables were created. In the *second step*, the analyzes and visual maps of the publications in the database were created in the R Studio-Biblioshiny software program (URL-3). Thanks to the results of these analyzes, a comprehensive literature review and increasing the visibility of the publications were aimed. All steps of the research methodology are shown in Figure 2.

Data Collection	• SCOPUS Database • Timespan: 1981-2023
Search keywords	• "spatial legibility" (Topic) OR "urban legibility" (Topic) OR "architectural legibility" (Topic) OR "legible city" (Topic) OR "legible cities" (Topic) OR "city legibility" (Topic) OR "legibility and urban design" (Topic) OR "legibility and architecture" (Topic) OR "legibility and urban" (Topic) OR "legibility and city" (Topic).
Data Analysis	• Analysis of SCOPUS Database • Analysis of R Studio-Bibliomerix Software

Figure 2. *Research methodology.*

RESULTS

ANALYSIS FINDINGS IN THE SCOPUS DATABASE

In this section analyzes of publications on spatial legibility according to Scopus database data are explained with graphs and frequencies. First of all, the increase and change of publications by years (Figure 3), distribution of publications by country and region (Figure 4), publications by document type (Figure 5), subject area (Figure 6) and by affiliation (Figure 7) is seen.

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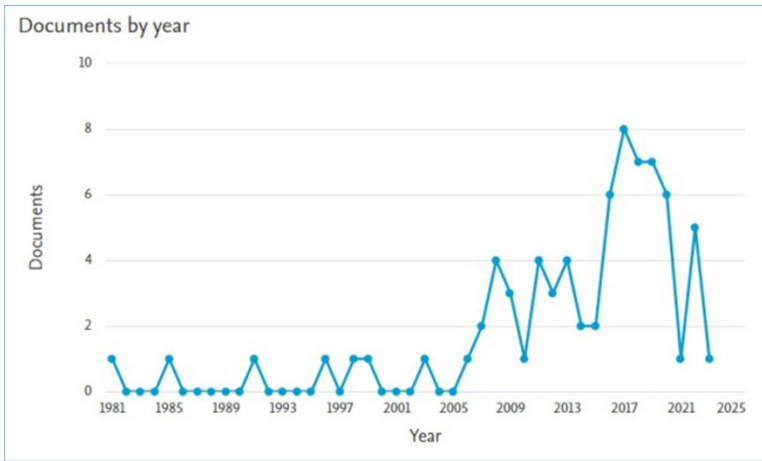
Figure 3. *Document by year (Copyright © 2023 Elsevier, Scopus® database).*

The increase and change of publications over the years can be seen in Figure 3. According to the graph, the highest number of publications is in 2017. Between the years 2015-2021, the number of publications increased compared to other years. Figure 4 shows document by country or territory. Accordingly, "United States of America (USA)" has the highest number of publications and second "United Kingdom" has highest number of publications. In addition, the country with the third highest number of publications is "Turkey" can be seen in Figure 4.
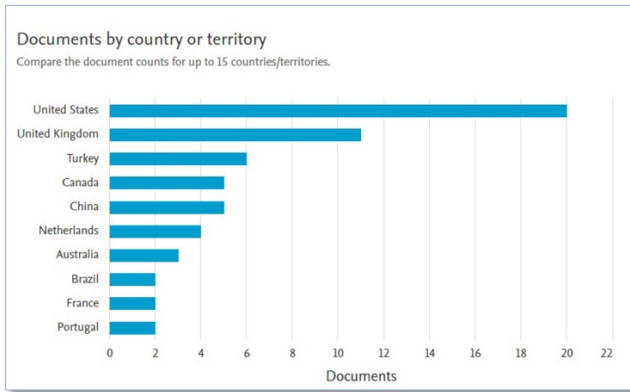



Figure 4. *Document by country or territory (Copyright © 2023 Elsevier, Scopus® database).*

Document by type is seen in Figure 5 "article" 41 (55, 4 %), "conference paper" 20 (27, 0%), "book chapter" 9 (12, 2 %), "review" 3(4, 1 %) and "note" 1 (1, 4%) in Scopus database. Also, document by subject area is seen in Figure 6; "Social Science" (31, 5%), "Engineering" (14, 6%), "Computer Science" (13, 1%) and "Art and Humanities" (12, 3%) in Scopus database (Figure 6).
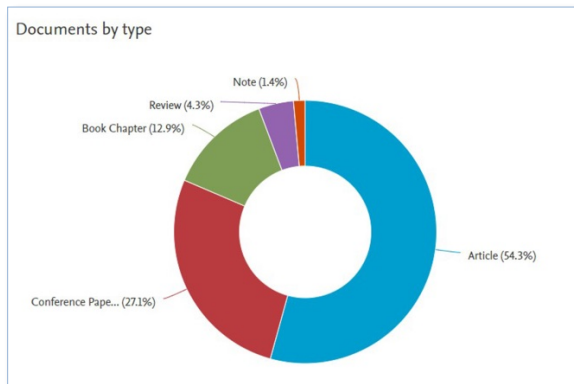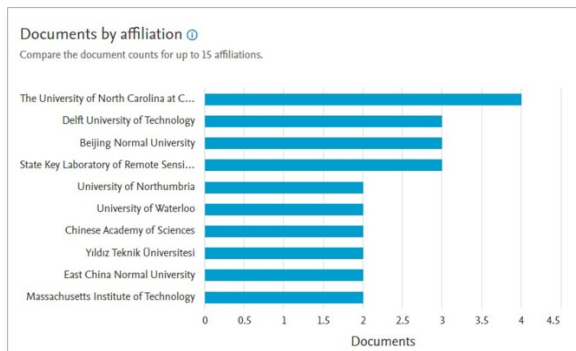

Figure 5. *Document by type (Copyright © 2023 Elsevier, Scopus® database).*
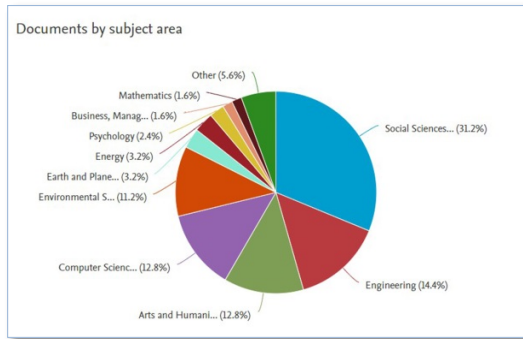
Figure 6. *Document by subject area (Copyright © 2023 Elsevier, Scopus® database).*

Document by affiliation can be seen in Figure 7. Accordingly, the affiliation of publications on spatial legibility "The University of North Carolina", "Delft University of Technology", "Beijing University", "State Key Laboratory of Remote Sensing Science", "University of Northumbria", "University of Waterloo", "Chinese Academy of Science", "Yıldız Technical University", "East China Normal University", "Massachusetts Institute of Technology" (Figure 7).


Figure 7. *Document by affiliation (Copyright © 2023 Elsevier, Scopus® database).*

ANALYSIS FINDINGS IN THE R STUDIO-BIBLIOSHINY SOFTWARE

Main information about data spatial legibility research with analysis of R Studio-Biblioshiny software is shown in Table 3. As seen in Table 3, the analysis of publications between 1981 and 2023.

Table 3. *Main information about data spatial legibility research with analysis of Biblioshiny Software.*

Descriptions	Results
Main Information of Data	
Timespan	1981:2023
Sources (Journal, Book, etc.)	62
Documents	70
Annual Growth rathe %	0
Document average age	9,11
Average citations per doc	23,73
References	1
DOCUMENT CONTENTS	
Keywords Plus (ID)	290
Author's Keywords (DE)	278
AUTHORS	
Authors	143
Authors of single-authored docs	30
AUTHOR COLLABORATION	
Single-authored docs	32
Co-authors per doc	2,46
International co-authorship %	12,86
DOCUMENT TYPES	
article	38
book chapter	9
conference paper	19
note	1
review	3
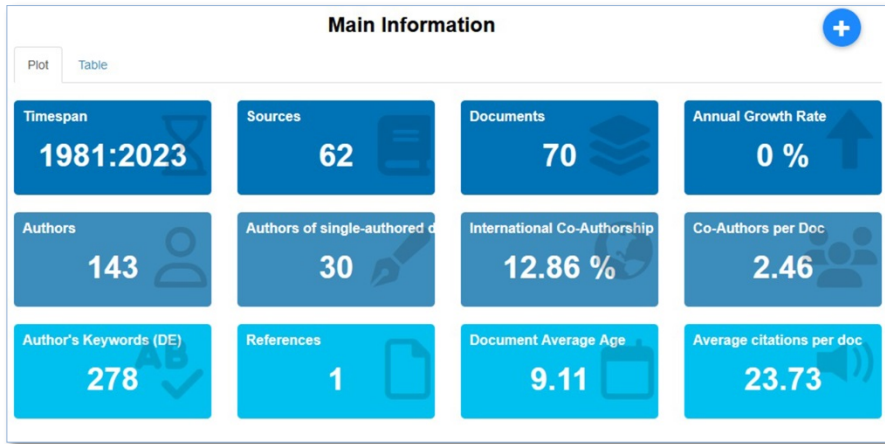
Figure 8. *Main Information and Interface of the Bibliometrix software.*

Figure 8 shows the interface and main information of the R Studio-Bibliometrix Biblioshiny software. This figure is the analysis of publications between 1981 and 2023. According to the main information, 70 documents, 62 sources, 143 authors, 278 author keywords, document average age 9.11 and average citations per doc 23,73 were accessed. It can be seen in most cited country Figure 9. The most cited countries, respectively "USA" (261 citations), "United Kingdom" (75 citations), "China" (49 citations), and "Turkey" (26 citations) (Figure 9).
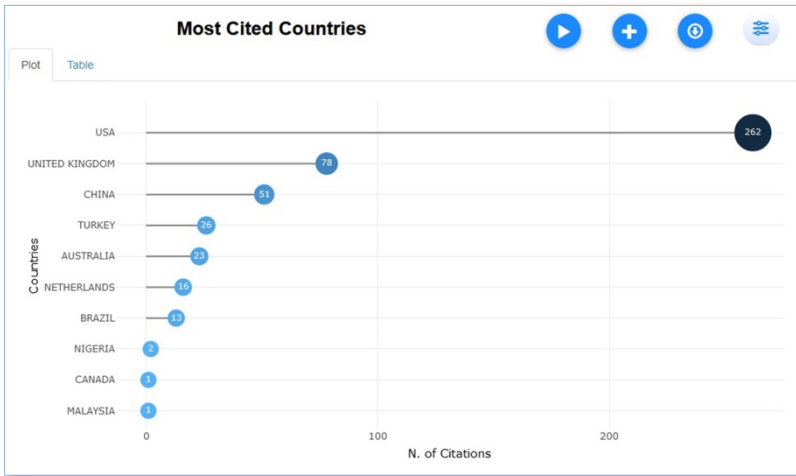
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Figure 9. *Most cited countries.*
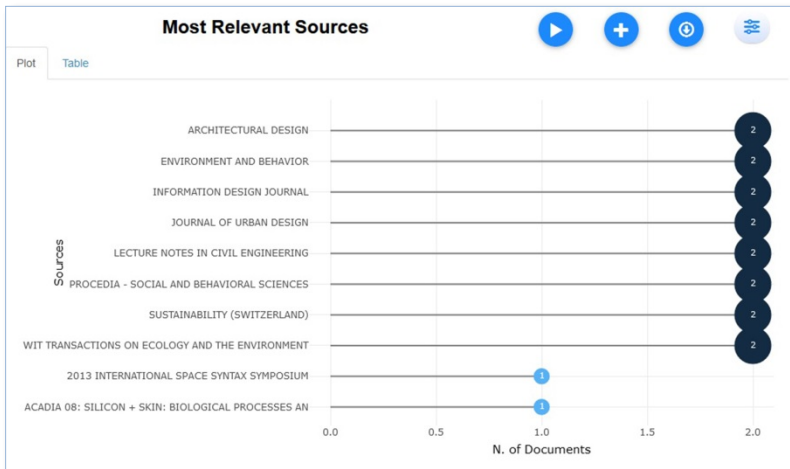
Figure 10. *Most relevant sources.*

It can be seen in most relevant sources Figure 10. The most relevant sources, respectively "Architectural Design", "Environment and Behavior", "Information Design Journal", "Journal of Environmental Psychology", "Journal of Urban Design", "Procedia-Social and Behavioral Sciences", "Sustainability", "Transactions on Ecology and the Environment", and "2013 International Space Syntax Symposium" (Figure 10). As can be seen in Figure 11, most relevant words in titles. These words "urban", "legibility", "city", "spatial", "design", "legible", "environment", "way finding", "built", "cognitive", "cities", "models", "visualization", "architectural", "assessment", "building", "buildings", "context" and "cultural" (Figure 11).
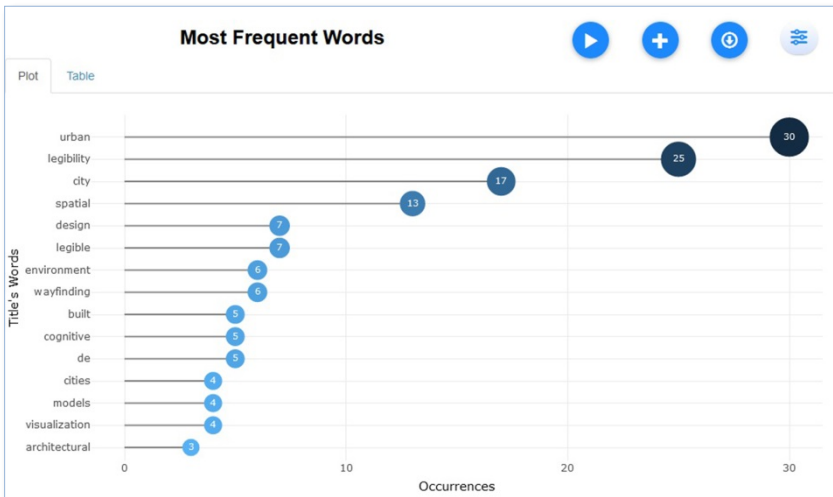
Figure 11. *Most frequent words in titles.*
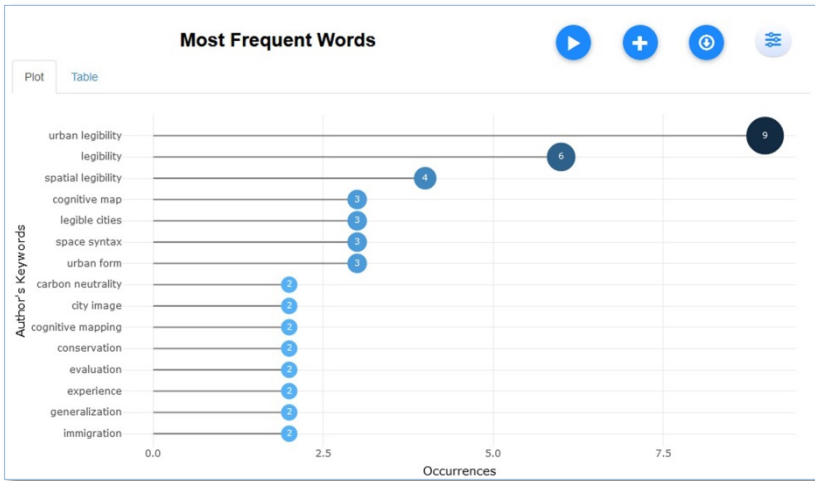
Figure 12. *Most frequent words in author keywords.*

As can be seen in most frequent words in titles (Figure 11) and most
frequent words in author keywords (Figure 12). These words "urban
legibility", "legibility", "spatial legibility", "cognitive map", "legible cities",
"space syntax", "urban form", city image", "cognitive mapping",
"conservation", "evaluation", "experience"

"way finding", "intelligibility", "urban design", "virtual environment",
"Eskisehir", "image", "landmark", "navigation", "perception" and
"Shanghai" Three-Field Plot in Biblioshiny software seen in Figure 13. Cited
References (CR) -Authors University (AU) – Keywords (ID) (O'Neill, 1991;
Weisman, 1981; Lynch, 1960; Garling, et al., 1983; Evans, 1980; Kitchin,
1994; Bafna, 2003; Appleyard, 1969; Siegel & White, 1975; Koseoglu, 2011)
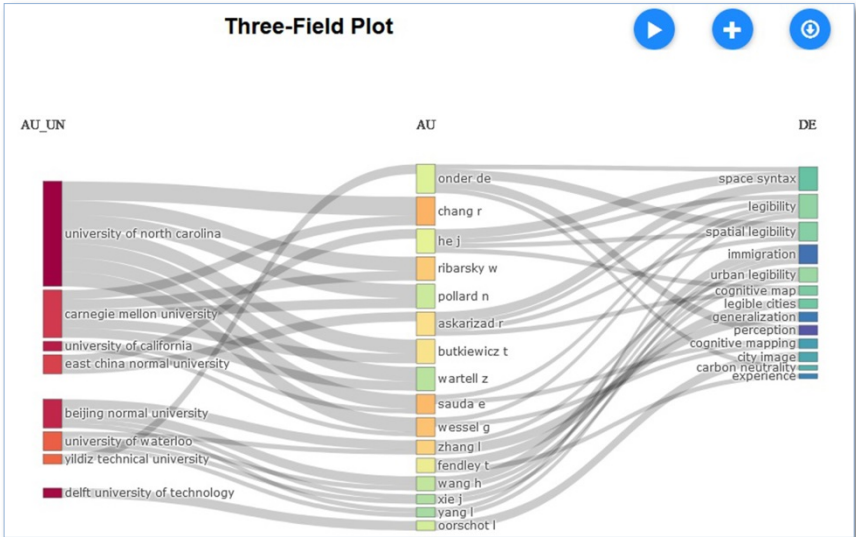(Figure 13).

Figure 13. *Three-Field Plot in Biblioshiny software.*

Figure 14. *WordCloud created by R Studio- Bibliometrix Biblioshiny software.*

Word Cloud analysis using R Studio- Bibliometrix Biblioshiny software can be seen (Figure 14). Prominent words; "urban legibility", "legibility", "spatial legibility", "space syntax", "cognitive map", "urban form", "legible cities", "perception", "experience", "way finding", "city image", "landmarks", "image of city", "urban design", "cognitive mapping", "urban models", "user-centered design", and "environment" in Word Cloud (Figure 14).

CONCLUSION

This article presents a comprehensive literature review and bibliomeric analysis of publications on spatial legibility.

In the article, the publications in the Scopus database were examined during the data collection process. Accessible publications were included in the research. Frequencies and visual maps of publications, authors, institutions, citations and keywords were analyzed in the Scopus database between 1981 and 2023. Accordingly, to summarize the results, the highest number of publications is from the "United States of America". There are publications in the most article types. Most global cited document is by Weisman (1981).

The most relevant words in the titles of reviewed publications are "urban", "legibility" and "city". The most relevant words in the keywords of reviewed publications are "urban legibility", "space syntax", "spatial legibility", and "way finding". In the research, the spatial legibility research, which started with Kevin Lynch (1960), has been examined in the process until today and reveals their mapping with R Studio-Bibliosiny software.

As a suggestion, future research on spatial legibility could focus on specific years and periods. In addition, different databases or different bibliometric analysis software can be used for analysis.

As a suggestion, future research on spatial legibility could focus on specific years and periods. In addition, different databases (URL-4, URL-5) or different bibliometric analysis software (URL-6) can be used for analysis. Future research based on the recommendations will offer a different perspective. In summary, examining current sources and understanding spatial legibility are essential for academics and research students.

EDITORS' NOTE

The editorial board of JAH declares that it does not approve or cannot be held responsible for the contents of this paper. The article has passed a double-blind peer review process and multiple revisions.

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The Effects of Traditional Architecture on Modern Housing: Examples of Cansever, Bektaş and İzgi

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ABSTRACT

Our cultural, social, individual and economic identities shape the spaces we live in. In parallel with the developments in the world, our way of life, lifestyle and habits are changing. As a result of these changes, which also affect our living habits and daily actions, our expectations of space change over time. Dwelling is one of the places where the individual spends the most time. Especially with the industrial revolution, our changing living habits have significantly affected our housing expectations. In the following years, modernism and globalization movements led societies all over the world towards uniformization. As a result, the production of space has become the same regardless of geography, climatic conditions, or social habits. Although our lifestyles are similar in modern life, each society has practices that have survived to the present day from its cultural repertoire. The lifestyles and living habits of cultures have produced traditional architecture. One answer to our differentiating needs may be the knowledge we have gained from our traditional house architecture. The spatial fiction, formal and functional features of our traditional housing can be guides for us. Within the scope of this article, the

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housing projects by T. Cansever, C. Bektaş and U. İzgi will be analyzed through the architectural elements of the traditional Turkish house. The effect of the plan, facade and interior components of traditional residential architecture on the projects will be revealed. In conclusion, it will be discussed whether taking inspiration from traditional architecture is meaningful.

KEYWORDS

Traditional Housing, Modern Housing, Turkish House, Housing Design, Dwelling

INTRODUCTION

Shelter is one of the most basic human needs. Since human beings began to exist in the world, they have produced various solutions to protect themselves from the harmful effects of environmental factors. Caves, primitive huts, tents, and settled dwellings are the products of this process. It can be said that the most advanced development of the need for shelter is settled dwellings. Each society has produced housing in line with its socio-cultural requirements. Many factors, such as society's daily life practices, lifestyle, religious beliefs, and individual-society relations, have shaped housing. Apart from social and cultural influences, environmental factors are also important determinants of housing. Climate, vegetation shaped by the environment, material supply enabled by vegetation, hot, cold, or mild weather conditions, and topography are some of the environmental factors that are effective in housing typology. Over the centuries, each society has produced its housing architecture as all these components have come together and melted in a pot.

The Ottoman Empire ruled over a vast geography for centuries. Different cultural and environmental factors influenced the formation of the traditional Turkish House. In the 20th century, with the establishment of the Republic of Turkey, the state began producing modern architecture. New definitions were made by creating concepts such as Turkish identity, Turkish history, and Turkish architecture. Attempts were made to connect modernism imported from the West with the rich Ottoman architecture. The

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search for identity in the new country, which wanted to assert its own identity and architecture, led to a look at past architectural heritage. One of the most influential figures from this perspective was Mimar Sinan. An attempt was made to create the identity of the great Turkish architect Sinan. The traditional Turkish House and its architectural elements were also identified as essential references. The roof with wide eaves, the 1/2 window ratio, and the exedra or overhang were reinterpreted and synthesized in modern buildings. Both Turkish and foreign architects have accepted the civil architectural heritage as a value and tried to create Turkish architecture from it. This effort continued not only in the Republic's early years but also in the following years.

This study examines the influence of the Turkish House on the housing projects of Turgut Cansever, Cengiz Bektaş, and Utarit İzgi and the traditional architectural features reflected in the works of these architects. Firstly, the traditional Turkish House will be explained with its general characteristics. Secondly, the housing projects of the mentioned architects will be examined in three categories together with the architectural components of the traditional Turkish House. Whether the projects carry traditional architectural elements in the context of plan features, facade features, and interior features will be examined. In terms of content, this research is considered qualitative research based on historical-interpretive research. The first part is a documentary study of the traditional Turkish House. In the second part, the impact of traditional residential architecture on modern architecture is investigated by analyzing the housing projects of modern Turkish architects.


LITERATURE REVIEW

TRADITIONAL TURKISH HOUSE

Researchers such as Sedad Hakkı Eldem, Uğur Tanyeli, Önder Küçükerman, and Doğan Kuban have discussed the traditional Turkish houses in their studies. Sedat Hakkı Eldem defines the Turkish House as a house type with unique characteristics, that was formed within the borders occupied by the former Ottoman Empire in the regions of Rumelia and Anatolia and continued its existence for 500 years. According to Eldem, the Turkish house first found its unique character in Anatolia. "Although the formation of the Ottoman House was influenced by the people of various countries, various climatic and topographical conditions, and other external factors, it is the Turkish element, Turkish Art, and Turkish culture of life that brought these different factors together to form the Turkish House." (Eldem, 1968). Sedad Hakkı Eldem's creation of the Turkish House phenomenon has been seen as a forced effort by some historians over time. For example, Uğur Tanyeli, in his book on Sedad Hakkı Eldem, criticizes his creation of the Turkish House. Tanyeli argues that Eldem's "invented" tradition of the Turkish House denies locality and ignores the diversity arising from differences in social position. According to Tanyeli, in his studies on the Turkish House, Sedad Hakkı Eldem recorded what was assumed to be rather than documenting what existed (Tanyeli, 2001).

Önder Küçükerman states that when the Turks came to Anatolia, they created a common way of life as a result of the fusion of nomadic life culture, the concept of Islam and the data they encountered in Anatolia. According to Önder Küçükerman, the traditional Turkish House consists of two essential elements; rooms and the common area between rooms, the sofa. Rooms assumed the function of tents. When the rooms came together, the "common area between rooms" sofa was formed (Figure 1). Over time, this

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area was covered, and different solutions were developed (Küçükerman, 1985).
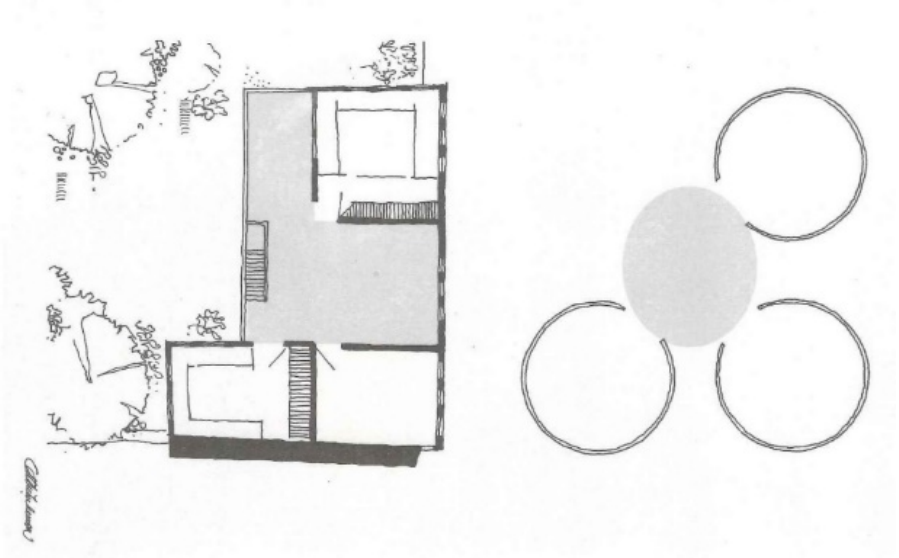
Figure 1. *The way tents and rooms come together (left) (Küçükerman, 1995).*

Emel Esin, who has significant studies in Central Asian history, brought a different perspective to the discussions on the origin of the Turkish House. She likened the palace structures built on high fortification walls seen in both the Seljuks (Alaeddin Pavilion) and the Ottomans (Alay Pavilion) to fevkani Uyghur pavilions (Figure 2). Esin states that the origins of wooden and brick houses in the form of overhang, built on high walls, are based on the Central Asian housing tradition (Esin, 1976). The relationship between the Turks and Central Asia can also be seen in the palace structures. Referring to the similarity between the Chinese Palace and the Ottoman Palace, Sağdıç stated that the Ottoman Palace was closer to the Chinese Palace than the Byzantine Palace in terms of its functional use (Sağdıç, 2006).
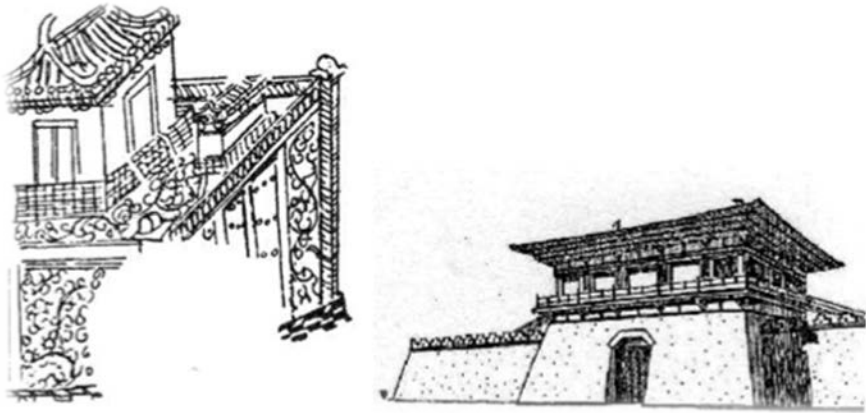
Figure 2. *A 9th-12th century Uighur temple (left) (Esin, 2006),
A fortification gate in China (right) (Kuban, 1995).*

Doğan Kuban, while defining the Turkish House, stated the upper floor as the
privileged floor of the house. He took the hayat part of the house on this
floor (he used the word hayat instead of the sofa) as a basis and explained
the Turkish House with the definition of "House with Hayat" (Kuban, 2007)
(Figure 3).

He states that the house with hayat, which developed in the Anatolian-
Turkish era, has a pervasive history. He mentions that socio-cultural values,
heavily influenced by religious elements, were dominant and that the
functional program of an ordinary house was similar from region to region
(Kuban, 1995).
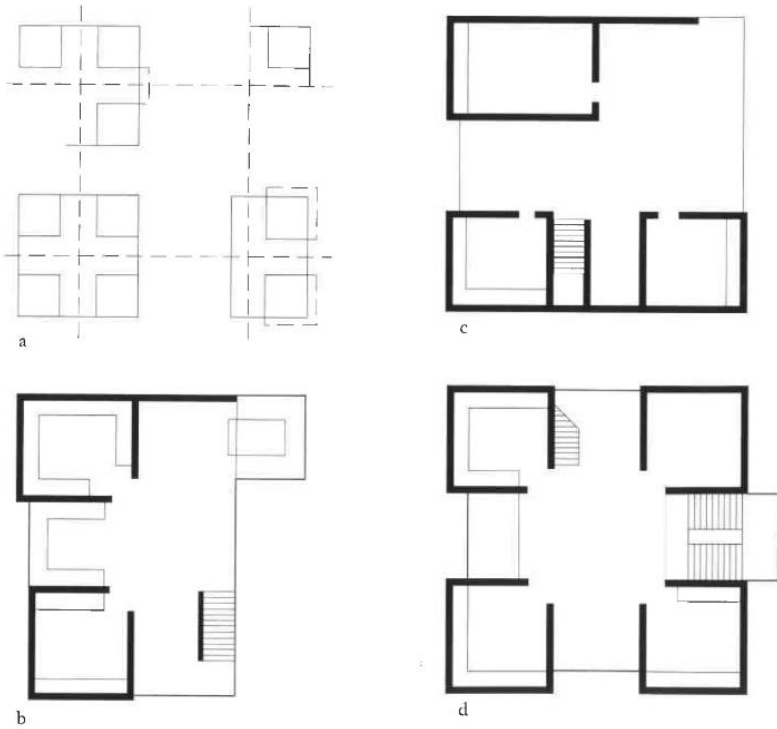
Figure 3. *Kuban's house plan types with hayat (Kuban, 2007).*

Turgut Cansever, whose work we will examine in this article, dealt with the subject of the house within a broader framework. Cansever focused on the Islamic House and provided information on the Turkish House. According to Cansever, the House is not a simple shelter but rather an architectural product covering all aspects of life (Cansever, 2005). Every house should embrace the Divine beauty of the masjids because every individual deserves to live in a beautiful house. There is also no room for waste in the construction of the Islamic House. In Islamic architecture, unnecessary architectural production for the sake of so-called "artistic" or "scientific" design is avoided in favor of a genuine, pure, and moral architectural

approach (Cansever 2005). This understanding overlaps with the modern, minimalist design style.

According to Cansever, each house is built for a family; it usually consists of a haremlik and a selamlik around a courtyard. Every house has a garden. The garden is an aesthetic element reminiscent of the peace in paradise while providing privacy. Houses are made of materials such as wood and adobe that do not last long. At the same time, these materials can be reused when necessary. This shows that Islamic architectural understanding also supports sustainability performance following the idea of opposing waste. Houses are open to reshaping according to changing needs. According to Cansever, the main living space in the Ottoman house is the room. Daily chores are done here, guests are hosted here, and family conversations are held here. There are no fixed items in the room that dominate the whole space. All belongings are kept in the closet on the wall of the room. The interior was created with great simplicity (Cansever, 2010).

According to Cengiz Bektaş, another architect we have discussed, the principles that make up the old Turkish House are the product of a living culture that was reached beyond language and religious distinctions in the vast region under Ottoman rule. According to Bektaş, the culture produced in the capital city of Istanbul led the way to Anatolia and other countries. Finding the same room in different places, complete with its seki-sekialtı sections, cupboards, and stove, can only be explained by a common culture of living (Bektaş, 2021).

Moreover, mutual respect is not only between people. There is also a great respect for nature. One of the most critical features of houses is that they adapt to nature without fighting it. Houses are built by utilizing the materials offered by nature. The construction technique is applied most economically and functionally without difficulty. Avoiding ostentation, everything exists as

itself. The structure develops from the inside out. In other words, the function is determined first, and the building shell takes shape according to the function. In the words of the "Modern Architecture" style, form follows function (Bektaş, 2021).

Utarit İzgi defines architecture as the art of constructing, organizing, and arranging a new environment where human and social life functions will occur. Each period in architecture is a process in which the results of the social structure, production technology, and way of thinking valid in that period are exhibited. Each period should be evaluated in itself. The architectural products of the past era cannot be re-realized because the process has completely changed. It is not possible to relive the past time. Therefore, the effort to reproduce the artwork of the past can only lead to its imitation (İzgi, 1994).

Features of the Traditional Turkish House

The traditional Turkish house is usually built with two storeys using the hımış technique. On the ground floor of the building, there are open or semi-open spaces such as courtyard, garden, paved-courtyard. This floor is also the service floor. Units such as cellars, stables and barns are also located on this floor. The second floor is the living floor. It consists of hayat, balconies, iwan and rooms.

The street and garden facades of the houses differ. The street facades also reveal the functional difference between the ground and first floors. The ground floor, with its stone walls, is like a continuation of the street. The actual facade of the building is the first floor. Primarily the main room protrudes over the ground floor. The windows are made in ½ ratio. On the ground floor, a few small windows were used (Kuban, 1995). The characteristic elements of the facade are windows, overhangs, balconies, roofs and eaves.

The unchanging construction technique of the Turkish house is the hımış
technique (Kuban, 1995), which is defined as the filling between a wooden
frame on a stone foundation (Figure 4). Although it is seen that the space
between the wooden frames is usually filled with mudbrick, there are also
examples where stone or wood are the filling materials. The materials
primarily used in Turkish houses are stone, wood, and adobe (Kuban, 2007).
The building is covered with a tile roof.
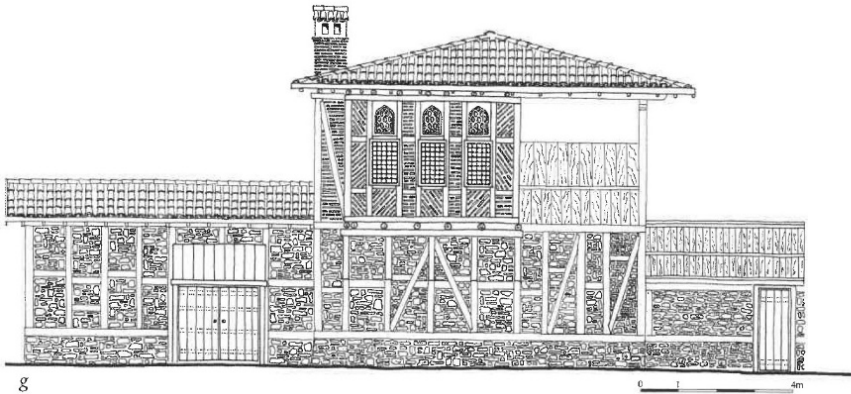
Figure 4. *The construction system of the of Turkish House (Kuban, 2007).*

Although the Turkish House varies in different circumstances, some constant
components exist. The two most important components of the house are
the sofa and the room. While the sofa connects the rooms, it also functions
as a gathering space (Figure 5). It is both a circulation area and a
multifunctional space where several daily functions occur. Outside the
circulation area, the part is organized for functions such as sitting,
entertaining guests, and doing daily work. Over time, these areas became
specialized and took names such as eyvan, sekilik, taht, and köşk
(Küçükerman, 1985).
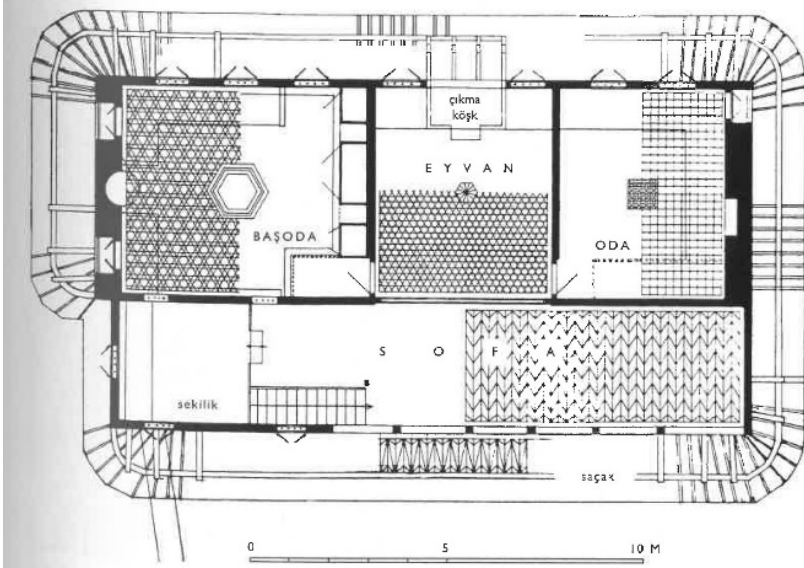
Figure 5. *Sofa is a passageway connecting both rooms and a gathering space (Günay, 1989)*.

Sedad Hakkı Eldem made the first typological study on the traditional Turkish house. According to Eldem, the main element that makes up the plan is the sofa, and for this reason, the shape of the sofa directly determines the typology of the house. According to its position in front of, between and in the middle of the rooms, the sofa forms three different plan types. In addition to these, as a more primitive plan type, he defines the plan type without sofas (Eldem, 1968).

The plan type without sofas is the most primitive plan type applied in hot regions in the south. Rooms come together by lining up side by side (Figure 6). The rooms have no relationship with each other.
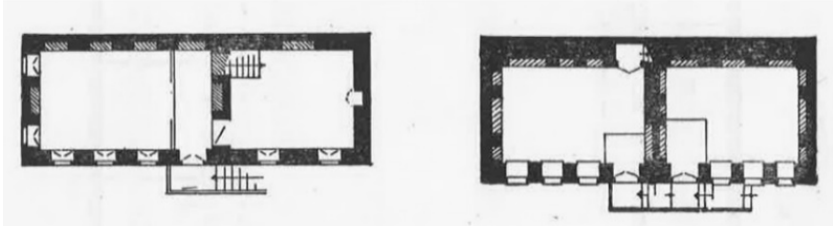
Figure 6. *The plan type without sofas (Eldem, 1968).*

The second is the outer sofa plan type; he says it is similar to Hittite and
Hellenistic houses in Anatolia. The relationship between the rooms is
provided by the common space called the sofa. Later, the plan type
developed in the form of U and L, with the rooms added at the end of the
sofa (Figure 7).
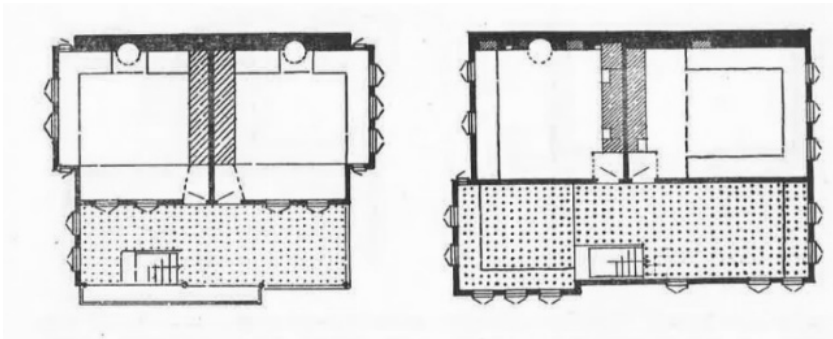
Figure 7. *Plan type with outer sofa (Eldem, 1968)*.

The third type is the plan type with an inner sofa. This plan type was obtained
by enclosing rows of rooms on either side of the room (Figure 8). It is the
most common type of traditional Turkish House. The plan type with the inner
sofa had a more significant number of rooms, and the walls were reduced
due to the adjoining rooms.
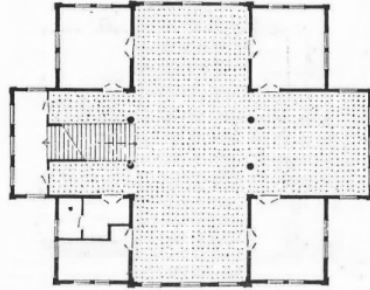
Figure 8. *Plan type with inner sofa (Eldem, 1968).*

The fourth type is the plan type with a central sofa. This type was introduced later than the other types. The house plans were transformed into square or nearly square rectangles by placing the sofa in the center (Figure 9). Four rooms were placed in the four corners of the building, and service spaces such as stairs, iwan, cellar, and kitchen were placed between the rooms (Eldem, 1968).
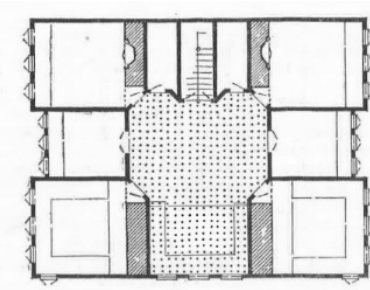
Figure 9. *Plan type with central sofa (Eldem, 1968).*

The second most crucial component of the traditional house is the room. There is no functional distinction in the Turkish room. Due to its movable fittings, the room allows for different functions such as sitting, eating, sleeping, and entertaining guests (Kuban, 1995). This situation is reminiscent of the use of tents by the Turks. Each room is an independent unit that fulfills certain functions within itself. There is no passage between the rooms, and each room opens to the sofa (Küçükerman, 1985).

The main interior components that define the room are divan, cupboards, hearth, shelves and niches. The divan is fixed seating elements built with the house's wooden frame. The divan couches, which wrap around two or three sides of the room below the window level, are placed opposite the entrance. (Kuban, 1995).

Cupboards fulfill the function of storage. Mattresses, blankets, and pillows used at night are kept in these cupboards. There are also cabinets and small niches on both hearth sides (Kuban, 1995). In some rooms, one of the cupboards was used as a gusulhane for washing. The surfaces of the wooden cabinets are also one of the decorative areas of the room. Another element that can be considered together with the cabinets is the hearth. The hearths are usually placed in the center of the wall where there is no window. On either side of the hearth are cupboard elements consisting of small niches, either flat or arched (Figure 10). The most commonly used type is the semicircular hearth (Kuban, 1995).

Figure 10. *The interior of a house in Safranbolu (Günay, 1989).*

TRACES OF TRADITIONAL TURKISH HOUSE IN MODERN HOUSING

CASE SELECTION

After the collapse of the Ottoman Empire and the establishment of the Republic of Turkey, the "Turkish" identity began to be constructed in every field. In fields such as history, culture, art, architecture, modernism, and traditional elements have been tried to be blended with original works. Although this effort was sometimes forced, it was a method that was used occasionally. For example, while trying to create "Turkish architecture", some components of traditional housing architecture were adapted to modern buildings. Especially traditional house architecture has been a source of reference in this sense.

The buildings of architects such as Sedad Hakkı Eldem, Bruno Taut, and Paul Bonatz display traces of traditional house architecture. This situation was not limited to the early Republican period. The traditional Turkish House has also been a point of reference in the modern period. This section analyzes three housing projects by architects Turgut Cansever, Cengiz Bektaş, and Utarit İzgi, who are actors in this endeavor. In selecting these projects, both the architect's interest in traditional house architecture and the use of traditional components in certain parts of the project were significant. The three housing projects of Turgut Cansever, Cengiz Bektaş, and Utarit İzgi are analyzed in terms of the plan, facade and interior features, and traditional housing components.

BEDRİ RAHMİ EYÜPOĞLU HOUSE, İSTANBUL

It was designed by architect Turgut Cansever as both a residence and a workshop for Bedri Rahmi Eyüpoğlu and his painter wife Eren Eyüpoğlu in Kalamış in 1958. The building has a flexible organization plan; except for the bathrooms and toilets, the spaces are not covered with doors. A single-

armed wooden staircase provides circulation between floors. There is a
bedroom and dining room on the first floor and the owners' personal
bedroom and workshops on the other floors. High ceilings and a full-length
glass facade were used in the shared workshop area to create a bright and
spacious space. In addition, a large mosaic decoration with three bird figures
designed by Bedri Rahmi on the facade of the building is remarkable (Figure
11) (Erdoğan & Tavil, 2017).

Figure 11. *Bedri Rahmi Eyüpoğlu House exterior and interior (Türkan Harmanbaşı, URL).*

The building, which has an open-plan approach, resembles the plan typology
without sofa. The building has a small front garden with a basement, a
ground floor, and two upper floors (Figure 11). The Eyüpoğlu House has
similarities with the Büyükada Anatolian Club building built by Cansever in
1957. As in the hotel project, the mass is handled as a rectangular prism, and
a large void is created on the façade with a deep and high balcony alcove.
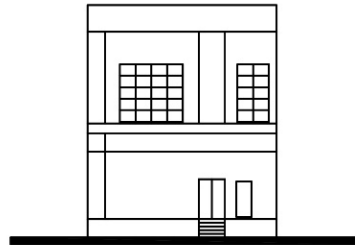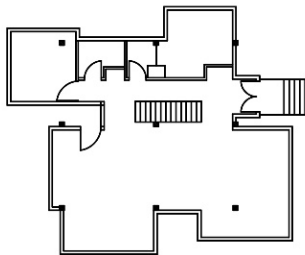
Figure 12. *Bedri Rahmi Eyüpoğlu House plan (left) and façade (right) (Türkan Harmanbaşı, based on Erdoğan & Tavil, 2017).*

The frame formed by the walls, floor, and roof reflects the traces of international architecture. The window sizes are in different proportions, such as 5/6, 1/3, and large widths. The building is covered with a hipped roof with few eaves. In the interior space, there are no components of the traditional Turkish House, such as divan, hearth, niche, and cupboard (Table 1).

Table 1. *Plan, Facade and Interior Comparison of Bedri R. Eyüpoğlu House with Traditional Turkish Housing Components.*

Traditional Turkish Housing Components	PLAN FEATURES								FACADE FEATURES						INTERIOR FEATURES			
	Plan	Plan Type	Sofa	Main Room	Iwan	Paved-courtyard	Court	Garden	Facade	Overhang	Balcony	Window	Roof	Eaves	Divan	Hearth	Alcove	Cupboard
Bedri Rahmi E. House, İstanbul,		Open-plan type	Without Sofa	No Available	No Available	No Available	No Available	Available		No Available	Available	5/6, 1/3 pencere oranalı	Hipped Roof	Less Eaves	No Available	No Available	No Available	No Available

ATALAY TUNÇDEMIR HOUSE, BARTIN

In the building he designed in 1987 for Dr. Atalay Tunçdemir, who lived in Bartın, Cengiz Bektaş first separated the volumes from each other and then reconnected them to be perceived from the outside (Table 2). The living and sitting spaces were placed on the central axis, thus implementing the idea of a central zone (Figure 13). The central space is reinterpreted as a gathering area like the sofa in the traditional building concept.

Figure 13. *Plan and model of Atalay Tunçdemir house plan and model*

(URL1, URL2).

The volume designed as a sitting and living space is emphasized by the
marble fountain in the middle and the skylight on the roof. Each overhang is
arranged with a divan-like kerevet in the area extending in three directions.
A hearth is placed in the center of the far wall. Again in this space, the hearth
chimney was extended and moved to the outside to emphasize the common
space (Akyol, 2019). These features are reminiscent of the main room in
traditional architecture. The volumes are placed on the land at different
levels. To the left of the entrance are the dining and kitchen areas, while to
the right are the study, bedrooms, bathroom, and toilet.

Bektaş's practice of dividing the building into parts and bringing them
together around a common space is also seen here. The commonplace,
which connects the units and is both a transitional and gathering space,
resembles the central sofa in our traditional house architecture.
The entrance terrace, covered with a wooden pergola and paved with hard
flooring, can be called the paved-courtyard part of the house. The water
element in the middle of the main living area, the hearth, and the seating
arrangement with divan are customized. This space can be called the main
room. The building located in the garden does not have units such as an iwan
or courtyard. In the single-story building, some surfaces are brought out to

provide movement on the facade, but there are no elements such as a overhang. 1/3 and 1/2 window ratios with wooden joinery are seen on the facade. In addition, using white paint over plaster and wood veneer in the facade design is a modern interpretation of the materials we encounter in our traditional housing architecture. The upper cover of the building is preferred as a hipped roof with long eaves. As an interior component, there is a divan-type seating element and a hearth in the living room. Apart from this, it is seen that a built-in cupboard is designed next to the door in the bedroom.

Table 2. *Plan, Facade and Interior Comparison of Atalay Tunçdemir House with Traditional Turkish Housing Components.*

Traditional Turkish Housing Components	PLAN FEATURES								FACADE FEATURES						INTERIOR FEATURES			
	Plan	Plan Type	Sofa	Main Room	Iwan	Paved-courtyard	Court	Garden	Facade	Overhang	Balkony	Window	Roof	Eaves	Divan	Hearth	Alcove	Cupboard
Atalay Tunçdemir House, Bartın, 1987		Plan Type with Central Sofa	Central Sofa	Available	Available	No Available	No Available	Available		No Available	No Available	1/3 and 1/2 Window Proportion	Hipped Roof	Long Eaves	Available	Available	No Available	Available

KAMHI-GRÜNBERG TWIN VILLA, BURGAZADA

It is a summer residence project designed by Utarit İzgi for the Kamhi and Grünberg families in Burgazada as twin villas under a common roof (Table 3). To reduce the disadvantage of the narrow site area in the Indos region of the island, two parcels were combined, and two villas were designed together but separately (Erkol, 2009). An inner courtyard separates the two villas. The top of the courtyard-garden is integrated with the continuation of the roof

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
eaves covering the main buildings (Figure 14). The example of separating/uniting the buildings with an intermediate courtyard is also found in another project by the architect, Haluk Şaman Villa (Aysel, 2020b).
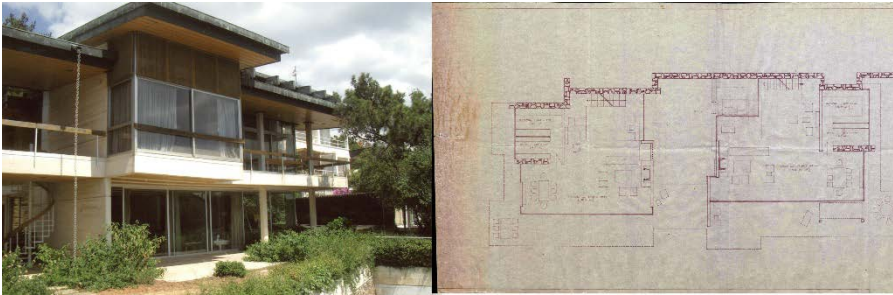
Figure 14. *View and ground floor plan of twin villas (URL3, URL4).*

As an architect who attaches importance to the relationship between design and technology, İzgi designed a long-span façade system. In this way, he aimed to integrate the sofa-saloon, which is spacious with the gallery space and the outdoor area (Aysel, 2020). The twin villa, one of the few projects designed by İzgi, who interprets local architectural elements on a modern level with his unique design approach, rests on a steep slope. Leaning the back of the house against the ground, the architect gave the building an entrance from an intermediate level. The stairs leading downwards lead to the sofa-living room and kitchen. The stairs to the upper floor lead to the bedrooms, bathrooms, and a large balcony. The entrance to the building, which sits on a sloping topography, is provided from the intermediate level. On the lower floor, which opens to the garden, there are sofa-living room and kitchen spaces, the floor height of which is increased by the gallery space (Figure 15). Reminiscent of using an outer sofa in the traditional typology, the living room is almost integrated with the outer space with large-sized windows on the facade.

Table 3. *Plan, Facade and Interior Comparison of Kamhi-Grünberg Twin Villa with Traditional Turkish Housing Components.*

Traditional Turkish Housing Components	PLAN FEATURES								FACADE FEATURES						INTERIOR FEATURES			
	Plan	Plan Type	Sofa	Main Room	Iwan	Paved-courtyard	Court	Garden	Facade	Overhang	Balcony	Window	Roof	Eaves	Divan	Hearth	Alcove	Cupboard
Kamhi-Grünberg Twin Villa, Burgazada, 1968		Plan Type with Outer Sofa	Outer Sofa	No Available	No Available	No Available	Available	Available		Available	Available	1/1 Window Proportion	Slightly Pitched Roof	Long Eaves	No Available	Available	Available	Available

Figure 15. *Interior of ground floor (URL5, URL6).*

The two villas have a common garden and an inner courtyard connecting the buildings. It is seen that modern technology is utilized in facade design. In addition, the facade is enlivened with accentuating overhangs and large balconies. The slightly pitched roof cover is supported by long eaves, referring to traditional residential architecture. Regarding interior components, there is no use of divan in the villa. However, the hearth in the living room and the use of shelves next to it, the hearth and hearth

overhangs in traditional houses, the use of balconies, the long eaves, and the
use of wooden materials approach traditional house architecture.

CONCLUSIONS AND RECOMMENDATIONS

Housing continues to be the most critical architectural problem. In addition
to providing housing for users, housing quality is also a separate problem.
Architects have also benefited from the elements of traditional architecture
while seeking solutions to this problem. Housing is an architectural product
produced from a society's culture, lifestyle, art, and philosophy. In this
context, traditional housing can be a guide for modern housing.
Architectural heritage is an integral part of the identity of the environment.
What is meant is not to copy the traditional dwelling in its entirety or with
some components. Examining the concepts that make up the traditional
house and producing a new architecture by blending them with today's
technology and knowledge is possible.

The spatial organization of the traditional Turkish House, the use of
multifunctional rooms, the simplicity, and function-oriented furniture are
compatible with the understanding of modern architecture. Today, some
functionally separated rooms are used only during the day, while others are
used only at night. This situation, which restricts the use of space, can be
transformed into multifunctional spaces by utilizing the traditional Turkish
room. In this way, less space can be used more efficiently. At the same time,
only as many items as necessary were used in the Turkish room. Simple and
functional furniture can also be preferred in today's homes. For example,
maximum sitting and lying areas can be obtained in the room with a sofa that
can be adapted to the requirements of today's conditions. The dimensions
of the diwan can be adapted to suit the use of modern people. The garden,
which is indispensable in the Turkish House, is the most important
component that provides communication between humans and nature. One
of the most essential needs of modern people living in apartment buildings

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is interacting with nature. Human beings want to be intertwined with nature by nature. However, in today's dwellings, everyone's share is only as much space as the window and/or balcony on the facade.

This study analyzed the projects of architects who made such an effort. In this context, the interior of the Eyüpoğlu House consists of open spaces without walls, based on the flexible and changeable concepts of traditional architecture. The large front garden of the building is not only a place of contact with nature but also a place where various daily chores are produced, as in a traditional residence. Bedri Rahmi and his wife realized various art productions in this garden. Art production continues in the garden of the house, which his grandchildren currently use. The long balcony on the front façade is a more modern version of the balcony in traditional houses. The balcony has grown and covered the entire facade. Apart from this, another feature of Eyüpoğlu House that resembles traditional architecture is its gable roof. In the Atalay Tunçdemir House, traditional and modern architecture adaptation is seen primarily in the plan scale. First, separating the spaces and then reconstructing them around a common space is a modern touch to the traditional sofa-room relationship. The central sofa has been reinterpreted and turned into a volume that unites the areas. Apart from this, the hearth, which is a must for the traditional room, is turned into a fireplace and continues to be the room's focal point. In addition, the traditional roof and eaves form is also used in this building. In the Kamhi-Grünberg villa, the influence of traditional residential architecture is seen primarily in the use of the garden and courtyard. The twin villas are connected to each other with a courtyard. In addition, the balcony design covered with wide eaves on the facade shows the influence of traditional residential architecture on modern architecture.

As a result, these examples prove to us that when the traditional Turkish House is analyzed and examined correctly, its concepts continue to be valid today. Traditional architecture should not be perceived as an archaic

phenomenon of the past. It has the potential to shape the future. It is possible to maintain architectural heritage in harmony with modern times. The traditional Turkish House was created in its own time and conditions. While making a contemporary interpretation, the essence of the design should be taken as a basis, avoiding copying it. Based on these concepts, the continuity of architectural culture can be ensured by considering the physiological and psychological needs of today's people, today's technology, and construction methods. In this way, individuals can live in dwellings suitable for their own culture and lifestyle rather than in uniform housing. This approach can be used as a universal approach for the development of architecture all over the world.

EDITORS' NOTE

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Hat Sanatında Karalama Uygulamasına Yönelik Hattat Görüşleri

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ÖZET

Yazı insanlığın duygu ve düşüncelerini ifade etmesinde ve geleceğe aktarmasında en önemli araçlardan biridir. Yazı, bu işlevsel yönünün yanı sıra estetik ölçülere bağlı kalarak güzel yazma çabasıyla gelişen hat sanatı yoluyla yüzyıllar boyu gelişerek süregelmiştir. Hat sanatında karalama sanat değeri taşıyan kendine özgü bir alandır. Bu araştırmanın amacı, hattatların karalama uygulamalarına ve bu alandaki deneyimlerine ilişkin görüşlerini ortaya koymaktır. Bu amaç doğrultusunda araştırmada icazetli, koleksiyonlarda eserleri bulunan, hala öğrenci yetiştirmeye devam eden, hat sanatının yanı sıra karalama tarzında da eser veren 8 hattat ile yarı yapılandırılmış görüşmeler gerçekleştirilmiştir. Görüşmelerde karalama uygulamalarının yapılış nedenleri, uygulamalarda yaklaşımların nasıl farklılık gösterdiği ve karalama uygulamalarının günümüzde nasıl bir yere sahip olduğuna ilişkin sorulara yanıt aranmıştır.

Araştırmada karalama uygulamalarının yaşam boyu süren yönü, eğitim amaçlı rolü ve karalamanın kendi başına bir ürün haline dönüşmesine yönelik üç ana temada görüşler ortaya çıkmıştır. Katılımcılar el alıştırması, üslup şive arayışı için yapılan karalama uygulamalarının hattın gelişmesinde önemli rol oynadığına ilişkin görüşler ortaya çıkmıştır. Katılımcılar, öğrencilikle başlayan karalamayı icazet alıp hattat olduktan sonra ve elinden kalemi bırakıncaya kadar tüm sanat hayatı boyunca devam eden bir uygulama olarak tanımlamıştır. Bu bağlamda karalamanın bir eğitim yöntemi olarak görüldüğü de ortaya çıkmıştır. Katılımcılar eskiz olarak karalamanın hattatların tasarımlarını, asıl yazacakları yazının kurgulanmasını ve yazıya geçtiklerinde rahat yazabilmelerini sağlayan psikolojik bir

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[*] Sorumlu Yazar

hazırlık olması yönüne de dikkat çekmiştir. Ayrıca hattatlar levha olarak yapılan imzalı karalamaların diğer karalamalara göre daha özenle yapıldığını ve bu nedenle karalamanın giderek karalamalarının yapılmasına ihtiyaç doğurduğunu belirtmiştir.

ANAHTAR KELİMELER

Hat, hattat, karalama, eskiz, sanat,

ABSTRACT

Writing is one of the most important tools for humanity to express its feelings and thoughts and convey them to the future. In addition to this functional aspect of writing, the writing has developed over centuries within aesthetic standards for the purpose of beautiful writing and has attained the quality of calligraphy. In calligraphy, scribbling is a unique genre that has artistic value. The aim of the research is to reveal the opinions and experiences of calligraphers regarding scribbling practices. In the research, semi-structured interviews were conducted with 8 ratified calligraphers who have works in collections, who still continue to educate students, and who produce works in the style of scribbling as well as calligraphy. In these interviews, answers were sought to questions about the reasons for scribbling practices, how approaches in practices differ/change, and what place scribbling practices have today.

In the research, opinions emerged that scribblings made for hand practice and searching for style and accent played an important role in the development of calligraphy. Participants expressed their opinions that hand practice and scribbling practices for searching for style and accent played an important role in the development of the calligraphy. Participants described scribbling, which they started when they were students, as a practice that continued throughout their artistic life, after they received permission to become a calligrapher and until they put down the pen. In this context, it has also been revealed that scribbling is seen as an educational method. Participants also pointed out that scribbling is a psychological preparation that enables calligraphers to create their designs, to construct the actual text they will write, and to write comfortably when they start writing. In addition, calligraphers stated that the signed scribbles made as tablets were made more carefully than other scribbles, and therefore the scribbles became increasingly necessary.

KEYWORDS

Calligraphy, Calligrapher, Scribbling, Sketch, Art,

GİRİŞ

İslamiyet'ten önce önemli kayıtlar için kullanılan yazı İslamiyet ile ilahi kelamın yazılmasında önemli bir rol oynamıştır (Özkafa, 2023; ss.15). Yazının sanat vasfı kazanması İslam coğrafyasının genişlemesi, İslam dinin kabul eden

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milletlerin kültürleri ve yazıyı geliştirme gayretlerinin sonucudur (Derman, 1997; ss.54). İslam Medeniyetinde mimariden kitaplara, madenden ahşaba, kumaştan taşa her alanda yerini almıştır. Hat sanatının açık zeminli kâğıdın üzerinde çizgilerle oluşturduğu estetik görüntü, resim kavramlarıyla anlatılamayacak sanat eserleridir (Derman, 2017; ss.22).

İslam hattı olarak benimsenen Arap harflerinin, yatay ve dikeyde ilerlemeye uygun olması yazının zenginleşmesine imkân vermiştir (Burckhardt, 2019a; ss.156). Arap yazısı dünyada en katı bir şekilde fonetik olan tek yazıdır. Arap yazısının stilizasyonu bütünüyle soyut türden başka bir deyişle herhangi bir figüratif kökü bulunmayan bir stilizasyon olduğu söylenebilir (Burckhardt, 2019b; ss. 82). Arap yazı sisteminde kelimede harflerin başta ortada sonda bünye değişikliğine uğraması, harf bağlantılarının uzayıp kısabilmesi, bir kelimenin cümlenin muhtelif terkiplerle yazılabilmesi, harflerin farklı yazılışlarının olması ve hat çeşitlerine göre şekil bolluğu, sanatkarına sonsuzluk ve yenilik kapısını açmıştır. İslamiyet'i kabul eden hemen hemen bütün kavimlerin dini gayretle benimsedikleri Arap hattı, zaman içinde İslam hattı vasfını kazanmıştır (Derman, 2017; ss. 22).

Hat sanatında ancak uzun çalışmalardan sonra denemeler yaparak hattat olunmaktadır. Harflerin nihai karakterlerine ulaşabilmesi için yapılan meşk çalışmaları bazen yıllarca sürer. Harfi kıvamında çıkarmak için yapılan karalama çalışmaları ise hattatların el hünerini kaybetmemesi için hayat boyu devam etmektedir (Çevik, 2020; ss.109). Büyük hattat Hafız Osman elinin maharetini kaybetmemek için hac yolunda dahi konakladıkça yazı çalışmaları yaptığı söylenmektedir (Rado, 1984; ss.5).

Karalama, Türkçe sözlükte Hattatların yazı yazmaya başlamadan önce ellerini alıştırmak veya boş kaldıkları zaman ellerinin hassasiyetini kaybettirmemek için kâğıt üzerine kelime ve harflerden meydana gelen temize çekilmemiş yazı taslağı olarak tanımlanmaktadır (TDK, 2023). Bu yazılar ters yüzlü, eğrili

doğrulu, birbirinin üzerinden geçme olması ve kâğıt ilk bakışta karalanmış gibi görünmesi nedeniyle karalama adını almıştır.

Karalamalar geçmişten günümüze yapılış amacına uygun olarak hattatların sanat hayatı süresince ihtiyaç duyduğu çalışmalardır. Hattatlar sanatsal gelişimleri için, ısınma olarak karalama yapmaktadır. Özellikle 18. yy. 'dan itibaren duvara levha asma geleneğiyle birlikte karalamalar murakkalardan ayrı olarak değerlendirilmiştir (Özkafa, 2023; ss.316). Serbest yazılan hattatın kaleminden çıktığı gibi tashihsiz olan karalamalar günümüzde hat sanatkarları tarafından yorumlanmaktadır. Malzemenin de kolay ulaşımı ve bolluğu ile celi yazıların çokça kullanıldığı büyük ölçülerde tasarlanmaktadır. Soyut resme benzetilen karalamalar bu yönü ile hattatların estetik anlayışı ile şekillenmiştir.

Araştırmanın amacı, hattatların karalama uygulamalarına ve bu alandaki deneyimlerine ilişkin görüşlerini ortaya koymaktır. Araştırmada, icazetli, koleksiyonlarda eserleri bulunan, hala öğrenci yetiştirmeye devam eden, hat sanatının yanı sıra karalama tarzında da eser veren 8 hattat (Ahmet Bursalı, Fatih Özkafa, Hasan Çelebi, Hüseyin Öksüz, Levent Karaduman, Mehmet Memiş, Mustafa Cemil Efe, Savaş Çevik) ile yapılan yarı yapılandırılmış görüşmeler gerçekleştirilmiştir. Yapılan görüşmelerin analizi sonucunda, analizi sonucunda, karalama uygulamalarının yaşam boyu süren yönü, eğitim amaçlı rolü ve karalamanın kendi başına bir ürün haline dönüşmesine yönelik üç ana temada görüşler ortaya çıkmıştır. Buradan hareketle katılımcı görüşleri Antrenman Olarak Karalama, Eskiz Olarak Karalama, Eğitim Yöntemi Olarak Karalama ve Levha Olarak Karalama başlıkları altında ele alınmıştır.

ANTRENMAN OLARAK KARALAMA

Hat sanatkarları, icazet alıp hattat olduktan sonra sanatında ustalaşsa da edindikleri el ve göz hassasiyetlerini korumak için karalama egzersizleri yapmaya devam ettiklerini ifade etmişlerdir (Çevik, 2020; ss.115). Benzer şekilde, araştırmada yapılan görüşmelerde hattatlar yazıya ara vermenin

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olumsuzluklarına dikkat çekmiş ve eski üstatlardan örnekler vermişlerdir. Hattatlar eser yazmıyorlarsa herhangi bir sebepten yazamadıkları zaman karalama yapmışlar seyahate çıksalar dahi yazıya ara vermemişlerdir. Osmanlı hat ekolünde önemli bir yere sahip olan hafız Osman'ın seyahati sırasında konakladığı yerde yazdığı karalamanın altına yer adını da belirtmesinden anlaşılabilir.

Şekil 1. *Hafız Osman (1090/1679) 20x27cm, Aharlı kâğıt, is mürekkebi, sülüs-nesih Süleymaniye Kütüphanesi- Hamidiye, Murakkaat 33, (Dere, 2009; ss.169).*

Ölçüleri 20x27 cm ebadında on yapraklı ve içinde tuğra muhtelif hattatlardan sülüs nesih kıtalar ve ta'lik yazılar bulunan bir murakkanın içinde yer alan sülüs ve nesih karalama Hafız Osman Efendi'ye aittir (Şekil 1). Bu karalama bir yer bildirdiği için mühimdir. Ketebe de belirtilen "Karışdıran" Edirne yakınlarında bir mevkiinin adıdır. Hafız Osman Efendi'nin muhtelif seyahatleri

esnasında kalemini elinden bırakmadığını melekesinin kaybolmaması için karalamalar yaptığı ve kıtalar yazdığı bilinmektedir. (Dere, 2009; ss.169)

Görüşmelerde hattatlar kalem hakimiyetini korumak için yazıya ara vermediklerini belirtmişlerdir. Fatih Özkafa karalamayı, "hattatın el becerisini geliştirmek efendim elde bir hamlık varsa onu gidermek ondan sonra harf hakimiyetini kalem hakimiyetini daha güçlü bir şekilde sağlayabilmek için yapılan yapılmazsa yazıda onun olumsuz etkilerinin görüleceği esas yazıda çok elzem bir hazırlık safhasıdır" … "esere niyetim yok şu anda diyelim ki tatildeyim efendim, tatilde elim tembelleşmesin diye karalama yaparım. Yani bir hattatın ara vermemesi lazım" ifadeleriyle sürekliliğe vurgu yapmıştır (F. Özkafa, kişisel iletişim, 27 Ekim 2022).

Hattatlar karalamayı yapma amaçlarını sıralarken ellerini ısındırmak, antrenman, egzersiz için gibi ifadelerle belirtmiştir. Levent Karaduman hattatın kalemi eline ilk aldığı anda elinin alışması, ısınması için karalamaya başladığını ifade etmiştir: "Karalamalar günlük el alıştırması için yapılmış çalışmalardır... atölyeye indiğimde elime gelen ilk kalemle karalama yaparım ve bu 30 yıldır böyledir. Kimisi diyor ki uzun süre nesih yazdığında sülüs yazmakta zorlanıyor. Benim için böyle bir zorluk oluşmuyor. Çünkü ben her gün onları yazıyorum. O yüzden elime nasıl kalem verirseniz verin hiçbir farkı yok.'' (L. Karaduman, kişisel iletişim; 15 Nisan 2023).

Görüşmelerde hattatlar, hat sanatına ait olmayan bir kelime kullanarak antrenman benzetmesi yapmaları dikkat çekmektedir hattatın temrin yapması için, elini ısındırması için veya el becerisini kaybetmemesi için periyodik olarak her gün yaptıkları çalışmalar olarak tanımlamışlardır. Antrenmanı Savaş Çevik şu sözleriyle açıklamıştır:

"Eski hattatların gerçek anlamda ellerini ısındırmak için esas levhaya geçmeden yaptıkları karalamalar kelimenin tam anlamıyla gerçek karalamadır. Benim bu karalamalarımı kimse görmesin diye bazıları yok etmişler, bazıları da saklamışlar. Karalamaların ikinci bir yazılış

tarzı da var. Diyelim ki hattat o gün bir kıta yazacak, herhangi bir yazı yazacak diyelim. Onu yazmadan önce elini ısındırmak için biraz karalama yaparmış. Şimdi antrenörler sahaya çıkmadan bir saat, iki saat önce oyuncularını koştururlar, ısındırırlar değil mi? Dikkat ederseniz sahaya çıkan oyuncular futbola başlamadan önce böyle hareketler yaparlar, koşarlar. Isınmak, soğukluğu gidermek için hazırlık yapıyorlar. Onun gibi esas yazıya geçmeden önce bir saat iki saat önce karalama yaparlarmış. Dolayısıyla o karalamalar özensiz yazıldığı için hattatlar tarafından gizlenirmiş." (S. Çevik, kişisel iletişim; 27 Ekim 2022).

Hattatın antrenmanı olarak tabir edilen ısınma çalışmalarının gelişigüzel değil hat sanatının kurallarına göre yapıldığını ifade eden bu çalışma esnasında çıkan harf ya da kelimeleri önemseyen Hüseyin Öksüz bu çalışmalarda hattatın normal yazısından daha güzel harfler çıkarabileceğini söylemiştir. Hasan Çelebi de bu görüşü destekleyen düşüncelerini şöyle belirtmiştir: "Karalama idman demektir. Harflerin iyisini seçmek lazım. Yaptığın zaman harfin hangisini iyi yaptın, nasıl yaptın? Onu muhafaza ederek ölçüsünü kaçırmayacaksın. Mesela ''be'' harfini yaptın, ölçüyü koyacaksın. "Be" altı noktadır ama koyduğunda yedi nokta geldi, olmadı. İşte karalamadan maksat, eli terbiye etmektir." Fatih Özkafa görüşmede bir taslak olmadan tasarım yapmadan elden (kalemden) ne çıktıysa yapılan egzersizleri içeren karalamayı; "hattatın el becerisini geliştirmek, elde bir hamlık varsa onu gidermek ve ondan sonra harf hakimiyetini, kalem hakimiyetini daha güçlü bir şekilde sağlayabilmek için yapılan, yapılmazsa esas yazıda onun olumsuz etkilerinin görüleceği çok elzem bir hazırlık safhası olarak" tanımlamıştır (H. Çelebi, kişisel iletişim; 28 Ekim 2022) (F. Özkafa, kişisel iletişim; 27 Ekim 2022).

Hattatlar serbest olarak yazarken bile harf anatomisine uygun olarak karalama yaptıkları söylenebilir. Ahmet Bursalı karalamayı "hattatların el melekelerini kaybetmemesi için boş kaldıkları dönemde yaptıkları bir nevi

antrenman gibi çalışma" olarak tanımlarken benzer şekilde, M. Cemil Efe "hattatın elini çalıştırmasıdır" ifadesini kullanmıştır (A. Bursalı, kişisel iletişim; 28 Ekim 2022), (M. Cemil Efe, kişisel iletişim; 22 Aralık 2022).

Katılımcılar yazıya ara vermenin yazıya olumsuz etkileri olduğunu belirttiler. Sanatçılar el becerilerini muhafaza etmeye ve çalışma ritmini korumaya çalıştıklarını belittiler. Antrenman olarak karalamanın hat sanatında kazanılan akıcılığın ve kalem hakimiyetinin devamlılığı için gerekli olduğu söylenebilir.

EĞİTİM YÖNTEMİ OLARAK KARALAMA

Hat sanatının kendine özgü eğitimi, hoca-öğrenci ilişkisiyle düzenli yürütülen meşk denilen derslerle yapılır. Meşk hocanın yazarak anlattığı talebenin de buna bakarak bire bir aynısını yazmaya çalışarak yazılan karalamalardır (Yazır, 1974, c.II; ss.246). Usta hattatların hazırladıkları meşk murakkaları hat sanatının estetiğini koruyarak disiplinle öğretilmesin sağlamıştır (Serin, 2010; ss.435).

Hat sanatının da diğer sanatlar gibi belli kuralları ve eğitim süreci disiplinle çalışmayı gerektirmektedir. Kendine özgü çalışma eğitim metotları olan bu sanatın, öğrenciliğin en başında verilen Rabbiyesir duasıyla başlaması geleneği bugünün yetenek sınavlarına benzetilebilir. İlerleyen derslerde göreceği harf birleşimlerini içeren mürekkabat metni olan duayı birebir yazması istenen öğrenci hocası tarafından bir nevi sınava tabi tutulmaktadır. Böylelikle öğrencinin sabrı sanata yatkınlığı isteği ölçülmektedir. Katılımcılar hat adayının ilk adımı olan bu ilk dersle karalama yaparak meşke hazırlığı eğitim yöntemi olarak belirtmişlerdir. Gelenekselleşmiş bu yöntemi hattat adayları ve hattatlar için güncelliğini koruduğunu bütün katılımcılar karalama yaptıklarını söylemişlerdir.

Araştırmada görüşmeler, hat sanatını icra eden öğrenci yetiştiren eser üreten hattatlarla yapılmıştır. Katılımcılar başlangıçta öğrenmek için kullandığı bir

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eğitim yöntemi olan karalamayı hattat olduktan sonra eski üstatların eserlerini taklit ederek bunu da kendini geliştirmek için yaptıklarını belirtmiştir. Hattat olunduktan sonra sanatını muhafaza etmek eser ortaya koyarken bu becerilerini korumak için karalama yapmanın önemine dikkat çekmiştir. Katılımcıların tamamı, Hat sanatı eğitimi sürecinde öğrencinin bütün çalışmalarının karalama olarak kabul edildiğini vurgulamıştır. Öğrenci hocasının takip ettiği ekolün üstadına ait meşk murakkasından meşk etmesini istediği bölümü ya da yazdığı harf veya kelimeleri istenilen ölçü ve forma ulaşabilmek amacıyla meşkini hazırlarken öğrencinin karalama yapmasının gerektiği görüşü ortaya çıkmıştır.

Şekil 2. *Şevki Efendi, Ölçülendirilmiş karalama, (Derman, 2017; ss.173).*

Karalamalar hattatın kendini kontrol ettiği çalışmalardır. Hattat meşk tarzında karalamalar yapmış nokta koyarak ölçüsünü kontrol etmiştir. Bu bazen harf bazen de kelimeleri ölçülendirerek karalamasını yapmışlardır.

Öğrenciye izah ederken ayrı ayrı yazılmış noktalanarak ölçüsü belirtilmiş el ısınması için yapılan karalamalarda üst üste gelmesine aldırış etmeden kâğıdın her tarafı doldurulduğu görülmektedir (Şekil 2) (Derman, 2017; ss.173).

Hat sanatında farklı yazı çeşitleri vardır. Aklam-ı sitteyi oluşturan yazılar sülüs, nesih, muhakkak, reyhani, tevki rıka her biri kendine özgü kalem kalınlığı ölçüsüne sahiptir. Bu yazıları öğrenmek isteyen öğrenci her biri için ayrı eğitim almak zorundadır. Yazılarda harflerin ölçüsü, kullanılan kalemin kalınlığı, kalemin ucunun meyilli, kuralları, yazı çeşidine göre değişmektedir. Celi yazılarda ise yazının büyümesinden kaynaklanan detaylar ayrıca meşk etmeyi gerektirir. Hat levhalarının boyut farklılığı göz önüne alındığında değişen kalem kalınlıkları hattat için elini çalıştırmasını yani karalamayı gerektirmektedir. Hat öğrencisinin tüm bu bilgi birikimine sahip olması kadar hocasının istediği kıvamda yazabilmesi için çalışmanın sürekliliği önem arz etmektedir. Savaş Çevik meşkte karalamayı şu cümlelerle anlatmıştır:

 "Öğrenci mesela hocasına Rabbiyessir gösterecek, tabi bir hafta boyunca çalışıyor. Onlar karalamadır. Çalışıyor, yazıyor yazıyor üst üste filan. En son artık bir hafta çalıştı diyelim. Eli gelişti. İlerleme ne kadar olduysa son gün hocasına getirmeden önce düzgünce, daha özenli yazıyor ve onu hocasına götürüp gösteriyor. Son aşama o olduğu için ondan önceki yazdıklarına hocanın bakmasına gerek yok. Öğrencinin son geldiği aşama önemlidir. Öğrencinin o son yazdığı yazıdan önceki yazdığı yazıları karalama olarak kabul edebiliriz." ... "Ama çok serbest olduğu için bir talebenin hocaya göstereceği zaman stresle baskıyla yazdığı yazılar hissediliyor. Esas yazıda veya eser yazarken hattat heyecanlanabiliyor her ne kadar usta bile olsa ama karalamada bu kendi meşki olduğu için başkasına göstereceği bir şey olmadığı için son derece rahat bir psikolojiyle yazıyor o rahatlıkta yazıya sirayet ediyor yansıyor. Öyle olunca talebe diyor ki karalamadayken daha güzel yazmıştım, hocaya göstereceğimde bozdum. Neden bu stresten dolayı. Psikolojik rahatlık bir hattat için mühim keşke bunu meşkini yazarken eseri ortaya çıkarırken de hep yapabilse." (S. Çevik, kişisel iletişim; 27 Ekim 2022).

Fatih Özkafa ve Mehmet Memiş hattatın sanat hayatı boyunca karalamayı en çok öğrencilikte yaptığını belirtmişlerdir. Özkafa "Öğrencilikte daha çok, ustalaştıkça ihtiyaç azalır belki. Ama öğrencinin işi karalama zaten. O meşki yazmadan ha bire harfi çalışacak. Onlar da karalamayı meydana getiriyor. Ama ustalaştığı zaman yapmaz diye bir şey yok. Usta da yapacak." … Karalamasız meşk olmaz zaten. Ama bu karalamalar acemice oluyor. Belki o kâğıdın yüzeyini bile çok iyi dolduramıyor. O boşluklar fazla oluyor, harfler bozuk oluyor ama sonuçta onun adı da bir karalamadır." İfadelerini kullanmış öğrencinin meşkinde bu çabanın olumlu olumsuz etkilerinin hissedildiğini belirterek şu tespitlerine yer vermiştir: "Ama çok serbest olduğu için bir talebenin hocaya göstereceği zaman stresle baskıyla yazdığı yazılar hissediliyor. Esas yazıda veya eser yazarken hattat heyecanlanabiliyor her ne kadar usta bile olsa ama karalamada bu kendi meşki olduğu için başkasına göstereceği bir şey olmadığı için son derece rahat bir psikolojiyle yazıyor o rahatlıkta yazıya sirayet ediyor yansıyor. Öyle olunca talebe diyor ki karalamadayken daha güzel yazmıştım, hocaya göstereceğimde bozdum. Neden bu stresten dolayı. Psikolojik rahatlık bir hattat için mühim keşke bunu meşkini yazarken eseri ortaya çıkarırken de hep yapabilse.'' (F. Özkafa, kişisel iletişim; 27 Ekim 2022).

Öğrencinin meşk hazırlığını karalama olarak ifade eden Hasan Çelebi, Hüseyin Öksüz Mehmet Memiş Ahmet Bursalının görüşleri ise şöyledir: "Öğrenci defalarca yazar. O da bir çeşit karalamadır." Hüseyin Öksüz: "Eskiler, eski üstatların karalamalarını bile taklit etmişler. Mesela Mehmed Şevki Efendi, Hafız Osman'ın karalamasını, Kazasker Mustafa İzzet Efendi de Mehmed Şevki Efendi'nin karalamasını taklit etmiş. İşi öğrenmek için aynı karalamayı aynen taklit etmiş." Hasan Çelebi: "Bilhassa öğrenme aşamasında el becerisini geliştirmek için yapılır. Ama bu işte çalışan yalnız el değildir. Zihin, göz ve elin koordineli olarak faaliyet göstermesi gerekir. Böylece zihne yerleşen harf ve şekiller, onlara aşınalık kazanmış olan gözün de delaletiyle, maharet kebeden elden daha zarif ve güzel çıkmaya başlar." … "Talebe meşk

satırını yazmadan önce harfleri tek tek çalışır, defalarca yazar, bu çalışmadan sonra meşkini yazar. Yapılan müsvedde çalışmalarda bir karalamadır". Mehmet Memiş: "meşk o günkü talebe yazacağı ibareyi yazdığı için belli bir kalıba göre yazıyor olması yani neye göre yazıyor Şevki Efendi'den çalışıyorsa eğer Şevki Efendi'nin meşk murakkasına bakarak yaptığı iş ama karalama yapıyor ama ölçülerine dikkat ederek yazıyor" (H. Öksüz, kişisel iletişim; 7 Aralık 2023) (A. Bursalı, kişisel iletişim; 28 Ekim 2022) (H. Çelebi, kişisel iletişim; 28 Ekim2022).

Ahmet Bursalı, meşki içinizde olan bir şeyi ortaya koymak için emek vermek olarak ifade etmektedir ve karalamadan ayrı tutmaktadır: "Bu meşkler talebenin elini yazıya alıştırması için yapılan şeylerdir. Karalama başka bir şeydir. Tabi ki talebe de karalama yapar. Karalama yaptıktan sonra meşke geçer. Meşk dediğimiz şey belirli bir harf ya da belirli bir şiir ya da belirli bir müzik gibi konuları ele alır. Bu nedenle de meşk denir. Sırayla her harfi ayrı ayrı meşk ederiz.'' (A. Bursalı, kişisel iletişim; 28 Ekim 2022).

Levent Karaduman, Fatih Özkafa, Savaş Çevik ve Mehmet Memiş'e ait ifadelere göre, hat sanatında öğrencilik yıllarında başlayan meşke hazırlık karalamaları, icazetini alıp hat sanatkarı olduktan sonra da devam eder. Hasan Çelebi ve Fatih Özkafa, hattatın ustalaştıkça daha az ihtiyaç duyduğu karalama, onun sanatsal gelişimi için sanat hayatının bir parçası olmaya devam ettiğini vurgulamaktadır (F. Özkafa, kişisel iletişim; 27 Ekim 2022) (H. Çelebi, kişisel iletişim; 28 Ekim 2022).

ESKİZ OLARAK KARALAMA

Hat sanatkarları esere başlayacakları zaman o yazıda kullanacakları harf ve kelimelerin karalamasını yapmışlar, onları nasıl yerleştireceklerinin denemelerini yapmışlardır. Yazı son halini alana kadar sanatkâr karalamaya devam eder. Yazı bir şekilde yazılır, satır veya belli bir form içine yerleştirilir. Buradaki amaç sanatsal yazı ortaya koymak, seçilen metni yazabilmeyi kalıp hazırlayana kadar çeşitli denemesini yapmaktır. Bu şekilde hattat, istif haline

getirmeye çalışmak ya da düz satıra yerleştirmek gibi tüm olasılıkları yazmaya çalışır.

Sanatın hangi dalı olursa olsun esere hazırlık süreci olmaktadır. Hat sanatında diğer sanatlardan farklı olarak hattatın eskiz çalışması dışında da sürekli karalama yaparak, çalışma sürecine ara vermemesi gerekmektedir. Araştırmada, hattatlar yazacaklara metin içindeki harf ve kelimelerin karalamalarını yaptıklarını ifade etmişlerdir Ön hazırlık (eskiz) kodunda hattatlar esere hazırlık yapacaklarında yazacakları yazı ya da istife yönelik çalışma yaptıklarını kullanacakları harf ya da kelimelere yoğunlaştıklarını söylemişlerdir. Bu karalamaların tasarımlarını asıl yazacakları yazının kurgulanmasını yazıya geçtiklerinde rahat yazabilmelerini psikolojik olarak da hazırlandıklarını Fatih Özkafa şu şekilde ifade etmiştir: "Ben bir esere başlayacağımda eskiz olarak karalama yaparım. Esas yazıda veya eser yazarken hattat heyecanlanabiliyor her ne kadar usta bile olsa ama karalamada bu kendi meşki olduğu için başkasına göstereceği bir şey olmadığı için son derece rahat bir psikolojiyle yazıyor o rahatlıkta yazıya sirayet ediyor yansıyor…Psikolojik rahatlık bir hattat için mühim keşke bunu meşkini yazarken eseri ortaya çıkarırken de hep yapabilse" (F. Özkafa, kişisel iletişim; 27 Ekim 2022).

Esere hazırlık safhasında rahatlığı elde eden sanatçı bu özgüvenle yazdıklarının farklı olduğunu tespit etmiştir. Savaş Çevik de her sanatta olduğu gibi hat sanatında da sanatçının boş vakitlerinde el yeteneğini ve sanatını, sıcaklığını devam ettirebilmesi için yaptığı eskiz çalışmaları, taslak çalışmaları veya eskiz çalışmaları olarak değerlendirmiş ve eser öncesi hazırlığı bir müzisyenin konser öncesi hazırlığına benzetmiştir: "Eskilerin yaptığı karalamalarda öyle. Böyle baktığınız zaman metin de falan yoksa hatta onların böyle üst üste kesişmeleri vs. o bile bir güzellik ortaya koyabilir o şekilde değerlendirilir ama hattat onu o amaçla yazmadı tabi gerçekten elini alıştırmak için yaptı bu şeye benziyor bir müzisyen konsere çıkmadan önce piyanoyla diyelim piyanist çalıyor değil mi evinde veya önceden yani rastgele

çalıyor parmaklarını ısındırmak için sonra konsere çıkıyor konserini veriyor şimdi önceden o yaptığı egzersizler karalama oluyor yani bir bakıma hattatların yaptığı karalama gibi oluyor onu kimse de duymuyor kendi odasında yapıyor onu konsere çıktığı zaman esas olayı orda geçiyor yani onun gibi." (S. Çevik, kişisel iletişim; 27 Ekim 2022).

Hat sanatında harflerin bünyeleri aynı olmakla beraber bir harfin farklı yazılabilmesi harflerin kelimelerin başında ortasında sonunda değişikliğe uğraması ve çok çeşitli birleşmeleri zengin kompozisyonlara olanak vermektedir. Hattat yazacağı metne kendi estetik anlayışına göre harf şeklini ve kelimeleri kullanırken hangisinin tasarımına uygun olacağını defalarca denemektedir.

Görüşmelerde hattatlar, karalamanın farklı tasarımlar için yaptıkları bir çalışma olduğunu sanat hayatlarında eser üretmede bu sürecin önemli bir parçası olduğunu ifade etmişlerdir. Levent Karaduman düşüncelerini kâğıt üzerine geçirirken harfleri kompozisyonu daha güzel hale getirmek için karalama yaptığını bunun hat sanatı dışında diğer sanatlarda yapıldığına vurgu yapmıştır. Sanatçıların düşüncelerini somutlaştırmak için karalama yaptıklarını aynı zamanda karalamayı yaparken farklı tasarımlar da ortaya çıktığını, belirtmiştir. Levent Karaduman atölyesinde bu süreci şöyle anlatmıştır: "Atölyeye geldiğimde ilk yaptığım şey karalama yapmaktır. Sadece el alıştırması olarak yapmam. Eserleri çalışacağım zaman kompozisyondaki duruma göre harfleri çalıştığım da oluyor. Harfi yerleştirmek icap ettiği için bazen ilk etapta düşünemiyorsunuz. Daha sonra yerleşiyor, karalamasını yapıyorsunuz. Her eskizin, her satırın karalaması mutlaka vardır bende, karalamasız hiçbir şey yapamam ben. Karalama yaparak gün içerisinde çok farklı kompozisyonlar çok farklı tasarımlar oluşturduğumu biliyorum. Karalamadan hiçbir zarar gelmez. Bütün sanatların karalaması vardır. Karalama bir alt yapı çalışmasıdır. Hattat için de çok önemlidir." (L. Karaduman, kişisel iletişim; 15 Nisan 2023).

Araştırmada, hattatlar deneyimlerini anlatırken karalamayı yazıya hazırlık olarak yaptıkları ve bu çalışmalar sırasında farklı formlar, tasarımlar oluşturduklarını ifade etmiştir. Ahmet Bursalı Karalamayı yazılacak istifler için yapılan ön çalışma gibi düşünmek gerektiğini ısınma için olandan farklı olarak gelişigüzel değil üst üste getirmeden karaladığını böylelikle hattatların tek tek yazılan harflerin güzel yazılmışını seçtiğini ifade ederek şöyle devam etmiştir: "Kalıbı hazırlarken bir karalama yapıyor işte o da bir kalıp karalamadır neticede yani kalıp hazırlıyor o kalıptan sonra onu esas ana kağıda geçireceği zaman esas levha o olur bahsetmiştim başta yani bir el alıştırması için yapılan karalama var gelişigüzel bir de böyle metinleri yapmak için yapılan karalamalar var işte bu eskize yapılmış olan yazılar bunlar da bir nevi karalama ama belli bir düzen içinde yapılmış karalamalar." (A. Bursalı, kişisel iletişim; 28 Ekim 2022).

Hattatlar eskiz aşamasında olan çalışmalarını levha haline getirebilmek için kalıp hazırlamaktadırlar. Kalıp, denge, boşluk, doluluk, yatay veya dikeyde ya da hattatın bulduğu form içerisinde kompozisyon ilkelerine uygun tasarımına son şekli verinceye kadar karalama yapar. Bu karalamalarda seçilebilir harf ve kelimelerden en iyisi seçilir. Kalıp hazırlandıktan sonra karalama aharlı kâğıda geçirilmektedir.

Araştırmada, Mehmet Memiş karalama süreci için "genellikle de yazmayı planladığım bir metni satır veya istif haline getirmek için karalamalar yaparım. Birçok denemelerden sonra yazılabilecek bir form ortaya çıkar ve onu esas alarak yazarım" ifadelerini kullanmıştır (M. Memiş, kişisel iletişim; 26 Nisan 2023). Savaş Çevik karalamanın eskiz mahiyetini; "Malum hattatların her gün mutlaka kalemi eline alıp yazmaları gerekiyor. …Böylece bu karalamalar eskiz çalışması yani hattatın el melekesini devam ettiren bir çalışma oluyor. Bu karalamalar sanat eseri değil, bir levha yapılıp asılmıyor." … üzerinde hattatların her sanatta olduğu gibi hat sanatında da sanatçının boş vakitlerinde el yeteneğini ve sanatını sıcaklığını devam ettirebilmesi için

yaptığı eskiz çalışmaları taslak çalışmaları veya yabancı dilde skeç çalışmaları diyebiliriz" olarak ifade etmiştir (S. Çevik, kişisel iletişim; 27 Ekim 2022).

Hattatlar günlük yaptıkları karalama ile metne yönelik yaptıkları çalışma karalamalarını ayrı tuttuklarını ifade etmiştir. Buradan hareketle hattatların geçmişten günümüze çalışma metodunun benzer olduğu ve sanatsal kaygılarla eser ürettikleri zamanlarda karalama yaptıkları söylenebilir.

Hat sanatkarlarından Reis'ül Hattatin olan Hasan Çelebi üstadının da beğendiği harfi bulana kadar karalama yaptığını ifade etmiştir. Hasan Çelebi görüşmede şu cümlelerle açıklamıştır;
"Karalamayı ben yazıyı yazarken, bir kelime nasıl yerleşecek, orada kalan boşluğu dolduracak mı doldurmayacak mı onu kontrol etmek için yaparım. Allah rahmet eylesin üstattan gördüm. Kur'an yazarken Rahman'ın "ha'sını beğenmemiş. Onu düzeltmek için bir sayfa doldurmuş. Böyle bir sayfa iki taraflı "ha", bütün nüsha "ha" yazmış. Karalama öyle olur. Eski üstatlar da karalamayı bir şey yazacakları zaman bir şiir ve yahut da başka bir şey, evvela bunun satırını bulmak için; boyu ne kadar olacak, satırda nasıl duracak, nerede uzatılacak nerede kısaltılacak bunları düşünerek onu bir satır karalama yazarlar. Ondan sonra da esasını yazarlar. Karalamanın amacı budur." (H. Çelebi, kişisel iletişim; 28 Ekim 2022).

Hüseyin Öksüz karalamayı ya antrenman amacıyla ya da tasarlanan yazının harflerini çalışmak için yaptığını söylemiştir. Ahmet Bursalı ise "Eğer bir ayet, hadis gibi bir yazıyı yeniden yazacaksa, bir nevi istif yapacaksa o zaman yaptığı karalama biraz daha farklı olur. Sadece o metinde bulunan harflerin karalamalarını, bağlantılarını yaparak bir karalama yapar. Ondan sonra onun istifini hazırlar." Levent Karaduman karalamanın eskiz mahiyetini şöyle ifade etmiştir; "Karalama adı üzerinde bir eskiz çalışmasıdır. Düşüncemizde olan bir şeyi ilk etapta bir kâğıt üzerine geçirmek, harfleri veya kompozisyon çalışmasını da daha güzel bir hale getirmek. Bu şekilde tanımlayınca yazıyı daha iyi kavratmak için yapılmış bir çalışmadır. Örnek verelim. Bir besmele

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çalışıyorsunuz. Tasarladınız ve yaptınız. Bu size ait bir şey. Levha olarak yaptığınız zaman ölçülerinizi kullanmıyorsunuz. Geometrik olarak hiçbir yapıyı göstererek yapmıyorsunuz. Aslında o besmele yapılmadan önce alt yapısında bir sürü karalama yapıldı ve en son haline geldi. Bu alt yapısını kimse görmüyor veya bilmiyor. Bu kısım gizli kalan kısım." Karaduman karalamaya has kuralların olmadığını ifade etmiştir; "kompozisyon oluşturmak için karalama yapıyorsanız, leke dengesi oluşturmak için, bir örüntü ve hiyerarşi dengesi içinde yapmak istiyorsanız bunun elbette bir kuralı mutlaka vardır. Ancak gündelik idman için yapılan karalamalarda özel bir kural yoktur. Oradaki özel kural harfin ölçü ve kurallarıdır. Ya da yazacağınız yazı ile alakalı yani karalamayı hangi eser için hangi istif için yapıyorsanız o istifte kullanacağınız ölçü değerleri için geçerlidir." (A. Bursalı, kişisel iletişim; 28 Ekim 2022) (L. Karaduman, kişisel iletişim; 15 Nisan 2023).

M. Cemil Efe ise eskiz olarak karalamayı şöyle temellendirir; "Sanatkârlar kullanacağı harfleri karalamışlardır. Sıklıkla harfleri tekrar ettiği, üst üste yazdığı, içerisinden beğendiği harfleri kullanarak asıl yazacağı yazı için o harfleri kullandığını biliyoruz. Onların yaptıkları karalamalara baktığımızda, mesela hocamız bir murakka hazırlamış onun evvelinde murakkasının ciltlenmeden önce yaptığı karalamalar da konulmuş. Bu da tezimizi kuvvetlendirdiğini düşünüyorum." Mehmet Memiş ise; "Bir de hattatlar eser olarak yazmayı düşündükleri metinlerin önceden müsvedde mahiyetinde karalamasını yaparlar. Levha haline getirecekleri bir metni bir kompozisyonu şekillendirmek için harf ve terkipleri tekrar tekrar yazarak içinden beğendiklerini seçerler. Diyelim ki bir satır çalışacak yahut da istif yapacaksa o istife şekil vermek için birçok denemeler yapıp en çok beğendiğini kalıp olarak kullanırlar." … "Karalamaların bir diğer sebebi tarz ve şive arayışlarıdır. Kendine mahsus yazı şivesi ortaya koyabilen hattatlar bunu ancak bol bol denemeler, karalamalar yaparak başarmışlardır." İfadesiyle eser üretim sürecinde karalamanın önemini vurgulamıştır (M. Cemil Efe, kişisel iletişim; 22 Aralık 2022).

Karalama başı sonu olmayan spontane gelişen yazılar olduğu gibi, yazacağı eser için en estetik duracak harf kelimeyi bulabilme arayışıdır. Arap yazısında harflerin farklı yazılabilmesi başta ortada sonda şekil değiştirme kelime yazımında çeşitlilik oluşturabilme özelliği her hat sanatçısının istif yapabilme ve bir ibareyi kendine has yorumlamasına olanak verir. Bunu en iyi yapabilmek için de bir ön hazırlığa ihtiyaç duyulmaktadır. Karalamayla defalarca yapılan denemelerin sonuç vermesi hattatın yazının akıcılığını bozan kelimenin çözümünü bulabilmesini sağlar. Bu haliyle karalama aynı zamanda hattatın eseri ortaya çıkarana kadar yaptığı eskizleri, yolculuğudur.

LEVHA OLARAK KARALAMA

Osmanlılarda sülüs ve talik yazının gelişmesiyle büyük mekanlara hat levhaları yapılıp asılmaya başlanmış, levhacılık teknikleri gelişmiştir (Derman, 1992; ss.39). XVIII. Yüzyıldan sonra batılılaşmanın da etkisiyle yaygınlaşan levha asma geleneğiyle karalamalar da murakkalardan ayrı olarak değerlendirilmeye başlanmıştır (Özkafa, 2023; ss.316). Hattatlar ketebelerinde bunu meşk etti manasında meşşekahu, sevvedehu karaladı ketebehu yazdı nakletti ile başlayan ketebe cümleleri yazmışlardır. Hattatlar imzaları için de estetik arayışlara girmiş bu cümleleri satır ya da istif haline getirmişler. Başlı başına sanat eseri olan imzaların bulunması için defalarca eskizi olan karalamalar yapılarak bulunmuştur. Ağakapılı İsmail b. Ali imzasını atarken çoğunlukla baba adını da yazmaktadır. İmza cümlesinin sonunda yer alan bin ve Ali kelimelerinin son harfini birleştirme şekli dikkat çekicidir (Şekil 3) (Derman, 2017; ss.238).
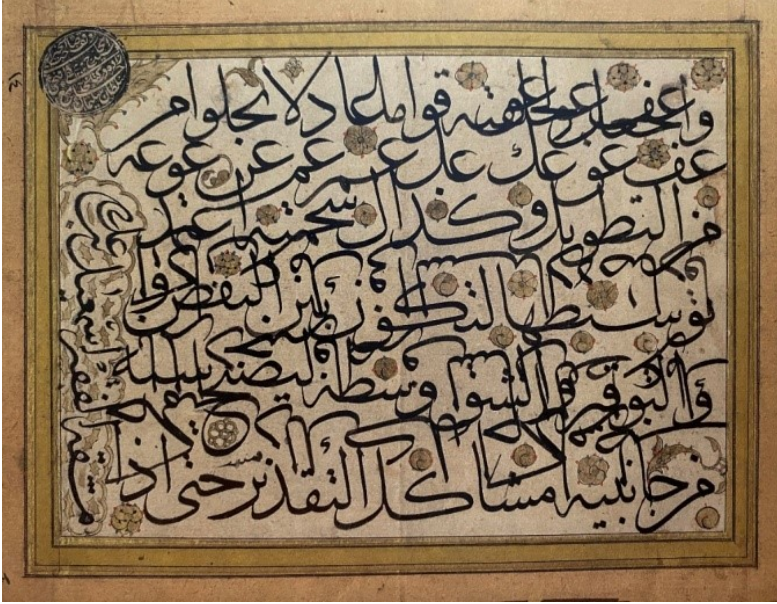
Şekil 3. *Ağakapılı İsmail b. Ali Murakkaat Sülüs yazı, aharlı kağıt üzerine mürekkep, 18,5x24.5 cm. Süleymaniye Camii Kütüphanesi, (Derman, 2017; ss.238).*

SK-Süleymaniye Camii Kütüphanesi, murakkaat 3 Sülüs yazı, Ağakapılı İsmail b.Ali 18,5 × 24.5 cm boyutunda aharlı kağıt üzerine mürekkeple yazılmıştır. Karalamanın sol üst köşesine basılmış olan 1202/1787 tarihli mühürden anlaşıldığına göre bu kıt'a Seyit Hacı Mustafa Fethizade tarafından Süleymaniye Camii Kütüphanesine vakfedilmiştir (Derman, 2017; ss.238).

Mehmet Memiş imzalı karalamaların eser niteliğine kavuşmasını şöyle ifade eder: "Karalamaların eskiden de kıt'a şeklinde muhafaza edilen levha haline getirilen örnekleri var. Malum eski hattatlar beğendikleri karalamalarına imza da atmışlar. Eğer hattat bu çalışmasına eser kıymeti vermeseydi imza atmazdı. Ne var ki diğer kıtalar gibi karalamalarda ancak 18. Yüzyıldan sonra batılılaşmanın etkisiyle çerçevelenip duvara asılmaya başlanmıştır." (M. Memiş, kişisel iletişim; 26 Nisan 2023).
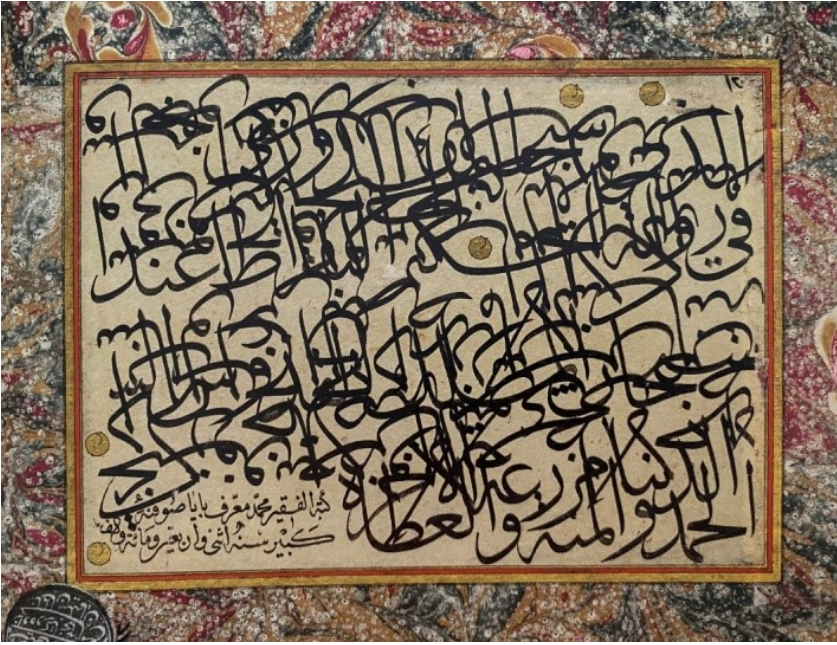
Şekil 4. *Hatib Mehmed Efendi, Aharlı kâğıt üzerine is mürekkebi, 16x20 cm. Süleymaniye Cami Kütüphanesi, (Derman, 2017; ss. 269).*

Hatip Mehmet Efendi'nin ''Eski Zühdi ''namıyla tanınan Zühdi İsmail Ağa dan (ö.1144/1731) sülüs nesih yazılarını meşk ettiği bilinmekle beraber kendi ebrusuyla bezenmiş sülüs karalamasından başka yazısı görülmemiştir Rika hattıyla imzasında Ayasofya Camii muarrifi olduğunu belirtmektedir. Pervazın üstüne basılmış olan 1202/1787 tarihli mühürden anlaşıldığına göre bu kıta Seyit hacı Mustafa Fethizade tarafından Süleymaniye cami kütüphanesine vakfedilmiştir (Derman, 2017; ss. 269).

Ketebehu levha temasında eski üstatların sakladıkları karalamalarında ketebe koyulanlara dikkat çekilmiştir. Hattatlar itinayla yazdıkları karalamalara imzalarını atmışlardır. Görüşme yapılan hattatlar, karalamaları istedikleri gibi olduğunda imza attıklarını söylemişlerdir. Fatih Özkafa, hattatların imzalı,

imzasız karalamaları olduğunu belirtmiş, Savaş Çevik eski üstatların yaptığı karalamaları önemine dikkat çekerek örnek alınan eser niteliğinde olduğunu görüşmelerde şu şekilde ifade etmiştir; "Benim bu karalamalarımı kimse görmesin diye bazıları yok etmişler, bazıları da saklamışlar. Yani güzel, özenerek yazmış atmamış, saklamış ama herhangi bir pazara çıkarmamış, ortaya koymamış. Bazı karalamalar ölümlerinden sonra terekelerinden çıkıyor. Hatta bazen imza bile var. Biz bu karalamaların bizim açımızdan çok değerli olduğunu söylüyoruz. Neden? Çünkü hattatın gerçek bilek gücünü orada görüyoruz. Hiçbir tashih yok, hiçbir ön çalışma yok, hiçbir tasarım yok yani kalıp malıp yok. Onun için doğrudan eline alıp yazdığı için karalamayı, hattatın gerçek kalem gücünü orda görmüş oluyoruz." Savaş Çevik ise levha olarak yapılan karalamaların daha özenle yapıldığını belirtmiştir; "Ama mesela bazı karalamalar da var ki hattatlar özenerek yapmışlar. Bu karalamaları o kadar itinayla yapmışlar ki altlarına imza bile atmışlar. Kendilerinin ketebehu gibilerinden. Yani herkes tarafından incelenebilir, bakılabilir, güvenilebilir anlamında. Bu şekilde yapılabilen karalamalar da var." (S. Çevik, kişisel iletişim; 27 Ekim 2022) (F. Özkafa, kişisel iletişim; 27 Ekim 2022).

Eski üstatların karalamayı levha olarak da yazdığını belirten hattatlar bugün başka bir bakış açısıyla ele alındığına değinmişlerdir. Levha amaçlı yazılan karalamaların da karalaması yapılarak eser olarak tasarlandığı görülmektedir. Savaş Çevik modern çalışmalar olarak yorumladığı karalamaları az da olsa yaptığını yapmaya devam edebileceğini belirterek günümüz karalamaların tasarlanarak yapıldığını söyleyerek aradaki farkı şöyle anlatmıştır:
"Halim Efendi, Necmettin Hoca dönemlerinde karalama eski amacından farklı olarak levha haline getirilebilsin diye ona özen göstererek, bir kompozisyon dahilinde karalama yapılmıştır. (S. Çevik, kişisel iletişim; 27 Ekim 2022).

Günümüz hattatları da yapıyorlar ama levha olacak şekilde karalama yapıyorlar." … "Levha yapmak için ayrıca karalama yapılamaz mı, yapılır.

Renkli harfler, renkli mürekkepler kullanılarak bir düzen dahilinde. Bir kelime alınır ve o kelimenin çoğaltılmasıyla veya varyasyonlarıyla bir karalama yapılabilir. Adı karalamadır onun ama levhadır. Levha karalama dediğimiz karalama biçimleri son yirmi otuz yılda geliştirilmiştir." … "Günümüzde hattatların yapıp levha şekline getirmedikleri, sadece kendi arşivlerinde veya dolaplarında sakladıkları temrinlerine gerçek karalama diyoruz. Onun dışında levha haline getirip çerçeveleyip astıkları, satışa sundukları levhalar adı karalama da olsa bunlar karalama değildir. Adı karalama kendisi değil. Çünkü önceden o karalama adı altında sundukları levhaların da karalamalarını yaptılar. Siz onları göremiyorsunuz, son halini görüyorsunuz. İşte gerçek karalamalar onlardır." … "günümüzde yapılan renkli renksiz levha şekline getirilen imza atılan karalamalar ise adı karalama kendisi levha o yaptığı karalamanın da önceden de karalamasını yapıyor nasıl yapacağına karar vermek için mutlaka bir ön çalışmalar yapıyor işte o gerçek karalama."

Günümüzde karalama levha eser yazan hattatlarımızdan Fatih Özkafa Karalama levhanın   tasarlanarak yapıldığını söylemiştir. Bu konuya ilişkin görüşlerini şu sözleriyle ifade etmiştir:

 "Önceki hattatlar bunu hiç tasarım olarak düşünmemişler ben rastlamadım. Karalamayı böyle önceden tasarlayın efendim kurşun kalem eskizini yapayım onun üstüne de karalama yapayım böyle bir şey eskiden yok, günümüzde var. Günümüzde olması bunu olumsuz anlamda söylemiyorum karalamanın tasarımı yapılabilir ama eski mantıkla düşündüğümüzde karalama zaten bir karalamadır bunun tasarımı olur mu öyle bir şey mantığa ters yani. Ama bugün eser kabul edildiği için karalamaların da tasarımı da yapılabilir." … "Dönüşler çok olumlu yönde oluyor. Ama dediğim gibi olaya çok fazla klasik yaklaşan kişiler karalamadan hazzetmiyor olabiliyor. Onun dışındaki kişiler neredeyse sadece karalama görmek istiyorlar. Hele hele biraz farklı renkler, altın vs. bunların kâğıt rengiyle de uyumlu olacak bir şekilde sunumu, çerçevesi bütünleştiği zaman birçok kişi hayran kalıyor. Ancak talebin çok arttığını söyleyemem. Talep sınırlı, klasik daima bir adım önde. Karalama çok rağbet gören bir şey olsaydı hattatların birçoğu buna yönelir ha bire karalama

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eser üretirdi. Demek ki sanat camiası henüz o seviyeye gelebilmiş değil. Klasikle devam ediliyor." … "Eskiden de levha olmuş ama günümüzde daha başka bir bakış açısıyla ele alınıyor." (F. Özkafa, kişisel iletişim; 27 Ekim 2022).

Mehmet Memiş Karalamanın eser olarak ele alınmasını tasarlandığı için el alışkanlığı olmadığını belirtmiştir;

> "Günümüzde yapılan ise karalamanın eser üretiminde bir teknik olarak yeniden ele alınmasıdır. Karalama sayfalarında ilk bakışta göze çarpan karmaşa ve dağınıklığın içinde gizli bulunan ritim ve armoni insanları cezbetmektedir. Günümüz hattatları karalamaların bu cazibesinden de istifade ederek, seçtikleri bir metni bir eser disiplini içinde karalama tarzında çalışarak eser üretmektedirler. Ancak bu çalışmalarda amacın farklı olması, bir ölçü ve form sınırlaması içinde yapılması sebebiyle bunlara "karalama" denmesi ne derece doğru olur, bunu da düşünmek gerekir. Çünkü burada amaç el alışkanlığını geliştirmek değil bir eser ortaya koymaktır." … "Karalama eser' yerine 'karalama tarzında eser' demek daha uygun olur bence. Çünkü bugün yapılanlar gerçek anlamda karalama değil. İrticalen değil, planlayarak, tasarlayarak yapılan eserler. Esas karalamalardaki serbesti bunlarda yok. Bugün yapılanlar yazılan metinlere karalama görüntüsü vermekten ibaret." (M. Memiş, kişisel iletişim; 26 Nisan 2023).

Ahmet Bursalı günümüzde yapılan karalamaları değerlendirirken el alıştırması olarak yapılan karalamanın elden çıktığı gibi olduğunu levha amaçlı yapılacağı zaman tashih edildiğini belirterek şunları söylemiştir: "Gene karalama çünkü metinler belli bir düzen içinde olmadığı için tamamen karışık olduğu için bu tamamen karalamaya girer ama şimdi bir istif yaptığınız zaman istifi okuma yazma teşrifatı var bu bir düzende gidiyor böyle bir şey yok karalama gelişi güzel karmaşık şekilde yazılmış yazılar olduğu için o biraz daha farklı olur." (A. Bursalı, kişisel iletişim; 28 Ekim 2022).

M. Cemil Efe karalama levhalarda tashih yapılmasına dair "İstediğiniz kadar tashih yapın o bir levha haline dönüşmüş olabilir ama o bir karalama olmaktan kurtulmayacaktır. Karalama dediğiniz şey okunamayandır.'' demiştir. Günümüzde okunan karalamalarla ilgili ise; "Bir levha üzerinde aynı ibareden seksen defa yazması, karalama olmaması için ancak virt olarak yazılmış olmasın lazım. Belli bir sırayla ve düzenle yazılmış olması lazım. Aradan bir şeyler okuyor olmak bütün metni okuyor olmak anlamına gelmez. Bizim karalamalarımızda da okuyacağınız yerler vardır. Okunabilirliği bunun karalama olmasına engel değildir." şeklinde ifade etmiştir (M. Cemil Efe, kişisel iletişim; 22 Aralık 2022).

Araştırmada farklı olarak, Hüseyin Öksüz karalamayı levha olarak yapmadığını ama hat kurallarına da aykırı görmediğini belirtmiştir. Günümüzde klasik dediğimiz formda istifler, kıtalar, satır yazılarına talep olması müzehhiplerin de tercih etmesi hattatların bu yönde çalışmalarında etkili olduğu söylenebilir. Hüseyin Öksüz karalama levha ile ilgili düşüncelerini şu şekilde ifade etmiştir: "Ben denemeye ihtiyaç duymadığım için onlara ihtiyaç duymam. Bir yenilik sayılır. Hoşuna gitmezse bırakır, işine bakar. Bazıları yapar yapar, iltifat görür devam ettirir. Ben gelenekçiyim. Bana göre değil, kurallara uygun ancak gelenek dışı olduğunu düşünüyorum." (H. Öksüz, kişisel iletişim; 7 Aralık 2023).

Mehmet Memiş ise günümüzde yapılan karalamaların farklılıklarına ilişkin şu ifadeleri kullanmıştır: "Karalama tarzında yapılan levhalar eskilere göre farklılık arz etmektedir. Farklı çalışmalar da daha fazla ilgi görmektedir. Ayrıca karalamaların görsel açıdan soyut resme benzerliği de bir tercih sebebi olabilir." (M. Memiş, kişisel iletişim; 26 Nisan 2023). Levent Karaduman ise: "Günümüzde insanlar tamamen görsel bir hafıza ile olaylara yaklaşıyorlar. Dünya insanında gözünün gördüğüne inanan, sadece görsel olarak adapte olan bir kültürel yapı oluştu. Bu çağdaş dünya insanı her şeyi görsel olarak algılıyor. Dolayısıyla karalama tasarım ilkelerine uygun olarak yapıldığında gerçekten bir sanat eserine dönüşüyor. Bugün karalama ile yapılan tasarımlar

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bizim sanatın gizli kalmış kısımlarını ortaya çıkarmak, mahremiyetini ifşa etmek gibi bir anlam taşımaktadır." (L. Karaduman, kişisel iletişim; 15 Nisan 2023).

"Levha olarak karalama" başlığı altında hat sanatkarlarının karalama eserle modern dünyanın değişen zevkine hitap etmeye çalıştığı sonucuna ulaşılmıştır. Harfi oluşturan çizgilerinin üst üste gelmesi boşluk doluluk oranına dikkat edilerek tasarlanması soyut resim olarak algılanıp ilgi çektiğine değinilmiştir. Klasik formların dışında görülen karalamalar bugünün bakış açısıyla ele alınarak hattalar tarafından yorumlanmaya çalışıldığı sonucunu çıkarabiliriz. Bu eserlerin kimi zaman hattatın denemesi olarak, bir arayışı, kimi zaman değişen yaşam biçimi ve mekanların etkisiyle tasarlandığını söyleyebiliriz. Günümüz insanın görsel üzerinden yönlendirilmesinin etkili olduğu göz önünde bulundurulursa, karalama ile hattın murakka sayfa boyutundan büyük levhalara dönüşmesi renklerle cazip hale getirilmesi hattın kuralları korunarak eser tasarlanmasını gerektirdiği söylenebilir. Araştırmada katılımcıların çoğu, kendi yorumlarıyla bu yönde eserler vermeye devam edeceklerini içeriğine uygun olarak hat kuralları içinde karalamayı farklı boyutuyla yazmanın geleneksel yorumu olarak gördüklerini belirtmiştir.

Savaş Çevik karalamaların günümüzde daha çok modern espride yapıldığı için modern sanatlara girebileceğini, Fatih Özkafa ise hat sanatının soyut olduğunu, normal klasik eserlerde soyut ama karalama soyut resmi daha çok andırdığı için insanlar ona bakınca direkt soyut resim olarak algıladığını söylemiştir. Klasik eseri öyle algılamıyorlar. Bunu biraz daha vurgulamak amacıyla hattın o soyut yönünü daha çok öne çıkarmak amacıyla karalamalar tasarladığını ifade etmiştir. (S. Çevik, kişisel iletişim; 27 Ekim 2022) (F. Özkafa, kişisel iletişim; 27 Ekim 2022).

Mehmet Memiş karalama tarzında yapılan levhaların eskilere göre farklılık arz ettiğini farklı çalışmaların daha fazla ilgi gördüğünü söylemiştir. Karalamaların görsel açıdan soyut resme benzerliği de bir tercih sebebi

olabileceğini sözlerine eklemiştir (M. Memiş, kişisel iletişim; 26 Nisan 2023). Levent Karaduman klasik ya da karalama sanatsal niteliklerinin aynı olduğunu belirtmiştir.

Fatih Özkafa karalamanın geleceğine ilişkin görüşlerini; "karalamaların formatı eskiye nazaran farklıdır eskiden küçücük yapılıyordu mütevazi bir çerçeve falan ama şimdi devasa karalamalar yapılabiliyor. Eskiden de levha olmuş ama günümüzde daha başka bir bakış açısıyla ele alınıyor. Bu hiçbir zaman sona ermez" şeklinde ifade etmiştir (F. Özkafa, kişisel iletişim; 27 Ekim 2022).

SONUÇ

Alanyazında, Şeyh Hamdullah Hafız Osman, Ahmet Karahisari, Karalamacı Hamdi gibi hat sanatının önemli hattatlarının el melekelerini kaybetmemek, yazı öncesi hazırlık için karalamalar yaptıkları belirtilir. Karalamalarının ketebesinde yer ve zaman bildiren Hafız Osman seyahatlerinde de yazıya ara vermediği söylenir. Bu araştırmada, benzer şekilde hattatlar sanatsal becerilerini muhafaza, ellerinin yazıya ısınması, kendilerini kontrol için karalamalar yaptıklarını ifade etmişlerdir.

Karalamanın eğitim aracı olarak rolü konusunda hattatlar her zaman ihtiyaç olduğunu belirtmişlerdir. Görüşmelerden hattatların öğrenciye ilk verdikleri Meşke devam eden hoca öğrenci ilişkisinde meşke hazırlık süresini öğrenci karalama ile geçirmektedir. Takliden yazmaya çalışan öğrencinin tekrar tekrar yazarak hocasının yazısına benzetmeye karalamalar yaparak ulaştığı söylenebilir. Asırlarca süren inceleme araştırmayla gelişirken hat sanatının kuralları da şekillenmiştir. Hat sanatının kendi içinde yolculuğu hattat adayının eğitim süreci düşünüldüğünde tüm çalışmaların nazariyatla olmadığı denemeler yapılarak defalarca yazıldığı muhakkaktır. Eskiz olarak karalama hattatların yazı için ön hazırlık olarak yaptığı çalışmalar olduğu, yazılacak metinde kullanılacak harf ve kelimelerin karalamasının yapıldığını

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söylenebilir. Hattatların el alıştırması üslup şive arayışı için yapılan karalamaların hattın gelişmesinde önemli rol oynadığı söylenebilir.

Sonuç olarak görüşmelerde hattatların karalamayı eski üstatlar gibi çalışmaya başlamadan önce el ısındırması ve eskiz o olarak tanımladıkları, bununla birlikte karalama uygulamalarını, klasik anlayışın dışında deneysel tasarımlar olarak da kullandıkları ortaya çıkmıştır. Karalama levhaların önceden karalaması yapılarak tasarımlar oluşturulduğuna dikkat çekilmiştir. Bu durum karalama çalışmalarının da bir eser gibi talep edildiğini gösterebilir. Bugün karalamalar sanatsal yönüyle klasiğin dışında eser arayan farklılık isteyen kimi sanatseverlerin ilgisini çekmektedir. Günümüzdeki karalamaların geçmişte yapılanlardan farklı olarak biçim ve renklerin görsel sanatların farklı alanlarından etkilendiği bu nedenle de karalamalara ilginin arttığı söylenebilir. Sonuç olarak, karalamalar klasik formun dışında eser vermek isteyen hattatlar için serbest bölge olarak değerlendirilebilir.

EDİTÖR NOTU

Editör kurulu bu makalenin içeriğinden sorumlu tutulamaz ve makaledeki görüşler editör kurulunun görüşlerini yansıtmak zorunda değildir.

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