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E-mail: seymao@atauni.edu.tr

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Typesetting and Design

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E-Mail: druggeri@umd.edu

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E-Mail: Rohinton.Emmanuel@gcu.ac.uk

Kapak Görseli: Erzurum Yakutiye Medresesinden alınan Hayat Ağacı, Aslan, Kartal ikonografisi

Kapak Tasarımı ve Düzenleme: Feyza AKÇELİK Atatürk University, Faculty of Fine Arts, Erzurum, Türkiye

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The scope of the journal is all fields that are directly or indirectly related to art, especially applied arts, performing arts, plastic arts, traditional arts, art history, art theory, art criticism and music sciences.

The target audience of the journal includes researchers and specialists who are interested or working in all fields of art.

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Editor in Chief: Gülten GÜLTEPE

Address: Department of Basic Training, Atatürk University, Faculty of Fine Arts, Erzurum, Türkiye

E-mail: gulten.gultepe@atauni.edu.tr

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Address: Atatürk University, Yakutiye, Erzurum, Türkiye

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Reviewers List

Editorial (Issue 7)

Esteemed Readers,

The 7th issue of the Journal of Art Time, which is published by the Atatürk University Faculty of Fine Arts, has been presented to the benefit of our readers. In this issue, we present you 4 research and 1 review article. We would like to thank our editorial board for their diligent work, our referees for their invaluable input, and our authors for sharing their insightful contributions with us. We hope you find this volume enriching and inspiring.

In the article entitled "Roy Andersson and the Lengthy-Long-Shot-Scene (LLSS) Technique of Filmmaking - An Analytical Descriptive Study", by Mustafa YOUSRY MATBOULY, the (LLSS) technique is discussed, the results proved that filming using the (LLSS) technique should be linked to the nature of the depicted event.

The work titled 'The Reproduction and Reinterpretation of Kandinsky's 'Yellow-Red-Blue' Painting' by Kemal YÜRÜMEZOĞLU, Turan ENGİNOĞLU, Ekin BOZTAŞ, and Burcu Meral TEZEREN analyzes the results obtained from the reproduction process of Kandinsky's work using the Cyan, Magenta, and Yellow primary colors, a product of modern science. The study highlights the importance of potential interdisciplinary connections between science and art.

The article titled "Spatial Communication on Exhibition and Exhibiton Design" by Tuğcan GÜLER provides information about the similarities and differences of exhibition and exhibition design and the chaos experienced. The article concludes that exhibition design can be effective and that its use for communication purposes will be beneficial to humanity.

This paper by Diego BERNASCHINA delves into the artistic discourse around sign language and interpretation within the realm of poetic art. It seeks to address the complexities of human communication about contemporary art, focusing on linguistic and non-linguistic integration to create inclusive artistic experiences. In conclusion, much remains to be done to achieve a full contextual understanding of these works in the realm of contemporary art remains a fundamental challenge.

Caner ŞENGÜNALP and Savaş SARIHAN's article titled "Convergence of Art and Technology in Character and Space Design With Blender" aims to emphasize that Blender creates a space that combines art and technology in the same environment by discussing its relationship with art. In addition, it is thought that it can be used as a support program to help artists expand their imagination and horizons and in the process of keeping up with the speed and transformation of the age.

Gülten GÜLTEPE
Editor in Chief



Editörden (Sayı 7)

Saygı değer okurlarımız,

Atatürk Üniversitesi Güzel Sanatlar Fakültesi bünyesinde yayımı gerçekleştirilen *Journal of Art Time* dergimizin 7. Sayısı ile sizlerle birlikteyiz. Bu sayımızda siz değerli okuyucularımıza 4 araştırma ve 1 inceleme makalesi sunuyoruz. Makalelerin süreçlerini özenle sürdüren dergi ekibimize, katkılarından dolayı hakemlerimize ve değerli çalışmalarını bizimle paylaşan yazarlarımıza teşekkür ediyoruz.

Kemal YÜRÜMEZOĞLU, Turan ENGİNOĞLU, Ekin BOZTAŞ ve Burcu Meral TEZEREN'e ait "Kandinsky'nin 'Sarı-Kırmızı-Mavi' Başlıklı Tablosunun Reprodüksiyonu ve Yeniden Yorumlanması" çalışması ile modern bilimin ürünü Cyan, Magenta ve Sarı boya ana renkleriyle, Kandinsky'nin eserinin röprodüksiyon sürecinde elde edilen sonuçlar yorumlanmış, bilim ve sanat arasındaki potansiyel disiplinlerarası bağlantıların önemi ortaya konulmuştur.

Mustafa YOUSRY MATBOULY' nin "Roy Andersson and The Longy-Long-Shot-Scene (LLSS) Technique of Filmmaking - An Analytical Descriptive Study" başlıklı makalesinde (LLSS) tekniği tartışılıyor, sonuçlar (LLSS) tekniğini kullanarak film çekmenin mümkün olduğunu kanıtlıyor. LLSS) tekniği, tasvir edilen olayın doğasıyla bağlantılı olmalıdır.

Tuçcan GÜLER'e ait "Sergi ve Sergileme Tasarımında Mekânsal İletişim" başlıklı makalede sergi ve sergileme tasarımı eylemlerinin benzerlikleri ve farklılıkları ile yaşanan kaos hakkında bilgi vermektedir. Makale, sergileme tasarımının mekân, kişi ve konu dahilinde etkili olabileceği ve iletişim amaçlı kullanımının insanlığı yararına olacağı sonuçlarına varmıştır.

Diego BERNASCHINA' ya ait bu makale, şiirsel sanat alanında işaret dili ve yorumlama etrafındaki sanatsal söylemi derinlemesine inceler. Çağdaş sanatla ilgili insan iletişiminin karmaşıklıklarını ele almayı amaçlar ve kapsayıcı sanatsal deneyimler yaratmak için dilsel ve dilsel olmayan entegrasyona odaklanır. Sonuç olarak, çağdaş sanat alanında bu eserlerin tam bağlamsal anlaşılmasını sağlamak için hâlâ yapılacak çok şey vardır ve bu, temel bir zorluk olmaya devam etmektedir.

Caner ŞENGÜNALP ve Savaş SARIHAN'ın " Convergence of Art and Technology in Character and Space Design With Blender" başlıklı makalesi, Blender'in sanatla ilişkisini ele alarak sanatı ve teknolojiyi aynı ortamda birleştiren bir alan yarattığını vurgulamayı hedeflemektedir. Bununla birlikte sanatçıların hayal güçlerini ve ufuklarını genişletmesine, çağın hızına ve dönüşümüne ayak uydurma sürecinde yardımcı bir destek programı olarak kullanılabilirliği düşünülmektedir.

Gülten GÜLTEPE
Baş Editör



Roy Andersson and The Lengthy-Shot-Scene (LLSS) Technique of Filmmaking "An Analytical Descriptive Study"

Roy Andersson ve Film Yapımında Uzun Çekim-Sahne (LLSS) Tekniği "Analitik Betimsel Çalışma"

Mustafa YOUSRY MATBOULY



Effat University, Effat College of Architecture & Design, Cinematic Arts School, Jeddah, Saudi Arabia



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Corresponding Author/Sorumlu Yazar:
Mustafa YOUSRY MATBOULY
E-mail: try_mustafa@yahoo.com

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ABSTRACT

Since cinema was transformed into a creation medium able to express the film director's vision and philosophy, rules for employing different shot sizes in presenting the story and exploring scenes components were founded. The long shot size had been merited with its ability to present facts and reality without interfering. It was used ever since to establish the location of every film scene, and only few filmmakers managed to creatively employ the long shot in the formulation of visual texts. One of those creative filmmakers is the Swedish director "Roy Andersson" with his Lengthy-Long-Shot-Scene (LLSS) cinematic technique, i.e. the technique of using only one single lengthy long shot in shooting the film scene... Through an analytical descriptive methodology, this study attempted to study Roy Andersson's unique Lengthy- Long-Shot-Scene (LLSS) technique of filmmaking, and looked at the ability of such technique in enriching the film language. Research results emphasized that we cannot limit the film industry and define it in a specific template! In cinema, there is a wide field for creativity that is not limited by borders, and there are multiple film methods, whether through regular well-established conventions or through new experimental methodologies like the (LLSS) style.

Keywords: Roy Andersson, cinema, filmmaking, film language, long Shot

Öz

Sinema, film yönetmeninin vizyonunu ve felsefesini ifade edebilen bir yaratma aracına dönüştüğünden, hikayenin sunumunda farklı çekim boyutlarının kullanılması ve sahne bileşenlerinin keşfedilmesi için kurallar belirlenmiştir. Uzun çekim boyutu, olguları ve gerçekliği müdahale olmaksızın sunma becerisiyle öne çıkmaktaydı. Çok uzun zamandır her bir film sahnesinin yerini belirlemek için kullanılıyordu ve yalnızca birkaç film yapımcısı uzun çekimi görsel metinlerin oluşturulmasında yaratıcı bir şekilde kullanmayı başardı. Bu yaratıcı film yapımcılarından biri de, Uzun Çekim-Sahne (LLSS) sinema tekniğiyle, yani film sahnesinin çekiminde yalnızca tek bir uzun çekim kullanma tekniğiyle İsveçli yönetmen "Roy Andersson"dur... Bu çalışmada, analitik betimsel bir yöntemle, Roy Andersson'un özgün Uzun Çekim-Sahne (LLSS) film yapım tekniği incelenmeye çalışılmış ve bu tekniğin film dilini zenginleştirme konusundaki kabiliyeti araştırılmıştır. Araştırma sonuçları, film sektörünü sınırlandırmayacağımızı ve belirli bir şablon içinde tanımlayamayacağımızı vurgulamıştır! Sinemada, sınırlarla kısıtlanmayan geniş bir yaratıcılık alanı bulunmaktadır ve ister yerleşmiş gelenekler yoluyla ister (LLSS) tarzı gibi yeni deneysel yöntemlerle olsun, birden fazla film yöntemi mevcuttur.

Anahtar Kelimeler: Roy Andersson, sinema, film yapımı, film dili, uzun çekim

Introduction

Research Purpose/Rationale – Swedish Director "Roy Andersson" and the Importance of Studying his Style of Filmmaking

To a great extent, there is mostly an agreement among filmmakers on the implications of using different shot sizes, i.e. each shot size has a specific function and/or a known meaning... However, cinematic art, like all other art genres, should not be bounded by any restrictions that limit its expressive and aesthetic potential. Therefore, many film schools emerged that called for liberation of the cinematic language from rigid conventions, as such today's filmmakers are using multiple methods in creating the visual language of their films. Specifically speaking, European cinema has been distinguished for many decades by presenting cinematic models different from the usual "American/Hollywood" cinematic conventions (Burch, 1981).

And among the most important examples of this are the artworks of great directors such as Antonioni, Fellini, Godard and many others who left their clear marks on the world of cinema. In this context, perhaps the most inventive Swedish film director is “Roy Andersson”.

Roy Andersson, who was born in 1943, became known in the world of cinema since the beginning of 1970, when his first feature film “A Swedish Love Story” was shown in Berlin Film Festival. Then he presented his second feature film “Giliap” in 1975, which was not that successful. This forced Andersson to stop producing feature films for approximately 25 years, during which he devoted himself to directing commercials, until he completed his most famous film, “Songs from the Second Floor,” which won the “Special Jury Prize” of Cannes Film Festival in 2000, and “You, the Living”, which won the “Palme d’Or Prize” of Cannes Film Festival as well in 2007. In 2014, his film “A Pigeon Sat on a Branch Reflecting on Existence” won the “Golden Lion Award” of Venice Film Festival. That success of Andersson’s films made him one of the most important directors of Swedish and international cinema alike... Roy Andersson’s style of filmmaking relies mainly on using the long shot size, as such his films are very similar to paintings that are full of details and contain visual depth. Unlike other filmmakers, Andersson does not divide the scene into shots, instead a single shot for him equals a scene and the film is actually a group of lengthy long shots! That visual concept is clearly evident in almost all Andersson’s films, as they are built up of continuous lengthy long shots, cinematographed with static camera and a wide-angle lens, and perform as scenes in their own. This unique style of filmmaking Andersson follows is known as the “Tableaux Shots” style or the “Lengthy-Long-Shot-Scene – LLSS” technique (Pethő, 2015 – Yang, 2017 – Hanke, 2019).

Research Framework

This study follows a conceptual framework in order to organize the data, define the concepts, explain the examined phenomena and develop meaningful conclusions.

Research Problem & Questions

Swedish film director Roy Andersson relies exclusively on using the long shot in storytelling and considers it the solo basic unit of dramatic construction! This has been repeated in all Andersson’s films (Lindqvist, 2010), hence he actually proposes a new cinematic language challenges that well-established one, and leaves us unsure of what we have in hand of rules and traditions in front of a crucial dilemma affects the form of the cinematic medium as we know it... Motivated by such a research problem, this study will attempt to find the answers for the following four research questions:

- 1) Is using the Lengthy-Long-Shot-Scene (LLSS) technique in the visual presentation of film narrative, in contrast to traditional cinematic language conventions, a trend? Or a fresh, experimental look that showcases a creative visual approach?
- 2) Is there a connection between reliance primarily on using the Lengthy-Long-Shot-Scene (LLSS) technique and film

genre (whether it is black comedy, melodrama, romantic, science fiction, etc.)?

3) How does the film’s visual content get supported by the Lengthy-Long-Shot-Scene (LLSS) strategy used in cinematic narrative?

4) How does the use of the Lengthy-Long-Shot-Scene (LLSS) technique emphasize the audience’s involvement in the film narrative?

Research Goal

This research aims to study the notion of relying mainly on the Lengthy-Long-Shot-Scene (LLSS) technique in filmmaking, and the possibility of such a notion to become an artistic style enriching the cinematic language.

Research Methodology

To analyze Roy Andersson’s filmmaking style and respond to the raised research issues, a descriptive analytical approach is used to carefully reexamine the accepted conventions of the cinematic language. The rationale of employing a descriptive analytics methodology here is the fact that it is the best technique to describe an event or a phenomenon, and to help in providing a base to track trends. A series of integrated research methods are included in that technique. As such, this study will analyze a few samples from Roy Andersson’s films to illustrate the benefits of applying the Lengthy-Long-

Shot-Scene (LLSS) technique and its consequences for filmmaking. In addition, a questionnaire survey will be conducted among filmmakers to see whether the LLSS technique can be widely used to create the visual text of a cinematic film, and whether this is accepted or not.

Different Shot Sizes

During the first years of cinema, the use of long shots in filmmaking was very common, i.e. almost all films produced during that period were short tales shot using only long shots! That was, in some way, the basis of cinema at that time. Afterwards, filmmakers sought to move cinema from its simple purpose of narrating a simple event that belongs to one time and place, to a medium able to achieve an intellectual communication relationship between the film and the audience. In other words, filmmakers wanted to provide cinema with the ability to record specific parts of reality and to deal with space and time selectively to tell the story in the best way by organizing a group of shots and scenes, which together build the cinematic narrative. That was first realized by the famous American director “David Wark Griffith” in his 1915 masterpiece “Birth of a Nation”, in which he used for the first time the technique of dividing each cinematic scene into a group of shots. This enabled Griffith to direct the audience’s emotions, and to choose specific details for the audience to see at a specific moment. Thus, by breaking the constant distance between the camera and the actor/event Griffith made an important addition to cinema, and prefigured a new stage in the development of the cinematic medium (Brewster and Lea, 1987).



Image 1.
A still from the “Birth of a Nation” movie, directed by Griffith in 1915

From then up to now, the shot was recognized as the structural unit in filmmaking, and the raw material that can be arranged and organized to create a specific desired result. In addition to other cinematic elements, through which the director’s expressive and aesthetic vision is achieved, changing the shot size can express varied meanings to the audience that go beyond direct spatial meanings. Each shot size has an expressive function, and just as the poet uses words to create a new perception of reality, the film director uses shot sizes to reveal multiple levels of meaning. Today, the audience are aware of the intention behind employing each shot size, and how different shot sizes could be linked and used together to convey psychological, dramatic and aesthetic meanings, within what are known as the cinematic language conventions, which are conventions accepted by both filmmakers and audience (Bordwell, 1997).

The Long Shot Realistic Implications

In a series of cinematic essays published by the late French film theorist “Andre Bazin” during 1940s and 1950s assessing the power of directors whose films do not employ complex cinematic techniques but are in the same time interesting to watch, Bazin described them as “realist directors”. He further claimed that cinema, unlike other arts, should provide images of reality with minimal human intervention. As such, Bazin admired cinematic artists like “Robert Flaherty”, “Jean Renoir”, and “Robert Orsolini”, as their films reflect that sense of reality. For Bazin, the long shot is actually the essence of such reality, as besides its potential capabilities of displaying actors’ action and movement within the frame, the long shot constitutes one of the important shot sizes in presenting the intellectual content of the image (Bazin, 1967 and 1997 – Arnaud, 2011).

For example, Bazin pointed to Robert Flaherty’s 1922 documentary film about Eskimo culture entitled “Nanook of the North”, in which the main character, i.e. Nanook, hunts a seal. To provide a powerful and convincing recording of this event, Bazin emphasized that Flaherty had to show Nanook, and the seal together in the same frame, during the entire hunting process, in one long shot without editing (Image No. 2), and that if Flaherty broke up or divide the scene into many short shots, the scene would lack credibility and the viewer might doubt that the event was fake.

Thus, by depicting the entire event of Nanook’s seal hunting in one long shot, Flaherty not only makes the scene more believable, but also presents the event in its real time, thus creating dramatic tension that editing would have destroyed (Joret, 2019).



Image 2.
Stills from “hunting the seal” scene – Nanook of the North, 1922

Obviously, Bazin favored *mise-en-scène* over editing when relying on long shots as the basis of cinematic narrative. Bazin’s view was to keep editing to a minimum, as *mise-en-scène* emphasizes multiple layers and depth of meaning, while editing just pushes visual information to us! *Mise-en-scène* in Bazin’s view is more objective than editing, which seems subjective and interpretive. *Mise-en-scène* encourages the audience’s participation in the cinematic event, and aesthetically emphasizes freedom and multiple choices, while editing suggests much less predictability... However, it should be stated that Andre Bazin was fully aware that cinema, like all other genres of art, includes a certain amount of ability to select, organize and interpret reality. He was aware that medium shots along with close-up ones are needed to deepen the drama of the story, and to emphasize what would not be noticed if presented within long shots. In brief, Bazin did not want cinema to return to the days before Griffith! He just believed that editing is not the only way for achieving artistic cinema (Cardullo, 1997).

Roy Andersson, Painting and the Lengthy-Long-Shot-Scene “LLSS” Technique

Through the financial earnings he achieved from his work in the advertising industry, which lasted for 25 years, Andersson was able to establish his own film production company in Stockholm, under the name “Studio 24”, which allowed him freedom and independence in filmmaking without paying regard to gaining profits. For example, Roy Andersson’s “Songs from the Second Floor – 2000,” “You, the Living – 2007” and “A Pigeon Sat on a Branch Reflecting on Existence – 2014” are three parts of a trilogy talks about people and life. Its theme is diving deep into the question that troubles man about his existence, especially when he finds himself insignificant in the face of life’s obstacles! Anyway, and for both advertising and filmmaking, Roy Andersson works according to his conventions, following his own unique cinematic language (Brunow, 2010 – Tucan, 2016 – Chinita, 2018 – Afonso, 2021):

- Just as he does in his films, and during the period he spent in world of advertising, Andersson used to depict the advertisement with a lengthy long shot that lasts the entire duration of the advertisement.
- In both his films and advertisements, we note representations of faded colors and characters that move around the frame in fatigue, boredom, and constant rejection through speeches that lead nowhere, and events erase each other without connection!
- The depth in the image is what Andersson depends on to draw his cinematic scenes; he always resorts to it to compensate for his seldom use of editing and his decision of not moving the camera at all. Therefore, Andersson uses the extended depth of field technique to reveal the properties of the place and investigate it within the image space in a way that suits the dramatic context of the events.
- He distributes the composition points according to the presented events themselves, so we see his composition elements distributed between the foreground of the image, its midground, and its far deep background.
- He sometimes resorts to sound effects of subjects and objects that are supposed to exist out of the frame, just to amplify and extend the levels of depth in the image and thus activate the viewer’s role and involve him in the production of meaning.
- As Andersson always presents a complete scene without editing, and to achieve honesty, filming such scene requires a lot of retakes, time, and financial cost.

Roy Andersson believes that his method of filming lengthy long-shot-scenes with static camera without interruption gives him the freedom to create attractive compositions, and links his films to artistic paintings. He believes that the history of art is full of beautiful and expressive artistic paintings. And although they are static paintings, they are full of life. He thinks that the viewer uses a lot of time contemplating the painting, and he also wants the viewer to contemplate his artwork in the same way they contemplate a painting.

Andersson states: *“I photograph the shot as a complete painting,*

thus giving the viewer enough time to contemplate the scene. This method that I use in photography is something I cannot obtain through the normal narrative method.” (Allon, 2001 – Andersson, 2010 –Yang, 2013) (Image No. 3)





Image 3. Roy Andersson and the Lengthy-Long-Shot-Scene “LLSS” Technique

Examples of Roy Andersson’s Shot-Scenes – An Analysis

In one shot-scene from the movie “Songs from the Second Floor”, which is the shot-scene starts at 01:16:52, and shows a large group of people gathered inside a bar, the depth levels are distrib-

uted between the foreground of the frame, where we see a woman on the right side trying hard to get up from the floor and stand, after she lost her balance and fell from the chair. Directly behind her sits an elderly man speaking incomprehensible words, directing his conversation to another person outside the frame, we hear his answers but we do not actually see him. In the midground, other groups of people are distributed at tables talking to each other, and in the background we see another group of people sitting at a large table, singing a group of incomprehensible songs (Image No. 4). As such this shot-scene contains multiple levels of depth, distributed between the front of the frame from the right and left, its middle, and its far depth, in addition to what is located at the sides of the frame and what extends outside them, and what suddenly appears in the frame.



Image 4.

The bar scene from the movie “Songs from the Second Floor”

In another shot-scene from the same movie, which is the shot-scene starts at 38:22, and its events take place inside and outside a taxi at the same time, the viewer’s attention is divided between what is happening inside the taxi and what is happening outside it. In other words, the viewer changes his angle of view between the conversation taking place inside the taxi (between the taxi driver and the officer) and the severe crowding happening outside (Image No. 5). That requires the viewer to move between the depth of the frame in the back, and the front of the frame, which makes the viewer always in a state of anticipation for what will happen.



Image 5.
The taxi scene from the movie "Songs from the Second Floor"

In one of the shot-scenes from the movie (*You, the Living*), which starts at 16:40, and its events take place in the early morning, where a group of people get off a train on their way to work, as fog surrounds the place, the dense fog that we see in the frame gives the place a wide and infinite depth, and the sound effects, music, and movement of people contribute to creating an attention-grabbing composition (Image No. 6). The composition points are distributed between the front of the frame, where people exit the train, and the midground and background of the frame, and (the sound of the train alarm bell) contributes in increasing the sense of depth and amplifying it, Andersson here uses sound as an additional effect that contributes to expanding the depth in the image.



Image 6.
The train scene from the movie "You, the Living"

When we move to the immediately following shot-scene, which starts at 17:17, we see a construction worker talking about the

dream he had last night, directing his speech to the camera. We also recognize that this shot-scene is an extension of the previous shot-scene in terms of the density of the fog that envelops the place. In this shot-scene, Andersson divides depth into a group of levels. The first level is the distance between the construction worker and the camera, the second is the level that follows the construction worker, where we see a group of passers-by crossing the frame horizontally, and the third level is what is located behind the large glass windows in the depth of the frame. The audience is gradually getting involved in the event as he tries to find the relationship between what the construction worker is saying to the camera and what is happening in the space behind it (Image No. 7)

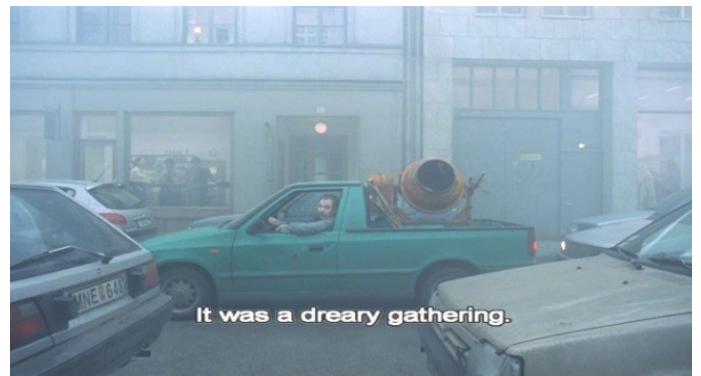


Image 7.
The construction worker scene from the movie "You, the Living"

The researcher believes that Roy Andersson, by working in this way, aims to involve the viewer in the event, not only through sensory participation, but also to involve the viewer's imagination in filling the hidden spaces in the visual narrative. Thus, the viewer becomes a participant in the production of meaning by deepening the connection between him and the cinematic image, and this results in adding other aesthetics to the cinematic image through depth and focus.

Abandonment of Editing in Roy Andersson's Films

Another distinctive feature of Roy Andersson's style is the abandonment of editing in his films, as those films only include scenes filmed with static long shots, most of which are without cuts. Actually, and as previously mentioned, most of the advertisements Andersson directed were shot following exactly the same technique of using only one long shot without editing! Contrary to the established convention of using editing to generate the desired dramatic effect inside the viewer, Roy Andersson follows his own way in creating a unique visual language by ignoring editing and depending mainly on using the Lengthy-Long-Shot-Scene (LLSS) technique. He does not want to lead the viewer through editing and suggest visual solutions to him as is done in the traditional method of filmmaking, but on the contrary, Andersson allows the viewers to choose freely which part/level within the frame they are willing to focus on, just as what happens in their lived daily reality. To some extent, the viewers in this way, turn to be filmmakers themselves, able to select for themselves what to watch from

each shot-scene (Zwick, 2008 – Vishnevetsky, 2009).

In an interview with Swedish TV Channel 4, Andersson talks about editing in his films saying (Anderson, 2014): *“I do not want to save the scene through editing. I do not want that. Everything must be achieved through the long shot”*. He adds: *“We must let the shot speak for itself, and leave the audience the freedom to choose the important sections and joints through his contemplation of the shot.”* Through his use of the long shot, and his work on its content by presenting multiple levels of meaning within the scene, Roy Andersson actually reinforces cinema theorist Andre Bazin’s view of rejection of editing as a form of organizing visual language; Bazin proposes the shot-scene technique, i.e. filming in depth, as an alternative to traditional editing, and believes that a director who exaggerates interference in his material through editing imposes a simplified interpretation on the complex richness of the real cinematic world. However, Andersson uses editing sometimes, but to a minimum. For example, in his film *“Songs from the Second Floor”*, and throughout the duration of the film, there is only one scene consisting of two shots (which are in fact two scenes whose events take place in two different places: part of the event is internal, located in a bedroom, and the other part is external, located in a street. In the two scenes, which concern a man whose wife has thrown him out of the house, and at minute (24:25) of the film, the director cuts from the outside to the inside, from a very wide long shot of the street, to a long shot inside the bedroom, using sound as a background. Also, in his film *“You, the Living”*, there are only two scenes in which Andersson used cuts. The first scene is of a teacher inside a classroom, which starts from at 12:36, where she was filmed crying in front of her students inside the classroom and then outside the classroom. This scene was filmed in two shots (Hanich, 2014 – Ratner, 2015 – Lindqvist, 2016) (Image No. 8

In another scene from the same film *“You, the Living”*, which shows the heroine’s dream and her marriage to the hero, and specifically at 01:14:42, the director cuts from inside the house, where we see both the hero and heroine greeting a group of people celebrating their marriage, to the outside where we see them and the celebrants together in another long shot from the opposite angle (Image No. 9).



Image 8:

The teacher’s crying scene from the movie “You, the Living”



Image 9.

The wedding celebration scene from the movie “You, the Living”

The Questionnaire Survey

Besides the descriptive analytical study of selected samples from Roy Andersson’s films, the researcher conducted a field study (i.e. a questionnaire survey). That questionnaire survey aimed to measure the opinions of distinguished samples of Egyptian academic professors, scholars, graduate students, experts and specialists in cinema regarding the possibility and acceptance of using the Lengthy-Long-Shot-Scene (LLSS) technique in creating the visual text of the cinematic film... First, a pilot questionnaire form was designed, and directed to a group of academic professors from various cinematic specializations for arbitration and verification, then the final questionnaire form was formed and approved. The questionnaire form contained a set of questions divided into

two categories. The first category focused on investigating the (LLSS) technique role in constructing the visual language of the cinematic film (Table No. 1), while the second category focused on examining the dramatic usage of the (LLSS) technique, and the extent to which it could be successfully employed in each film genre (Table No. 2). The number of filled-in questionnaire forms collected by the researcher at the end reached 52 forms.

Table 1.
The First Questions Category in the Questionnaire Form

Statement	Participant's Opinion					
	Totally Agree	Agree	Slightly Agree	Disagree	Totally Disagree	Neutral
S1- The (LLSS) technique can be relied upon to build and establish the film visual language.						
S2- Usage of the (LLSS) technique supports presenting the film story.						
S3- Usage of the (LLSS) technique emphasizes the audience's involvement in the course of visual narrative and film content.						
S4- Usage of the (LLSS) technique is against cinematic language conventions.						
S5- There is a relationship between film genre (e.g., comedy, melodrama, romance, epic, historical, action, black comedy, science fiction, etc.) and reliance on the (LLSS) technique in creating the film visual language.						
Any other comments:						

Table 2.
The Second Questions Category in the Questionnaire Form

Question	Film Genres								
	Action movies	Science Fiction Movies	Black Comedy Movies	Comedy Movies	Melodrama Movies	Romantic Movies	Historical Movies	Horror Movies	Epic movies
Q1: In terms of narrative development, the usage of the (LLSS) technique could be successful in which film genre?									
Q2: In terms of linking cinematic reality with actual reality, the usage of the (LLSS) technique could be successful in which film genre?									
Q3: In terms of building and establishing the film visual language, the usage of the (LLSS) technique could be successful in which film genre?									
Any other comments:									

Questionnaire Quantitative Results

The quantitative results of the first questions category in the questionnaire survey are as following:

Participant's Opinion	S1	S2	S3	S4	S5	Agree Total		Disagree Total		Neutral Total	
	Number	Number	Number	Number	Number	Number	Percentage	Number	Percentage	Number	Percentage
Totally Agree	16	14	13	15	23	196	75.38%	56	21.54%	8	3.08%
Agree	7	8	9	7	11						
Slightly Agree	16	14	15	12	16						
Disagree	6	8	7	10	2						
Totally Disagree	5	7	6	5	0						
Neutral	2	1	2	3	0						
Total	52	52	52	52	52	Total Number: 52 x 5 = 260					Total Percentage: 100%

Table 3:
Quantitative Results of The First Questions Category

It is clear from table 3 that participants' responses about the (LLSS) technique role in constructing the visual language of the cinematic film are as following: Total approval rate was 75.38% out of the whole sample, the percentage of rejection was 21.54%, and there was a total of 8 participants who had no opinion, which makes a percentage of 3.08% (Chart 1).

The (LLSS) Technique Role in Constructing the Visual Language of the Cinematic Film

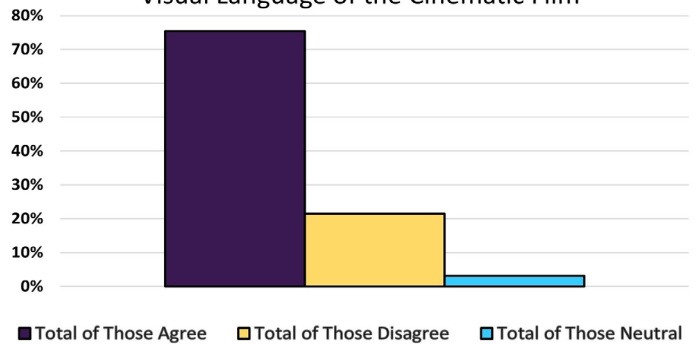


Chart 1.
Quantitative Results of The First Questions Category

The quantitative results of the second questions category in the questionnaire survey are as following:

Using of the (LLSS) Technique in Each Film Genre	Sum from Q 1, 2 and 3		Ranking
	Number	Percentage	
Action movies	18	11.54%	4
Science Fiction Movies	19	12.17%	3
Black Comedy Movies	6	3.84%	9
Comedy Movies	15	9.62%	5
Melodrama Movies	11	7.05%	8
Romantic Movies	15	9.62%	5

Historical Movies	37	23.72%	1
Horror Movies	13	8.34%	7
Epic movies	22	14.1%	2
Total	52 x 3 = 156	100%	

Table 4.

Quantitative Results of The Second Questions Category

It is clear from table 4 that participants' responses about the dramatic usage of the (LLSS) technique, and the extent to which it could be successfully employed in each film genre, are as following: Historical films came in the first place with a percentage of 23.72%, followed by epic films with a percentage of 14.1%, then in the third place were science fiction films with a percentage of 12.17%, and at the end of the ranking came black comedy films with a percentage of 3.84% (Chart 2).

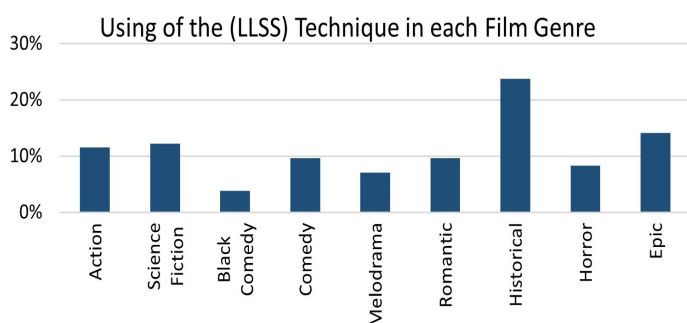


Chart 2.

Quantitative Results of The Second Questions Category

Discussion & Findings Evaluation

The background review for the current study served as a helpful reminder that movies create their own settings by breaking up their scenes into shots. By using multiple camera angles and moving toward or away from the subjects being shown, this technique of capturing the scenes produces a sense of diversity through a variety of points of view. As a result, the movie employs a novel storytelling technique that gives the events more dramatic depth and gives the viewer a more comprehensive knowledge due to the variety of perspectives it takes on the subject matter. Meanwhile, and after analyzing samples of Andersson's work and the results of the questionnaire survey, it became evident that Roy Andersson's use of the Lengthy-Long-Shot-Scene (LLSS) technique to create his films' visual language and process cinematic text, rather than adhering to strict cinematic conventions, is what really sets him apart from other motion pictures directors. The conducted survey study, in its first section (i.e., the "LLSS" technique role in constructing the visual language of the cinematic film) proved that there is good acceptance of using the (LLSS) technique, with a rate reaching 75.38% of filmmaking experts and specialists' opinions. However, there is also a percentage, reaching 21.54% of the respondents' opinions, which was against the use of the (LLSS) technique, as it could damage the established cinematic conventions. The generated results through the second section of the survey, which investigated the film genres best suit the applica-

tion of the (LLSS) technique in terms of narrative development, linking cinematic reality with actual reality and establishing the film visual language, identified that both historical and epic films occupied the first ranks, with a percentage of 23.72% for historical films and 14.1% for epic films. On the contrary, comedy films and black comedy films ranked at the bottom, with percentages ranging between 9.62% for comedies and 3.84% for black comedies. This result was striking, as traditionally speaking the use of long shot is widespread in both comedy and black comedy films, e.g. the films of Charlie Chaplin and all sitcom shows. Therefore, such opinions of experts and specialists supporting the usage of the (LLSS) technique in epic and historical films, and not in comedy or black comedy ones, represent a kind of change in the thoughts and taste of both experts and viewers.

Conclusions and Recommendations

In addition to the survey results, the background review and the analysis of the chosen Roy Andersson's films examples provided us with a number of insightful insights and suggestions, the most significant of which could be summed up as follows:

- Filmmakers had always sought ways to move the film from its simple goal of narrating a simple event belonging to one time and place, to the attempt of achieving an intellectual communication relationship between the film and its audience. This actually comes through experimenting with new and diverse cinematic presentation methods; one of those methods is Roy Andersson's Lengthy-Long-Shot-Scene (LLSS) technique in filmmaking.
- We cannot limit the film industry and define it in a specific template. In cinema, there is a wide field for creativity that is not limited by borders, and there are multiple film methods, whether through the Lengthy-Long-Shot-Scene (LLSS) technique, or through the traditional way of dividing the scene into a group of shots, or even by combining the two methods together in the same film.
- In order to achieve best narrative development, linking cinematic reality with actual reality and establishing the film visual language, filming using the Lengthy-Long-Shot-Scene (LLSS) technique should be linked to the nature of the depicted event, with regard to action, camera movement and editing as well.

Endnote

In sum, and according to what was revealed by the results of both the descriptive analytical study of Roy Andersson's films and the questionnaire survey, it could be stated that Roy Andersson's Lengthy-Long-Shot-Scene (LLSS) technique in processing the film visual text is a distinctive style of filmmaking, but it remains his own unique style that may not be successfully reproduced or generalized widely, i.e. the (LLSS) technique may not be widely accepted among viewers nor be generalized to all film genres.

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Yapılandırılmış Özet

Arka plan

Sinema, yönetmenin vizyonunu ve felsefesini ifade edebilecek bir yaratım ortamına dönüştürüldüğünden, hikâyenin sunumunda ve sahne bileşenlerinin araştırılmasında farklı çekim boyutlarının kullanılmasına yönelik kurallar oluşturuldu. Uzak çekim boyutu, gerçekleri ve gerçekliği müdahale etmeden sunma yeteneğiyle hak edilmişti. O zamandan beri her film sahnesinin yerini belirlemek için kullanıldı ve yalnızca birkaç film yapımcısı görsel metinlerin formülasyonunda geniş planı yaratıcı bir şekilde kullanmayı başardı. Bu yaratıcı film yapımcılarından biri de (LLSS) sinema tekniğini, yani film sahnesini çekerken yalnızca tek bir uzun plan kullanma tekniğini kullanan İsveçli yönetmen "Roy Andersson"dur.

Araştırma Problemi ve Soruları

İsveçli film yönetmeni Roy Andersson, köklü bir sinema dili mücadelesi öneriyor ve bizi elimizdeki kurallar ve gelenekler konusunda kararsız bırakıyor. Böyle bir araştırma probleminden yola çıkan bu çalışma, bu sorunun cevabını bulmaya çalıştı. Aşağıdaki araştırma sorularına yanıtlar:

- 1) Film anlatısının görsel sunumunda (LLSS) tekniğinin kullanılması, geleneksel sinema dili geleneklerinin aksine bir trend midir? Yoksa yaratıcı bir görsel yaklaşım sergileyen yeni, deneysel bir görünüm mü?
- 2) Öncelikle (LLSS) tekniğinin kullanımına güvenmek ile film türü (kara komedi, melodram, romantik, bilim kurgu vb.) arasında bir bağlantı var mı?
- 3) Filmin görsel içeriği sinematik anlatımda kullanılan (LLSS) stratejisiyle nasıl destekleniyor?
- 4) (LLSS) tekniğinin kullanımı izleyicinin film anlatısına katılımını nasıl vurgulamaktadır?

Araştırma Metodolojisi

Roy Andersson'un film yapım tarzını analiz etmek ve ortaya çıkan araştırma sorunlarına yanıt vermek için, sinema dilinin kabul edilen kurallarını dikkatle yeniden incelemek üzere tanımlayıcı analitik bir yaklaşım kullanıldı. İlk olarak çalışma, (LLSS) tekniğini uygulamanın faydalarını ve bunun film yapımındaki sonuçlarını göstermek için Roy Andersson'un filmlerinden birkaç örneği analiz etti. Daha sonra, sinema filminin görsel metninin oluşturulmasında (LLSS) tekniğinin kullanılmasının olanağı ve kabulüne ilişkin film yapımcıları arasında bir anket çalışması yapılmıştır.

Tartışma ve Bulgular Değerlendirmesi

Roy Andersson'un çalışmalarından örnekler ve anket araştırmasının sonuçları analiz edildikten sonra, Andersson'un filmlerinin görsel dilini oluşturmak ve sinematik metni işlemek için katı sinematik kurallara bağlı kalmak yerine (LLSS) tekniğini kullandığı ortaya çıktı. Onu diğer sinema yönetmenlerinden ayıran şey aslında budur. Yapılan anket çalışması, ilk bölümünde (yani sinema filminin görsel dilinin inşasında "LLSS" tekniğinin rolü), (LLSS) tekniğinin kullanımının iyi bir kabul gördüğünü ancak bir yüzdesinin de olduğunu kanıtlamıştır. Bu, yerleşik sinema geleneklerine zarar verebileceği için (LLSS) tekniğinin kullanımına karşıydı. Anlatı gelişimi, sinemasal gerçekliği gerçek gerçeklikle ilişkilendirme ve filmin görsel dilini oluşturma açısından (LLSS) tekniğinin uygulanmasına en uygun film türlerini araştırılan anketin ikinci bölümünden elde edilen sonuçlar, hem tarihsel hem de tarihsel epik filmler ilk sıralarda yer aldı. Tam tersine komedi filmleri ve kara komedi filmleri ise son sıralarda yer alıyor. Bu sonuç çarpıcıydı çünkü geleneksel olarak uzak çekim kullanımı hem komedi hem de kara komedi filmlerinde yaygındı.

Sonuçlar ve Öneriler

Anket sonuçlarına ek olarak, Roy Andersson'un seçilen film örneklerinin arka plan incelemesi ve analizi bize bir dizi anlayışlı vizyon ve öneri sağladı; bunlardan en önemlileri şu şekilde özetlenebilir:

- Film sektörünü sınırlayıp belirli bir şablona göre tanımlayamayız. Sinemada yaratıcılık için sınırlarla sınırlı olmayan geniş bir alan vardır ve ister (LLSS) tekniği olsun, isterse sahneyi bir grup çekime bölmenin geleneksel yolu olsun, hatta iki yöntemin aynı filmde birleştirilmesi.
- En iyi anlatı gelişimini elde etmek, sinemasal gerçekliği gerçek gerçeklikle ilişkilendirmek ve filmin görsel dilini oluşturmak için, (LLSS) tekniğini kullanarak film çekmek, aksiyon, kamera hareketi ve kurgu açısından tasvir edilen olayın doğasıyla ilişkilendirilmelidir. Peki.

Özetle, Roy Andersson'un (LLSS) filmin görsel metnini işlemek için tekniğinin film yapımının kendine özgü bir tarzı olduğu, ancak başarılı bir şekilde yeniden üretilmeyecek veya geniş çapta genelleştirilemeyecek kendine özgü bir stil olarak kaldığı (LLSS) tekniği olduğu söylenebilir. İzleyiciler arasında geniş çapta kabul görmeyebilir veya tüm film türlerine genellenemeyebilir.

The Reproduction and Reinterpretation of Kandinsky's 'Yellow-Red-Blue' Painting

Kandinsky'nin 'Sarı-Kırmızı-Mavi' Başlıklı Tablosunun Reprodüksiyonu ve Yeniden Yorumlanması

Kemal YÜRÜMEZOĞLU¹ 

Turan ENGİNOĞLU² 

Ekin BOZTAŞ³ 

Burcu Meral TEZEREN⁴ 

¹Dokuz Eylül University, Buca Faculty of Education, Department of Special Education, İzmir, Türkiye

²Dokuz Eylül University, Faculty of Education, Department of Fine Arts Education, İzmir, Türkiye

³Ege University, Faculty of Education, Department of Fine Arts Education, İzmir, Türkiye

⁴Dokuz Eylül University, Institute of Educational Sciences, İzmir, Türkiye



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Corresponding Author/Sorumlu Yazar:
Burcu Meral TEZEREN
E-mail: bmburcuteacher@gmail.com

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ABSTRACT

This article examines the interdisciplinary potential between art and science through the reproduction of Wassily Kandinsky's 1925 masterpiece "Yellow-Red-Blue" using the primary colors of paint—Cyan, Magenta, and Yellow (CMY). The research aims to bridge the gap between traditional artistic expression and scientific methodology in a way that informs and enhances both art creation and art education through contemporary color theory. Kandinsky's original "Yellow-Red-Blue" masterpiece uses Red, Yellow, and Blue (RYB) to symbolize the vibrancy and emotional depth achievable through color contrasts and harmonies. In contrast, this study's reproduction using CMY aims to uncover new perspectives on color interactions, perception, and educational values. The research quantitatively evaluates changes in hue, saturation, and brightness when RYB is replaced with CMY, utilizing a methodological approach based on scientific color knowledge, including the color spectrum and comparative analysis. The reproduction process is documented to assess the impact of these color changes on the viewer's perceptual and emotional experience. The findings of the research are expected to contribute to a deeper understanding of Kandinsky's techniques and the theoretical foundations of color use in art. Additionally, the findings are integrated into the STEAM education framework, which promotes pedagogical approaches where art and science dynamically interact.

Keywords: Interdisciplinary artistic and scientific integration, Kandinsky reproduction, modern color theory, STEAM education

Öz

Bu makale, Wassily Kandinsky'nin 1925 başyapıtı "Sarı-Kırmızı-Mavi"nin boya ana renkleri olan Cyan, Magenta ve Sarı (CMY) kullanılarak yeniden üretilmesi yoluyla sanat ve bilim arasındaki disiplinlerarası potansiyeli incelemektedir. Araştırma, çağdaş renk teorisi aracılığıyla hem sanat yaratımını hem de sanat eğitimi bilgilendirip geliştirecek şekilde, geleneksel sanatsal ifade ile bilimsel metodoloji arasındaki boşluğu kapatmayı amaçlamaktadır. Kandinsky'nin orijinal "Sarı-Kırmızı-Mavi" eserinde Kırmızı, Sarı ve Mavi (RYB) kullanımı; renk karşıtlıkları ve uyumları aracılığıyla ulaşılacak canlılık ve duygusal derinliği simgelemektedir. Buna karşın, bu çalışmanın CMY ile gerçekleştirdiği reprodüksiyonu; renk etkileşimleri, algı ve eğitimsel değerler üzerine yeni bakış açıları ortaya çıkarmayı hedeflemektedir. Bu araştırma renk spektrumu ve karşılaştırmalı analiz de dahil olmak üzere, bilimsel renk bilgisini temel alan metodolojik bir yaklaşım kullanarak, RYB'nin CMY ile değiştirilmesi durumunda renk tonu, doygunluk ve parlaklıkta meydana gelen değişiklikleri niceliksel olarak değerlendirmektedir. Reprodüksiyon süreci, bu renk değişikliklerinin izleyicinin algısal ve duygusal deneyimi üzerindeki etkisini değerlendirmek için belgelenmiştir. Araştırmada elde edilen bulguların, Kandinsky'nin tekniklerine ve sanatta renk kullanımının teorik temellerine dair daha derin bir anlayışa katkıda bulunması beklenmektedir. Ek olarak, bulgular sanat ve bilimin dinamik bir şekilde etkileşime girdiği pedagojik yaklaşımları teşvik eden STEAM eğitim çerçevesine entegre edilmiştir.

Anahtar Kelimeler: Disiplinlerarası sanat ve bilim entegrasyonu, Kandinsky reprodüksiyonu, modern renk teorisi, STEAM eğitimi



Introduction

Science and art, as powerful and elegant tools created by humans, enable us to gain a deeper understanding of nature, life, and its many components. When the synergy between these disciplines is nurtured and developed together, it creates an environment that fosters innovative thinking and supports the examination of new situations from various perspectives. The concept of color, inherently powerful, represents a critical intersection in this interdisciplinary interaction. Recognized not only as a fundamental element of art but also as a core subject in physics, color attracts the interest of both artists and scientists, thus becoming a compelling topic for collaborative discoveries across various fields (Birren, 1976; Ball & Ruben, 2004; Koyunkaya et al., 2019). Additionally, various forms and expressions of art education play a central role in developing an environment that not only appreciates and creates art but also comprehensively understands it (Sweeny, 2013). This integrated approach is embodied in STEAM education, which stands for Science, Technology, Engineering, Art, and Mathematics. STEAM education aims to enrich the diversified outcomes stemming from art workshops, promising holistic improvement in creativity and interdisciplinary collaboration (Rolling, 2016).

The increasing dialogue between art education and science highlights a significant shift towards the integration of multiple disciplines, signaling a new approach in education. In this context, Penketh (2023) emphasizes the vital combination of science, technology, art, and design education, advocating for a holistic method that integrates these fields. This perspective underscores the importance of fostering creativity and innovation, highlighting the role of art and design in the comprehensive understanding of technological and scientific concepts.

Matthews et al. (2023) emphasize the importance of integrating art, science, and technology, arguing that artists play a critical role in collaborations within these fields. Artists are in a vital position to interpret, refine, and ensure the quality of the results. Thus, the integration of art, science, and technology highlights the indispensable value of human creativity in overcoming complex design challenges.

Similarly, Saris et al. (2023) investigate the complexities of learning the creative design process within socio-cultural and historical contexts, using Cultural Historical Activity Theory (CHAT) to reveal how these processes are deeply shaped and embedded by these contexts. Their analysis, based on a study of visual communication design students in an international educational setting in China, highlights the vital role of contextual influences on creative activities. Additionally, they emphasize the importance of considering socio-cultural and historical dimensions in the design process, advocating for a more nuanced understanding of creativity that integrates art, science, technology, and design within a globalized educational landscape. On the other hand, Garcia-Lazo et al. (2024), using *a/r/tography*—a methodology based in art—underscore the importance of a more integrated and interdisciplinary perspective in art education, particularly within a culturally diverse educational landscape.

Within the framework of this research, an examination and comparison were conducted between Wassily Kandinsky's iconic 1925 work "Yellow-Red-Blue" and its 2021 reproduction using the CMY (Cyan, Magenta, and Yellow) primary color model. Our aim was to

illuminate the interdisciplinary connections between art and science, particularly based on contemporary color theory. We propose that by incorporating scientific methodologies into art-focused narratives, fine arts educators and prospective art teachers in higher education environments can enrich their pedagogical content. This approach will not only develop multifaceted thinking skills but also facilitate the exploration of the diverse intersections between various fields of life, thereby broadening educators' horizons.

Method

Kandinsky and His "Yellow-Red-Blue" Artwork

Wassily Kandinsky, known for his dual role as a pioneering artist and theorist, exhibited a profound fascination with color experiments (Ball & Ruben, 2004). Collaborating with Johannes Itten, a significant figure in the early years of the Bauhaus School, Kandinsky offered a unique interpretation of color in art, which has had a substantial impact throughout the 20th and 21st centuries (Katinaitė, 2015).

At the Bauhaus, Itten and Kandinsky engaged in a productive exchange of artistic methods, supported by Itten's educational philosophy that art itself cannot be directly taught, but its techniques can be facilitated (Erden, 2008). Itten's technical approach involved dividing paint colors into 12 segments, resulting in a color wheel containing 12 hues. This color wheel included three primary colors (Red, Yellow, and Blue), three secondary colors (Green, Orange, and Purple), and six tertiary colors (Red-Orange, Yellow-Orange, Yellow-Green, Blue-Green, Blue-Purple, Red-Purple) (see Figure 1). Itten expressed that, in addition to saturated colors, light and dark tones, warm and cool colors, and the interactions of complementary colors on the color wheel create visual dynamics and contrasts in a painting. He suggested that warm colors symbolize advancement, while cool colors express melancholy and sadness (Itten, 1970). Furthermore, Itten's color star was just one of the adaptations of the traditional color wheel that emerged from the pedagogical collaboration among Bauhaus masters and students (Casciato, 2022).

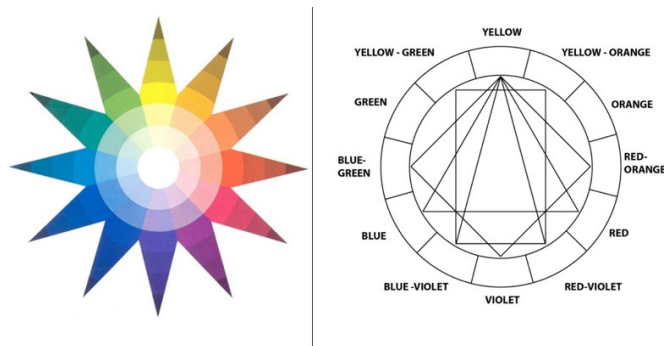


Image 1.

Johannes Itten's Color Wheel (adapted from "The Elements of Color")

At the Bauhaus, Kandinsky adopted an analytical and scientific approach to color composition, thereby playing a central role in color education (Ball & Ruben, 2004). His oil painting "Yellow-Red-Blue" has left a lasting mark in art history as a monumental work illuminating the universe of colors and has maintained its relevance to this day. This artwork, measuring 4x6.5 inches,

1 Johannes Itten's Color Wheel (Retrieved from "The Elements of Color")

holds significant importance as one of the most original pieces housed in the Paris Museum of Modern Art (Baldacchino, 2015). As a leading figure in geometric abstract art, Kandinsky's "Yellow-Red-Blue" created harmonies among the primary colors defined by Itten (1970). Kandinsky strategically used lines to enhance the effects of colors—outlining and defining color boundaries with lines of varying thickness, straightness, and curvature. The background stands out due to an exceptionally thin, fluid paint application that prevents blending with other colors, making the use of white unnecessary. Consequently, the painting's aesthetics are intensified with vibrancy and vividness, achieved through fluid paint applied with fine lines that define the geometric contours of the colors.

Cyan-Magenta-Yellow (CMY) Color System

The investigation of the underlying mechanisms of colors owes much to the pioneering contributions of physicists such as Young, Helmholtz, and Maxwell, who established the connection between physical phenomena and the perceptual experiences of colors (Rosi et al., 2016). In contemporary understanding, the concept of color is based on the principle of complementarity, which can be detected through spectrometry techniques (Babić & Cepić, 2009). While the primary colors of light, RGB (Red, Green, Blue), additively combine to form white, the primary colors of paint, CMY (Cyan, Magenta, Yellow), subtractively combine to form black. All color mixtures obtained with CMY paint colors are found within the color spectrum of the rainbow created by the sun and are perceived by the human eye (Ruiz & Ruiz, 2015). In this context, painting with the primary CMY colors and their mixtures is akin to painting with all the colors found in the details of a rainbow. In this system, the complement of a mixture of any two primary colors is always the third primary color (Meyn, 2008). This conceptualization, developed through complementarity, gains further significance in the historical context of painters' fascination with colors and the mastery involved in the production of pigments and paints being considered a remarkable achievement (Birren, 1976). Historically, the allure of colors and the mastery in their use have made the relationship between color theory and the interplay between art and science even more prominent. In this research, the authors aim to illuminate the synergy between science and art through color, with the goal of enhancing future paradigms in art education.

What Would Kandinsky's Painting Look Like If Cyan, Magenta, and Yellow Colors Were Used Instead of Yellow, Red, and Blue?

This research explores a hypothetical scenario in which Wassily Kandinsky, while creating his iconic "Yellow-Red-Blue" oil painting, opted to use the primary paint colors Cyan, Magenta, and Yellow (CMY) instead of the original Yellow, Red, and Blue palette. To address this question, one of the contributing artists meticulously worked on a reproduction of Kandinsky's masterpiece, adhering to the original dimensions of 4 x 6.5 inches. The reproduction was completed using only the primary CMY colors and their mixtures, without the use of white pigment (see Figure 2).

Through the process of reproducing a work of art, individuals engage with the original form as envisioned by the artist. This interaction provides access to the aesthetic pleasure and spiritual enrichment offered by art, which has significant implications for the field of art education (Schwarcz, 1982). During the reproduction effort, it was revealed that Kandinsky used geometric elements

in a constructive technique to form the foundation of his work; within this framework, interconnected networks emerged. Kandinsky's exploration of the RYB (Red, Yellow, and Blue) color spectrum served as focal points in the artwork, positioning these primary paint colors prominently, while secondary and tertiary hues played a supportive role. The differentiation of each color value was achieved by diluting the pigments to create various tones in specific areas. In addition to the strategic contrasts of warm and cool colors, the primary paint colors were freely and fluidly applied in complementary oppositions. The formation of shapes was determined by the use of color: red for squares, blue for circles, and yellow for triangles. The deliberate placement of colors according to their complements and the application of thin or thick black lines to define color surfaces contributed to a composition that draws the viewer's attention with vibrancy and depth.



Image 2.

The Reproduction Process of Kandinsky's "Yellow-Red-Blue" Painting²

Kandinsky's Source and Outcomes of the Violet Color

In the reproduction of Kandinsky's masterpiece, precise color matching played a critical role, necessitating the use of a ColorMeter application designed to accurately measure the hue, saturation, and brightness of the colors. This application, used on mobile phones, facilitated the detection of subtle variations in the violet spectrum employed by Kandinsky. Specifically, ColorMeter readings revealed that warm violet contained a higher dominance of magenta, while cool violet had more cyan. This indicates that the color ratios were consciously manipulated to achieve the desired effects (see Figure 3). Kandinsky skillfully achieved harmony by using warm violet and cool violet alongside complementary tones in various parts of the painting. This technique, consistent with the physiological principles defined by Ewald Hering, promoted the perception of gray tones that create a visually soothing balance (Kingdom, 1997). The accurate reproduction of violet, as defined by Itten (1970), required the careful mixing of Cyan and Magenta in precise proportions. Through meticulous examination and imitation of the original work, these colors were faithfully recreated in the reproduction, establishing a deep connection with Kandinsky's color theory and practice, which has helped us better understand the piece (see Figure 3).



Image 3.

The reproduction of Itten's Red-Violet, Violet, and Blue-Violet colors on canvas using the primary paint colors Cyan and Magenta from the CMY color spectrum

Artists harness the power of various color tones to convey emotional depth and create visual illusions, often experimenting with different pigments to compose their works (Blood, 2003). In this context, the artist initiated a detailed and prolonged study through the reproduction of Wassily Kandinsky's "Yellow-Red-Blue," aiming to delve deeper into the complexities of this pioneering work. This process provided an opportunity to closely examine the symbolic features of a particular era and the techniques and pigments used by Kandinsky. The artist's meticulous reproduction, utilizing the CMY primary color model instead of Kandinsky's original RYB primary color model, led to the emergence of several significant findings:

- The reproduction was faithfully executed to reflect the original's dimensions, techniques, and thematic elements.
- Kandinsky used the traditional RYB primary colors, while the reproduction employed the CMY primary paint colors.
- In both works, light tones were created by using liquid materials such as paint and oil in appropriate proportions.
- In the original painting, gray tones were produced by adding white, whereas in the CMY reproduction, white pigment was not used; this method was deliberately avoided.
- Both works employed neutralizations through vibrant color contrasts in various sections.

Comparative analysis (see Figures 4 and 5) indicates two main findings: The reproduction using CMY primary paint colors did not use white pigment, demonstrating that the CMY color theory offers a more comprehensive framework than Itten's RYB model (1970). Additionally, Kandinsky's techniques remain relevant and continue to support the creative efforts of contemporary artists and educators.

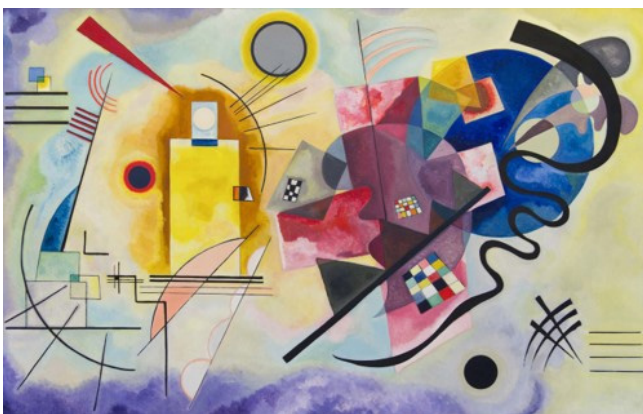


Image 4.

Kandinsky, "Yellow-Red-Blue" painting, 1925, 4 x 6.5 inches, oil on canvas³



Image 5.

Reproduction with CMY colors, oil painting, production date: 31.10.2019, 4 x 6.5 inches

Results

A comparative analysis of Wassily Kandinsky's "Yellow-Red-Blue" painting and its CMY-based reproduction, focusing on the use of color (see Figures 6 and 7), highlights the artist's profound mastery over color harmony, especially in neutralized areas. The study, conducted using Adobe Photoshop to compare colors in designated areas of both the original masterpiece and the reproduction, predominantly reveals the presence of gray tones and findings that indicate a careful neutralization process. This type of neutralization (achieving a composite gray free from any dominant color reflection) highlights Kandinsky's exceptional expertise in color balance. By using complementary paints, Kandinsky created a harmonious interaction of light (RGB) emanating from the surface of the work, thereby imparting a fundamental aesthetic attribute to the piece. The homogeneous gray coloring in the selected areas of both the original painting and the reproduction has been highlighted through measurements that, upon closer inspection, reveal only minimal differences. This meticulous approach to color application not only demonstrates Kandinsky's mastery but also underscores the significance of the overall visual and aesthetic impact of the artwork.



Image 6.

Color comparison of the areas in Kandinsky's original "Yellow-Red-Blue" painting (left) and the reproduction (right)

Area-based color comparison of Kandinsky's "Yellow-Red-Blue" painting and its reproduction (without neutralization).

A color comparison analysis of specific areas of Wassily Kandinsky's "Yellow-Red-Blue" painting and its corresponding reproduction, conducted without the use of neutralization techniques, was performed using Adobe Photoshop. This analysis revealed the presence of tones other than gray in both artworks. Despite

3 Kandinsky's "Yellow-Red-Blue" Painting. Retrieved from https://commons.wikimedia.org/wiki/File:Kandinsky_-_Jaune_Rouge_Bleu.jpg

the prevalent gray composite observed throughout the paintings, certain sections revealed the presence of dominant colors. These dominant hues were strategically used alongside complementary colors in adjacent areas to achieve the reconstructed gray (neutral) composite. This phenomenon is demonstrated in the detailed examination of selected regions (see Figures 8 and 9); the absence of gray in isolated sections indicates the strategic placement of complementary colors elsewhere in the composition. Such an analytical approach not only elucidates Kandinsky's strategies for color orchestration but also highlights the intricate balance and interaction of colors on the canvas, contributing to the overall integrity and visual harmony of the artwork.



Image 7. Comparison of colors in specific areas of Kandinsky's "Yellow-Red-Blue" painting, original (left) and reproduction (right)



Image 8. Comparison of color in specific areas of Kandinsky's original painting 'Yellow-Red-Blue,' with the original work on the left and the reproduction on the right



Image 9. Color comparison of specific areas in Kandinsky's original "Yellow-Red-Blue" painting, original work (left) and reproduction (right)

Association with Learning Standards and Future Learning Experiences

In the evolving structure of art education, an approach that interweaves multi-layered levels of conceptual learning provides a rich environment for individual reflection and interaction within a broader artistic and societal context, as supported by Hanning (2020). This interaction with art deepens when educators implement practices that reflect contemporary realities and leave room for the creation of new meanings (Gude, 2013). Based on our experimental and comparative analyses, asking open-ended

questions aligned with the National Core Art Standards can significantly enrich educational environments and invite a dynamic exploration of artistic concepts (National Coalition for Core Arts Standards, 2014). During the creative phase, students might be asked to reimagine the title of Kandinsky's "Yellow-Red-Blue" painting, encouraging them to think about alternative names that reflect their unique interpretations of the artwork. This exercise not only prompts students to delve deeply into the color dynamics of the painting but also encourages them to identify and discuss the presence of primary and secondary colors, thereby enhancing their knowledge and understanding of color theory. If students were to undertake the creation of this painting themselves, further inquiry into their starting points and color choices would illuminate their artistic decision-making processes and conceptual approaches.

The presentation and response stages invite students to explore how Kandinsky utilized Itten's color theory and to identify areas where the artist innovatively deviated from this theory. Such discussions not only enhance students' analytical skills but also deepen their appreciation for the evolutionary nature of art. Questions about the role of contemporary science and technology in the reproduction of art masterpieces highlight the multidisciplinary nature of art education and emphasize the intersections between art, science, and technology. This interdisciplinary, inquiry-based methodology advocates for a flexible, adaptive, and open-minded curriculum, essential for integrating new ideas and practices into art education (Marshall, 2006). By integrating art with scientific principles and comparing historical artworks with modern color theories, educators adopt STEAM-centered pedagogies. These approaches, emphasized by the National Art Education Association and supported by Rolling (2016), advocate for interdisciplinary methods that promote a more integrated educational experience. Through such a curriculum, students not only engage deeply with art but also understand its connections to other fields of knowledge and contemporary advancements, thereby embarking on a holistic educational journey.

Discussion

The findings of this study highlight the profound impact of integrating contemporary color theory with art practice and pedagogy, as evidenced by the reproduction of Kandinsky's "Yellow-Red-Blue" painting using primary colors (CMY). This interdisciplinary approach not only offers innovative insights into color interaction and perception but also underscores the educational value of such integrations. The use of CMY in the reproduction of Kandinsky's "Yellow-Red-Blue" painting has shown significant changes in hue, saturation, and brightness compared to the original RYB palette. These changes affect the viewers' emotional and perceptual responses, suggesting that different color models can indeed alter the interpretation of an artwork. The vivid contrasts and harmonies achievable through RYB form the foundation of Kandinsky's expressive style; however, the CMY color palette offers a new visual experience by highlighting different aspects of color dynamics. Integrating the findings of this reproduction into STEAM education underscores the potential for enhancing both artistic and scientific understanding. Exploring the scientific foundations of color theory through artistic creation allows students to more richly appreciate the complexities of artistic choices and their perceptual impacts. As modeled in this study, the practical application of color theory through art-making provides a compelling example for integrating scientific principles into art education

curricula.

Bringing together art and science through color theory facilitates a comprehensive educational approach that fosters creative and critical thinking. The methodology of this study, which combines theoretical analysis with practical application, serves as a model for how art education can incorporate scientific inquiry without compromising its artistic essence. This approach not only enriches students' learning experiences but also provides opportunities to prepare them for a world where interdisciplinary skills are increasingly valued.

Results and Recommendations

This study highlights the profound connection between art and science through the meticulous recreation of Wassily Kandinsky's seminal work "Yellow-Red-Blue" using the Cyan, Magenta, and Yellow (CMY) primary paint color model. Our findings illuminate the enduring significance of Kandinsky's color theories and methodologies, demonstrating that even when using a different color model (CMY) than the original RYB palette, the integrity and vibrancy of the work can be preserved, offering fresh perspectives on the application of color in art (Birren, 1976; Ball & Ruben, 2004). Moreover, this effort reveals the potential for integrating scientific principles, such as contemporary color theory, into art education, fostering interdisciplinary interactions and creativity, and enhancing the understanding of artistic processes (Sweeny, 2013; Koyunkaya et al., 2019). Additionally, experimental applications not only validate the compatibility of art with scientific inquiry but also demonstrate the utility of STEAM (Science, Technology, Engineering, Art, and Mathematics) education in bridging gaps between diverse fields of study (Rolling, 2016).

Using the results obtained from the reproduction of Wassily Kandinsky's "Yellow-Red-Blue" painting with the CMY primary color model, this study emphasizes the symbiotic relationship between art and science, particularly focusing on color theory. The findings reveal that an interdisciplinary approach, integrating contemporary color theory and scientific methodology into art education, not only deepens students' understanding of color dynamics but also expands their analytical and creative capacities. Consequently, it is recommended that art education curricula adopt STEAM pedagogies to promote holistic learning environments that combine scientific principles and artistic processes. By encouraging collaborative projects that encompass both art and science disciplines, new perspectives and methodologies can emerge, enhancing students' innovative thinking and problem-solving skills. Additionally, employing scientific methods and technological tools in the examination of artworks can provide a tangible bridge between theoretical concepts and practical application, enriching the educational experience. By adopting these recommendations, educational institutions can develop a learning atmosphere that reflects the complexity and interconnectedness of the world, enabling students to contribute meaningfully to the evolving nature of knowledge. This study reaffirms the holistic relationship between art and science and highlights the innovative potential arising from their interaction. The reproduction of Wassily Kandinsky's "Yellow-Red-Blue" painting using Cyan, Magenta, and Yellow (CMY) primary colors sheds light on the enduring importance and applicability of Kandinsky's artistic principles in the context of contemporary color theory, demonstrating the capacity of art education to transcend traditional boundaries by incorporating scientific methodologies.

The findings of this research underscore the importance of integrating interdisciplinary approaches into art education throughout the lifelong learning process. By involving students in the reproduction of art masterpieces and applying modern scientific outcomes such as the CMY color model, educators can enable students to experience the interconnectedness of different fields of knowledge more profoundly. This approach not only enhances creativity and critical thinking but also prepares learners to navigate the complexities of the modern world with a more holistic and informed perspective. Consequently, the experience of reproducing Kandinsky's "Yellow-Red-Blue" demonstrates that art education must advance in parallel with developments in science and technology.

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Yapılandırılmış Özet

Bilim ve sanat, insanların yarattığı güçlü ve zarif araçlar olarak, doğayı, yaşamı ve onun birçok bileşenini daha derinlemesine anlamamızı sağlar. Bu disiplinler arasındaki sinerji beslendiğinde ve birlikte geliştirildiğinde, yenilikçi düşünmeyi teşvik eden ve yeni durumları çeşitli açılardan incelemeyi destekleyen bir ortam yaratır. Renk kavramı, doğal olarak güçlü olan ve bu disiplinlerarası etkileşimde kritik bir kesişimi temsil eden bir konudur. Renk, sanatın temel bir unsuru olmasının yanı sıra fizikte de merkezi bir konu olarak tanınır. Bu nedenle hem sanatçıların hem de bilim insanlarının ilgisini çekerek, çeşitli alanlarda işbirlikçi keşifler için ilgi çekici bir konu haline gelir (Birren, 1976; Ball & Ruben, 2004; Koyunkaya ve diğerleri, 2019). Ayrıca, sanat eğitiminin çeşitli biçimleri ve ifadeleri, sanatın sadece takdir edilmesini ve yaratılmasını değil, aynı zamanda kapsamlı bir şekilde anlaşılmasını sağlayan bir ortam geliştirmede merkezi bir rol oynar (Sweeny, 2013). Bu entegre yaklaşım, Bilim, Teknoloji, Mühendislik, Sanat ve Matematik (STEAM) eğitiminde somutlaşmıştır. STEAM eğitimi, sanat atölyelerinden kaynaklanan çeşitlendirilmiş sonuçları zenginleştirmeyi amaçlayarak, yaratıcılığı ve disiplinlerarası işbirliğini teşvik eder (Rolling, 2016).

Bu araştırma, Wassily Kandinsky'nin ikonik "Sarı-Kırmızı-Mavi" yağlı boya tablosunu yaratırken, orijinal Sarı, Kırmızı ve Mavi paleti yerine Cyan, Magenta ve Sarı (CMY) ana boya renklerini kullanmayı tercih ettiği varsayımsal bir senaryoyu incelemektedir. Bu soruya cevap vermek için, katkıda bulunan sanatçılardan biri, Kandinsky'nin başyapıtının yeniden üretiminde titizlikle çalıştı ve orijinal boyutlara sadık kaldı. Yeniden üretim, yalnızca CMY ana renkleri ve karışımları kullanılarak, beyaz pigment kullanılmadan tamamlandı.

Bir sanat eserinin yeniden üretilmesi süreci, bireylerin sanatçının tasarladığı orijinal form ile etkileşime girmesini sağlar. Bu etkileşim, sanatın sunduğu estetik zevk ve manevi zenginliğe erişim sağlar ve bu durum sanat eğitimi alanında önemli etkilere sahiptir (Schwarcz, 1982). Yeniden üretim çabası sırasında, Kandinsky'nin eserinin temelini oluşturmak için geometrik unsurlar kullandığı ve bu çerçevede birbirine bağlı ağların ortaya çıktığı ortaya konmuştur. Kandinsky'nin RYB (Kırmızı, Sarı ve Mavi) renk spektrumunu keşfetmesi, bu ana boya renklerini öne çıkaran odak noktaları olarak hizmet etmiş, ikincil ve üçüncül tonlar ise destekleyici bir rol oynamıştır. Her bir renk değerinin ayrımı, pigmentlerin belirli alanlarda çeşitli tonlar oluşturacak şekilde seyreltilmesiyle sağlanmıştır. Sıcak ve soğuk renklerin stratejik karşıtlıklarına ek olarak, ana boya renkleri, tamamlayıcı zıtlıklar içinde serbestçe ve akıcı bir şekilde uygulanmıştır. Şekillerin oluşumu renk kullanımı ile belirlenmiştir: kareler için kırmızı, daireler için mavi ve üçgenler için sarı. Renklerin tamamlayıcılarına göre kasıtlı yerleştirilmesi ve renk yüzeylerini tanımlamak için ince veya kalın siyah çizgilerin uygulanması, izleyicinin dikkatini canlılık ve derinlikle çeken bir kompozisyon oluşturmuştur.

Wassily Kandinsky'nin "Sarı-Kırmızı-Mavi" tablosu ile CMY tabanlı yeniden üretimi arasındaki karşılaştırmalı analiz, özellikle nötrleştirilmiş alanlarda, sanatçının renk uyumu konusundaki derin ustalığını vurgular. Çalışma, Adobe Photoshop kullanılarak orijinal başyapıtın ve yeniden üretimin belirlenmiş alanlarındaki renklerin karşılaştırılmasıyla yürütülmüş ve büyük ölçüde gri tonlarının varlığını ve dikkatli bir nötrleştirme sürecini gösteren bulguları ortaya koymuştur. Bu tür bir nötrleştirme (herhangi bir baskın renk yansımalarından arınmış kompozit bir gri elde etme), Kandinsky'nin renk dengesi konusundaki olağanüstü uzmanlığını vurgular. Kandinsky, tamamlayıcı boyaları kullanarak, eserin yüzeyinden yayılan ışığın (RGB) uyumlu bir etkileşimini yaratmış ve böylece esere temel estetik bir özellik kazandırmıştır. Orijinal tablonun ve yeniden üretimin seçilen alanlarındaki homojen gri renk, ölçümlerle vurgulanmış ve daha yakından incelendiğinde, yalnızca minimal farklılıklar ortaya çıkmıştır. Bu titiz renk uygulama yaklaşımı, sadece Kandinsky'nin ustalığını göstermekle kalmaz, aynı zamanda eserin genel görsel ve estetik etkisinin önemini de vurgular.

Bu araştırmanın bulguları, yaşam boyu öğrenme sürecinde sanat eğitimine disiplinlerarası yaklaşımların entegrasyonunun önemini vurgular. Öğrencilerin sanat başyapıtlarının yeniden üretimine katılmaları ve CMY renk modeli gibi modern bilimsel sonuçları uygulamaları, öğretmenlerin farklı bilgi alanlarının birbirleriyle daha derinlemesine bağlantı kurmasını sağlamlarına olanak tanır. Bu yaklaşım, yaratıcılığı ve eleştirel düşünmeyi artırmanın yanı sıra, öğrencilerin modern dünyanın karmaşıklıklarını daha bütüncül ve bilinçli bir bakış açısıyla yönetmeye hazırlanmalarını sağlar. Bu nedenle, Kandinsky'nin "Sarı-Kırmızı-Mavi" eserinin yeniden üretimi deneyimi, sanat eğitiminin bilim ve teknoloji alanındaki gelişmelerle paralel ilerlemesi gerektiğini göstermektedir.

Spatial Communication on Exhibition and Exhibition Design

Sergi ve Sergileme Tasarımında Mekansal İletişim

Tuğcan GÜLER 

Dokuz Eylül University, Faculty of Fine Arts, Department of Graphic Arts, İzmir, Türkiye



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Corresponding Author/Sorumlu Yazar:
Tuğcan GÜLER
E-mail: tugcan.guler@gmail.com

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ABSTRACT

In its simplest form, an exhibition is to show the audience the work of art that is the result of the artist's intellectual and physical production. Exhibitions can be organized in many different categories. Online exhibitions have also started recently. An exhibition is a planned action. In this planning, sometimes made by the artist and sometimes by the curator, the aim is for the work to meet the audience in harmony with the exhibition space. Exhibitions can be artistic or commercial. Similarly, the aim here is to bring the product and potential customers together. Trade exhibitions are places where exhibition space is built to better showcase the product. Exhibition design is a communication design discipline that is planned and constructed according to a specific narrative, prepared according to the content it wants to convey and the place where it will be installed. Exhibition design in its current sense dates back world fairs that started in the 19th century. Thanks to world fairs, countries that have been aware of each other's existence for centuries in a world where there was almost no visual, vocal, or written communication in history, had the chance to show themselves to each other for the first time. The success of exhibition design depends on narrative and visualization. The content prepared by focusing on the subject is visualized with relevant material. And with textual support, exhibition communication achieves its purpose.

Keywords: Exhibition, visualization, graphic design

ÖZ

Sergi en basit haliyle sanatçının düşünsel ve fiziksel üretiminin bir sonucu olan sanat eserini izleyicilere göstermektir. Sergiler pek çok farklı kategoride düzenlenebilir. Yakın zamanda online sergiler de başlamıştır. Sergi planlanan bir eylemdir. Kimi zaman sanatçı kimi zaman da küratör tarafından yapılan bu planlamada eserin sergi mekânıyla uyumlu bir şekilde izleyiciyle buluşması amaçlanmaktadır. Sergiler sanatsal olabileceği gibi ticari de olabilir. Burada da benzer şekilde ürün ile potansiyel müşterilerin buluşturulması amaçlanmaktadır. Ticari sergiler ürünü daha iyi göstermek için sergi mekânın inşa edildiği yerlerdir. Sergileme tasarımı aktarmak istediği içeriğe ve kurulacağı mekâna göre hazırlanmış, belirli bir anlatıya göre planlanmış ve kurgulanmış bir iletişim tasarımı disiplindir. Farklı disiplinlerden gelen ve bir iletişim tasarımcı tarafından yönlendirilen geniş bir ekip tarafından gerçekleştirilir. Günümüzdeki anlamıyla sergileme tasarımı 19. yy'da başlayan dünya fuarlarıyla tarihlenir. Dünya fuarları sayesinde tarihte görsel, sesli ya da yazılı iletişim neredeyse hiç olmadığı dünyada birbirlerinin varlığından yüzyıllardır haberdar olan ülkeler ilk kez kendilerini birbirlerine gösterme şansı bulmuşlardır. Sergileme tasarımının başarısı anlatı ve görselleştirmeye bağlıdır. Konuya yoğunlaşılarak hazırlanan içerik ilgili malzemeyle görselleştirilir ve metinsel destekle sergileme iletişimi amacına ulaşır.

Anahtar Kelimeler: Sergileme tasarımı, görselleştirme, grafik tasarımı

Introduction

Communication has contributed to the development of people and civilizations throughout the ages and has played a major role in the dissemination of emotions and thoughts as well as scientific knowledge. It is an undeniable fact that communication paves the way for humanity and contributes positively to the development of the world. "Communication is in the environment where the information transmitted is understood by both the sender and the receiver. It is the process of transferring information from a sender to a receiver. Communication requires all parties to understand a common language in which to exchange information" (Uçar, 2020, p. 19). A great leap forward in the development of civilization occurred with the invention of writing, and thus, for the first time in history, verbal content was recorded and made accessible to everyone. In today's world, the strongest communication is done through visual channels. Whether it is a popular topic related to daily life or a technical and complex scientific study, visualizing the content is always the first choice. Communication channels that appeal to other sensory organs are mostly considered as support. Philippe Apeloig says that graphic design is the intersection of art and communication (Fiel, 2005, p. 20).

In today's world, where information increases rapidly, the content created by information meets the audience in different visual formats, which enables more people to access information. With the increase and spread of communication channels, access to all kinds of media has become easier. As a result, more content can reach more people.

Although it is a great development that people (audiences) can meet with content, problems have begun to arise in the reciprocity of this meeting over time. Due to increasing information and a crowded world, content and relevant people are no longer easily accessible. The main reason for this is that there is too much content for an ordinary person to follow. Even people's access to priority content in this density has become a problem. It is a fact that the source's aim is always to reach the target audience, and the target audience's aim is to be fed from the right source.

In today's world, every content, every product, and idea produced aims to meet the target user group. This is true for both a commercial product and an intellectual work. When content and user come together, a meaningful step is taken for civilization. The user's encounter with a content that interests him or her may form the basis of a new development, thus new ideas may emerge. "One of the most important features of communication is that the communication function must be concluded in accordance with the purpose" (Uçar, 2020, p. 133).

Contents subject to display and presentation systems also follow the same path. The product, work or ideas in question are visualized through exhibition and presentation and conveyed to the users. In today's world of visual bombardment, it is much more difficult for an ordinary user to access useful content than in the past. Namely, when there were only printed media as communication channels, products or works were delivered to users through printed media such as books, magazines, bulletins, and newspapers. Each book, magazine, newspaper, or other printed medium had an author and even an editor, and what information was to be given and how it was to be given was regulated by a single authority. This method, which does not seem democratic at all in today's conditions, created relative convenience for the users. It was not democratic, because if the experts did not find the content valuable, this content did not have the opportunity to reach the users. For this reason, it was technically impossible for the creator of the content to reach the masses on his own. Because the contents were prepared and conveyed as a package by certain experts. Nowadays, communication and obtaining information have been democratized with the intensive use of communication channels of the internet and electronic media. Now everyone who wants has the chance to make their voice heard. However, a new disadvantage has emerged. This is the uncertainty and confusion on the audience's part about which of these new contents can be followed and how.

In the developing world, there are many communication environments that enable the source and target audience to meet. Exhibition and presentation systems can also be seen as one of these environments. The work or product that is intended to be shown, the idea or thought that is intended to be expressed, can be met with those who are interested in it through exhibitions. The result of the effort spent in this field can sometimes even be a modest presentation. It works like a bridge between two complex stacks. This bridge is shaped based on the expectations of the masses from each other. To strengthen the established bridge, the communication environment must be planned, constructed, and constructed properly.

Artwork, Product and Exhibition

Art is one of humanity's most important cultural inventions. It is one of the elements that carries civilization to future generations. In its broadest sense, it can be defined as the expression of creativity and imagination. The presence of art can be found even in the first traces of human civilization. Human beings wanted to express human existence by leaving artistic traces. There are many types of art and their subgenres. Today, in addition to classical arts, fields called video art or new media have also joined the art genres. The product that emerges at the end of an artistic process is called a work of art, or simply a work of art.

Another important invention of humanity is production. Production, which was carried out individually and with difficulty in the beginning of civilization, began to be mass produced with the industrial revolution. Thus, people living around the world began to have access to daily tools in a similar way. It would not be wrong to call the industrial revolution the era of inventions. The years when the codes of the world began to be rewritten were also very fast years for innovation. Today, the world is saturated with products to a certain extent, and the great inventions of the past have turned into ordinary objects today. Like the artistic process, the development of products is also based on great efforts and work. While in the past the production process was like the process of a work of art today, with fast and mass production, almost everyone has had the opportunity to benefit from the inventions of civilization when certain conditions are met.

Artwork and Product

The product that is consciously created by human hands or ideas and created (revealed) by the artist at the end of the artistic thinking process is called a work of art. For a product to be called a work, it must have certain qualities. The most important of these are the fact that it was made specifically and the material from which it was produced is its own. The work of art can be concrete (figurative) or abstract. However, he can also compose a concrete image abstractly. Whatever the resulting work, the work of art is the continuation of a certain intellectual thought and application process. The work of art is the visual representation of the artist's words. They have goals such as conveying a message to the masses, challenging the perceptions of the audience, and making a note for future generations. For this reason, every work of art is assertive. Its survival to future generations depends on this. Although all arts in a wide range come to mind when a work of art is mentioned, the definition is generally used to represent the visual arts. Visual arts include painting, sculpture, ceramics, photography and even architecture. The definition of a work of art has transformed to suit the spirit of the time, just like the definition of art and artist (Yıldırım, 2019). In addition, like known art forms, digital art products reflect the spirit of the time and society (Adeloye and others, 2024, p. 22). The art community rejects the material view of the creative connotation of the product. According to the art community, the main driving force behind art production is not the demand from the consumer (Fillis, 2006, p. 34).

While today's definitions of art, artists and works of art are based on a conceptual idea, in the past, works of art also served as a record-keeping function. It would not be wrong to say that the information that can be collected about the past in the history of civilization comes from objects and artistic productions that have survived to the present day. Only works of art that are resistant to external factors have survived from the past to the present. The fact that works of art from the past periods of civilization have

survived to the present day only in the forms of sculpture and architecture is due to the materials used by these two branches of art. Despite the advanced state of its development, relating the concept of 'product' to a work of art is a relatively underdeveloped debate (Fillis and others, 2020, p. 2). Indeed, settlements that have faced many disasters, especially earthquakes, from past to present have somehow managed to carry their traces to the present day, despite all the negativities. Today, works of art consist of many different materials such as paper, fabric and even plastic, in addition to durable materials such as stone and ceramics.

Industrial products also emerge through a similar process. This is about meeting a need or meeting the same need with a new understanding. There is also a scientific and intellectual process in the development of the product. The aim is that the product that will emerge at the end of this process will have features that make users' lives easier and make them feel good. Before and after the industrial revolution, function was at the forefront in the emergence of a product, and later, qualities such as personalization and being an identity complement were added to the function as a distinctive feature. Products can be made from any material imaginable. Unlike a work of art, it does not aim to make a statement, to give a message to the masses, or to be preserved for future generations. He is expected to fill the place assigned to him in the civilization in which he emerged, in other words, to fulfill the duties assigned to him. After it has successfully fulfilled its function, a retrospective analysis can be made by the next generations.

Exhibition as an Activity

Exhibition, in its literal sense, is not a concept that people are unfamiliar with. Since it is a highly visible event, it has a clear meaning in the minds of people living in today's world, especially those interested in art and culture. If we want to give a general definition, an exhibition is the presentation of existing or new products or works in an open or closed space, within a limited or open-ended period, within the context of a certain theme or subject, in a way that the audience can see and experience firsthand. It is generally called an exhibition when experts/artists bring together the products/works they produce within a certain theme with art lovers in an exhibition area/art gallery (Image 1).



Image 1.
Example of Trade Exhibitions. Source

Providing the exhibition action can be done based on this definition of the concept. In this case, for example, presenting the products of a company that produces various machines for industrial use to potential buyers at a fair stand during the period the fair will be open is an exhibition. However, since it is a concept more frequently encountered in the field of culture and art, the above example may not come to mind at first for those who hear the word exhibition. It is replaced

by an artistic presentation (Image 2).

As can be seen from the above explanations and examples, exhibition is a concept with a wider field of activity than thought. Works produced for purposes such as sales and promotion are also exhibited and presented to people. A promotion that will last only three days at a fair or a presentation of archaeological artifacts to the audience in a museum is an exhibition. It can be said that the word originates from the predicate to spread. Spreading does not make everything you have visible; showing it is an action that has a strong counterpart in outward communication. The word exhibition, derived from the act of laying, describes the way in which this action is carried out. It is not necessary for it to be visible, but it is essential that everything be shown and/or made visible.



Image 2.
An example of a gallery. Source

When the concept of exhibition is examined in terms of communication models, it can be said that it has a one-sided communication model. In other words, the artist or producer, who is the starting point of the exhibition, introduces his work or product to the audience and thus the communication process is completed. In the exhibitions, there are tags of the works or products, so that the users can get information. However, it is not possible for users to give feedback or improve the information they have acquired through the exhibition and thus continue the flow. When evaluated operationally, the exhibition appears one-sided and passive (Image 3). The exhibition cannot be considered as a feedback venue. Exhibitions that aim to win the hearts and minds of visitors and involve them in current news and events have both informative layers that encourage learning and sensory layers that encourage empathy (Message, K. and Witcomb, A. 2015, p. 48).



Image 3.
Works are shown and highlighted by labeling. Source: Author's archive

Although exhibition is one-sided, it has an intense flow of conceptual information. Those who come to watch artistic exhibitions can learn about general culture, social events, gaining perspective on life, etc. They encounter content and are nourished by these contents. However, those who watch industrial exhibitions such as fairs can experience a vision for the future, a new commercial expansion, etc. They have knowledge on the subject. The exhibition is instructive and informative even at its most closed to mutual interaction (Image 4).



Image 4.
An example of a didactic exhibition: A work from the Istanbul Design Biennial. Source

Exhibition Types

Exhibitions have become the most powerful medium to show works of art, ideas, and products to a wide audience. From artistic exhibitions to trade fairs and science exhibitions, these events provide a platform for individuals and companies to showcase their work and engage with visitors. Exhibitions can spread to the masses with the concepts they reflect and the ideas they carry. There are many types of exhibitions.

Art exhibitions are the most common type of exhibition, featuring works of art in a variety of media such as paintings, sculpture, photography, and new media. In fact, for many people, the word exhibition comes to mind as the presentation of a work of art. These exhibitions may focus on a particular artist, art movement or theme. Art exhibitions are often held in galleries, museums, and art centers. An example of a famous art exhibition is the Venice Biennale, which is held every two years and features artists from around the world engaged in contemporary art. Another example is the Louvre Museum in Paris, which displays works of art from various periods and cultures. Exhibitions are held in galleries in many cities in our country (Image 5).

Art exhibitions are displays of works of art presented to the public. They can take many forms, including paintings, sculptures, installations, and performance art. The concept of art exhibitions dates back to the Renaissance when artists displayed their works in public spaces for people to see. Over time, art exhibitions have become more formal events, with galleries and museums playing an important role in their development.

The purposes of art exhibitions are diverse. It can serve to promote the work of artists, provide a platform for emerging artists to showcase their work, and inform the public about different art movements and styles. In addition, art exhibitions can contribute to the development of cultural and intellectual dialogue by bringing together people from different backgrounds to engage with art.

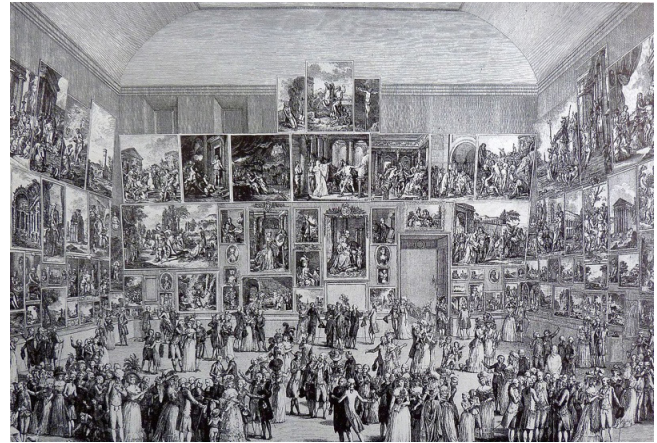


Image 5.
The pioneer of artistic exhibitions, the Louvre also hosted large-scale exhibitions and auctions. Source

There are three main types of art exhibitions: solo exhibitions, group exhibitions, and themed exhibitions. Solo exhibitions feature the works of a single artist, allowing them to exhibit their works comprehensively. Group exhibitions, on the other hand, often feature the work of more than one artist with a common theme or style. Themed exhibitions focus on a particular topic or idea and feature works by a variety of artists exploring the theme. Each type of exhibition has its own advantages. While solo exhibitions offer artists the opportunity to showcase their work in depth, group exhibitions allow artists to collaborate and showcase their work with others. Themed exhibitions encourage critical thinking and intellectual dialogue by providing a platform for artists to explore specific ideas or themes.

Trade exhibitions are venues where products and services from various industries are displayed. These events provide a platform for companies to introduce new products, generate leads, and network with potential customers. They are places where sales, partnerships and exchange of views occur within a narrower pool of participants, especially in professional work areas. Participants include industry professionals, buyers and occasionally the public. An example of a famous trade show is the Consumer Electronics Show (CES), held annually in Las Vegas. This event showcases the latest technology and future products from various companies, providing vision for the industry. In the automotive field, International Automobile Fairs held in different cities of the world, featuring the latest automobiles and automotive technology, can be given as successful examples (Image 6).



Image 6.
Auto fairs attract great attention today. Source

Science exhibits are exhibits that feature interactive displays and hands-on activities to engage visitors with scientific concepts and discoveries. These exhibits cover a variety of topics such as biology, physics, chemistry, and technology. Science exhibitions are often organized by science museums, science centers and educational institutions. An example of a famous science exhibition is the Science Museum in London, which features interactive exhibits on a variety of scientific topics (Image 7).



Image 7.

London Science Museum. Source

The Place of the Exhibition in Communication Design

Whether exhibitions are prepared for artistic or industrial purposes, they are prepared within a system. In artistic exhibitions, the process carried out by the artist of the exhibition or the curatorial group organizing the exhibition begins with planning. Whether the subject of the exhibition is concrete works or abstract images of contemporary art, the artist has an exhibition plan in mind at the very beginning. There are many people who think that the process is free and therefore random due to the endless creativity environment in the artists' workshop environment. However, it is not possible to say that the whole process occurred spontaneously, without a plan or program, with the "inner impulse of the artist". Because artists, like people in many other fields of business who do their own work, are people with high internal and work discipline, they conceptually and formally design the works and road stories they will create in advance and plan how they will present them. The planning process also includes how many works there will be or the approximate dimensions of the works. Therefore, it would not be wrong to say that the exhibition was a systematic preparation from the very beginning.

The process from taking the works in question from the workshop to taking their place in the gallery in an artistic exhibition is a work that requires planning. The word system should not be conceptually understood as leaving a certain space between tables. With the system definition, it is emphasized that the moment when the artist's works meet the audience will coincide with the individual expression process and that this can occur within a system that develops in an artist's mind. In many group exhibitions, exhibition curators decide how the works will be placed. Even though they do not contribute to the creation process of the works, they provide an artistic appearance by managing the assembly processes (Image 8).



Image 8.

An exhibition created by a curator. Source: Author's archive

Commercial exhibitions or fairs are a system work, just like artistic exhibitions. At this point, it is necessary to underline that the works carried out for the fair are produced from scratch almost every time. Even if the product shown and the concepts to be explained are the same, it is often not possible to carry the preparations made for Fair A to Fair B. As in artistic exhibitions, the act of carrying an exact work is not possible. The products to be exhibited can be transported, but the designs made for the promotion of the product and the three-dimensional works made for the exhibition cannot be transferred. The size of each fairground, its location, and the rules to be followed may be different. That's why at trade shows we often see the design being adapted each time. Therefore, in artistic exhibitions, the work is shown by moving it and repositioning it in relation to its environment, while in commercial exhibitions, a new construction process is started (Image 9).



Image 9.

Fair stands can be rebuilt in every time. Source

Importance of Exhibitions

It is stated that the exhibition as we know it today started for the first time in the Louvre Museum in 17th century Paris. Indeed, the works of art produced up to that time were placed where they belonged or were planned, and those who wanted to see the work had to go to the point where the work was placed and watch it. Considering that in the early period, works of art were commissioned by artists from the nobility, it can be easily said that the places where the works of art were located would not be places that everyone could enter. If this work is a painting, it is perhaps in a room of the

palace, if it is a sculpture, it is in an open or closed space in a castle, and if it is an architectural work, it can be seen only by those who can enter and examine it. It can be said that ordinary people did not have the chance to see works of art freely until the exhibitions in their current sense started. For this reason, it can be said that exhibitions brought people together with works of art in the past centuries and became an important meeting point of trade in the following years. Exhibitions produce propositions about what is seen, what is not seen, and how to exhibit it (Tolia-Kelly, 2016, p. 12).

Artistic exhibitions play a very important role in promoting the arts and encouraging cultural and intellectual dialogue. It provides artists with a platform to showcase their work, leading to greater exposure and recognition. Additionally, art exhibitions increase the public's appreciation of art by exposing people to different styles and movements. Art exhibitions also facilitate cultural and intellectual dialogue by bringing people from different backgrounds together to engage with art. It encourages critical thinking and creativity by providing a space for people to discuss and explore different ideas and perspectives. Exhibition, as a strong disciplinary field, has been subject to much criticism. The exhibition hall becomes a tool of information management (Bennett cited in Tolia-Kelly, 2016, p. 12).

Exhibition Design

To define exhibition design, it is first necessary to understand the act of exhibition. Exhibition is an act of "making a presentation" that has existed for thousands of years. Sculptures adorning places such as temples or theaters in ancient settlements were naturally made and positioned for exhibition purposes. Although its scope has expanded today, exhibition is used in the sense of presenting works that are thought to have artistic or historical value to the audience.

Another important point in the development of exhibition is the transformation of spaces. Although these spaces were originally built for different purposes, they first turned into exhibition spaces and then into museums. The Louvre Museum in Paris was built as a city castle in the 12th century, turned into a palace for Charles V in the 14th century, and became a museum in the 18th century. The museum, which is one of the most distinctive and well-known examples of classical exhibition, is one of the most well-known places in the world with its historical accumulation (Skolnick, 2007, p. 73).

The classical exhibition method is to present the work in an open or closed place with a small promotional label. It is not possible to talk about a design at this point. The work done is the hierarchical arrangement of the field. This understanding, which has been replaced by new formations today, first began to be seen in the world in the 18th century. In this method, since the works can explain themselves, there is no need to present any other information. If adapted to today, since the oil paintings in a painting exhibition express themselves, there would be no need to place anything other than imprint labels next to them. The question marks arising from the work in the minds of the audience are already an expected situation that the artist wishes to happen. This is probably the reason for the current approach to displaying identifiable objects. Therefore, the classical display method is still used.

Apart from the natural exhibitions of ancient cities, early examples of today's exhibition concept were seen through private exhibition initiatives. Members of the newly formed bourgeois class, as well as members of the noble or clerical classes of European societies, pioneered individual exhibitions. "Powerful, educated and wealthy elites supported and sometimes took part in the collection and exhibition process of the works, gradually enabling all segments of society to

view these works" (Skolnick, 2007, p. 72).

Structure in Exhibition Design

Exhibition design is a comprehensive design discipline that includes experts from many design disciplines. As the project and scale grow, the number of experts also increases. However, it is possible to say that the core staff will consist of graphic designers. Because exhibition design is also a communication design. At the point where communication design comes into contact, exhibition design explains objects and concepts by visualizing them. For example, color plays an active role in various aspects of design, influencing communication and emphasizing different features. It adds diversity and enhances the communication dimension by conveying messages with different meanings and elements, which is highly needed in exhibition design (Özkul, Başar, 2022, p. 38).



Image 10.

Example of planning and implementation in exhibition design. Source: Author's archive

In exhibition design, a subject, concept, or process is studied with a certain planning, considering the characteristics of the place where the application will be made and the characteristics of the audience. Like cinema films, the project begins by first working on the text. These texts include both verbatim texts, display decisions and titles. Text creation is usually provided by people with editorial professions. However, communication designers direct what kind of text the editors or writers should create, depending on the vision it will bring to the project. During the working process, the division of labor and cooperation of the exhibition design team, which has been working together for a long time, is of great importance. The team consists of a wide range of people, including communication designers, photographers, editors and writers, interior designers, and industrial product designers. However, as in every other teamwork, group members must be knowledgeable about each other's work areas and contribute to the resulting design (Image 10).

The Result of Exhibition Design: The Narration

The process of exhibition design begins with the transformation of content into narrative and the exhibition area into space. Narrative is the message that is intended to be conveyed to the audience on a conceptual, artistic, or commercial level. It is the content that needs to be worked on and planned as if writing a composition. It cannot be a direct object or a direct sentence. It cannot consist of compilations and raw texts. In exhibition design, narrative is the topics and headings that people visiting the exhibition area want to know or notice. It would not be wrong to say that the main differ-

ence between exhibition and exhibition actions is narrative. An artistic exhibition has content, but since the content there does not aim to communicate perfectly, the destinations are not the same. In this case, the main difference between exhibition and exhibition, which are two actions with similar characteristics, is that exhibition has a narrative written according to basic elements such as target audience, content, and exhibition space (Image 11).



Image 11.
An applied exhibition design in a museum in Italy. Source: Author's archive

To move on to the visual design phase in exhibition design, the narrative must be created. Just like in poster design, exhibition design aims to express the narrative correctly and capture the audience (Eken & Taluğ, 2023, p. 31). Visual design elements can be photographs, drawings, patterns, and information visualization graphics. Visual design is presented together, supported by text to the extent required by the content. Since the application area is large and voluminous, unlike paper, headings, subheadings, and body text are treated as visuals and positioned on the work area. However, unlike graphic design, exhibition design includes three-dimensional objects or three-dimensionally designed graphics. To constantly attract the attention of the audience, animations that can give a three-dimensional effect are made on the wall, unlike graphics on paper (Image 12).

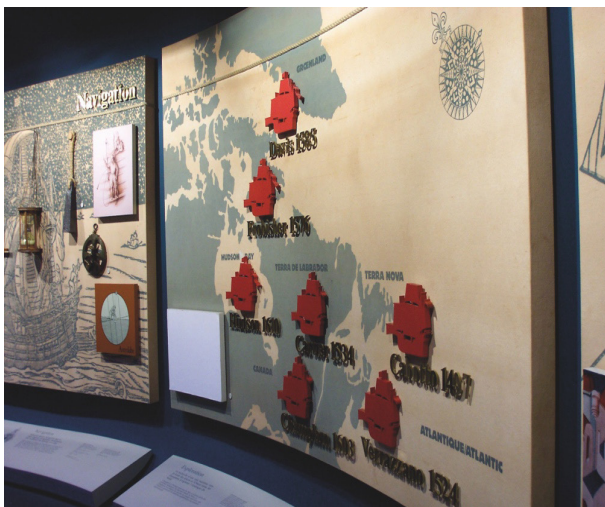


Image 12.
An applied exhibition design in a museum in Canada. Source: Author's archive

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Visual References

Image 1.
<https://i.pinimg.com/originals/bc/8b/14/bc8b1406d726ec3bc8dd8daa68a24c1a.jpg>

Image 2.
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Image 3.
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Image 4.
[https://image.digitalinsightresearch.in/Uploads/ImageLibrary/Active/2017Q3/designcurial/ikea/Designer_Peter_Zin_Photographer_Kayhan_Kaygusuz\(3\).jpg](https://image.digitalinsightresearch.in/Uploads/ImageLibrary/Active/2017Q3/designcurial/ikea/Designer_Peter_Zin_Photographer_Kayhan_Kaygusuz(3).jpg)

Image 5.
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Image 6.
<https://etimg.etb2bimg.com/photo/99598846.cms>

Image 7.
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Image 8.

Author's archive.

Image 9.

<https://en.idei.club/40829-exhibition-installation.html>

Image 10.

Author's archive.

Image 11.

Author's archive.

Image 12.

Author's archive.

Yapılandırılmış Özet

İletişim, uygarlığın gelişiminde düşünce, duygu ve bilgi alışverişini kolaylaştıran çok önemli bir rol oynamıştır. Yazının ortaya çıkışı, sözlü içeriğin korunmasına ve erişilebilirliğine olanak tanıyan önemli bir dönüm noktası olurken çağdaş toplumda görsel iletişim, bilgiye erişimi artıran baskın yöntem olarak ortaya çıkmıştır. İçeriğin çoğalması izleyiciler için erişilebilirlik ve önceliklendirme konusunda zorluklara yol açarken bilginin internet aracılığıyla demokratikleşmesi yaratıcıları güçlendirmiş ve aynı zamanda içeriğin güvenilirliği ve bağlamı konusunda kafa karışıklığına da yol açmıştır.

Sanat, tarih boyunca insanlığın yaratıcılığını ve hayal gücünü somutlaştıran kültürel buluş olarak hizmet ederken yağlı boya resim gibi klasik ve video sanatı gibi çağdaş biçimlerde kendini göstermektedir. Sanatsal süreç, özgünlük ve benzersizlik gibi belirli niteliklere sahip olması gereken bir sanat eseriyle sonuçlanır. Sanat, eserleriyle mesajları iletmeyi ve algılara meydan okumayı hedeflerken, endüstri ise ürünleriyle, özellikle de post-endüstriyel devrim, işlevsellik ve kullanıcı tatminine odaklanır. Hem sanatın hem de ürünlerin evrimi, sanatın tarihsel anlatıları koruduğu, uygarlık içinde belirlenmiş rolleri yerine getiren ürünlerle birlikte toplumsal değişimleri yansıtır. Sanat ve ürün arasındaki fark, amaçları ve ömürlerinde yatmaktadır. Sanat, salt faydanın ötesinde kalıcılık ve anlam için çabalamaktadır.

Sergiler, mevcut ya da yeni sanatsal çalışmaların belirli bir tema çerçevesinde sunulması ve izleyicilerin bunlarla ilk elden etkileşime geçmesi için önemli bir platform görevi görmektedir. Sergiler sanat ve kültürle ilişkilendirilse de endüstriyel fuarlar gibi ticari gösterimleri de kapsayabilmektedir. "Sergileme" terimi, iletişimde görünürlüğün önemini vurgulayan gösterme eyleminden kaynaklanmaktadır. Ancak sergiler genellikle sanatçının ya da yapımcının izleyicinin geri bildirimini dikkate almadan çalışmalarını sunduğu tek taraflı bir iletişim modelini takip eder. Bu sınırlamaya rağmen sergiler değerli bilgi ve eğitim deneyimleri sunarak izleyicilerin kültür, sosyal konular ve sektördeki gelişmelere ilişkin anlayışlarını zenginleştirir. Bu nedenle sergiler etkileşimde pasif olsa da bilginin yayılması ve kültürel katılım için hayati bir araç olmaya devam etmektedir. En yaygın tür olan sanat sergileri birden fazla ortamda kişisel, grup ve temalı sergiler halinde kategorize edilebilir; her biri sanatçılar için benzersiz avantajlar sunar ve kültürel diyalogu teşvik eder. Ticari sergiler, belirli endüstrilerde ağ oluşturmayı ve ürün tanıtımını kolaylaştırır. Bilim sergileri, etkileşimli sergiler aracılığıyla ziyaretçilerin ilgisini çekerek bilimsel kavramların anlaşılmasını kolaylaştırır ve toplumda bilime olan ilgiyi canlı tutar. Genel olarak sergiler sanatsal ifadeyi, endüstrideki yeniliği ve bilimsel eğitimi teşvik etmede çok önemli bir rol oynamaktadır.

Sergiler ister sanatsal ister ticari olsun, doğası gereği dikkatli planlama ve organizasyon gerektiren sistematik süreçlerdir. Sanatsal sergilerde sanatçılar veya küratoryal ekipler, eserlerin boyutları ve genel sunumun dikkate alındığı net bir sergi planıyla başlar. Sanatsal yaratımda raslantısallık algısının aksine sergileme tasarımında sürece yön veren yapılandırılmış bir yaklaşım vardır. Benzer şekilde, ticari sergiler her fuar alanının benzersiz özelliklerinden ötürü özel bir tasarım gerektirir. Böylelikle hem sanatsal hem de ticari sergiler, amaçlanan mesajın izleyiciye etkili bir şekilde iletilmesinde sistematik hazırlığa sahip olmak zorundadır.

17. yüzyılda Paris'teki Louvre Müzesi'nde başlayan sergilerin evrimi, halkın sanata erişimini bambaşka bir hale getirdi. Sergilerden önce sanat eserleri özel alanlarla sınırlıydı. Bu da elit kesim dışındaki erişimini engelliyordu. Sergilerin ortaya çıkışı sanatın takip ve takdirini demokratikleştirdi, kültürel alışverişi ve entelektüel diyalogu teşvik etti. Çeşitli sanatsal tarzları teşvik ederken görünürlüğü ve tanınırlığı artırarak sanatçılar için platform görevi görmeye başladı. Bununla birlikte sergi alanı aynı zamanda bir bilgi yönetimi mekanizması olarak da işlev kazanıyor ve bu disiplin alanındaki karmaşıklıkları azaltıyordu.

Sergileme tasarımının kökeni binlerce yıl öncesine dayanan eserlerin sunulması eylemine dayanmaktadır. Başlangıçta tapınak, tiyatro gibi mekânlar sergi amaçlı kullanılmış, zamanla müzelere dönüşmüştür. Louvre Müzesi'nin kaleden saraya ve sonunda müzeye dönüşmesi buna örnektir. Klasik sergileme yöntemi, sergilenen eserlerin kendini açıklayan doğasına dayanan minimal tasarımı içeriyordu. 18. yüzyılda ortaya çıkan bu yaklaşım, kapsamlı bilgi olmadan izleyicinin yorumlamasına olanak sağladığı için günümüzde de varlığını sürdürmektedir. Dahası, ilk sergiler genellikle burjuva ve elit sınıflar tarafından yönlendiriliyordu ve bu da sanat ve kültüre daha geniş toplumsal erişimi kolaylaştırıyordu.

Sergileme tasarımı, alanın iletişim odaklı yapısından dolayı grafik tasarımcıların çekirdek ekibi oluşturduğu, çeşitli tasarım uzmanlarını bir araya getiren çok yönlü bir disiplindir. Etkili sergileme tasarımı, iletişimi geliştirmek için kavramları ve nesnelere görselleştirmeyi içerir. Süreç, editörler ve yazarlarla iş birliği yapan iletişim tasarımcılarının rehberliğinde metin geliştirmeyle başlar. Başarılı bir sergileme tasarım ekibi, fotoğrafçılar, iç mimarlar ve endüstriyel ürün tasarımcıları da dahil olmak üzere çeşitli profesyonellerden oluşur ve tutarlı tasarım sonuçları elde etmek için ekip üyeleri arasındaki karşılıklı anlayış ve iş birliğinin önemini vurgular.

Sergileme tasarımı süreci temel olarak içeriğin izleyiciyle etkili bir şekilde iletişim kuracak bir anlatıya dönüştürülmesi çerçevesinde çalışmaktadır. Bu anlatı, serginin omurgasını oluşturur ve onu pasif sergileme eylemlerinden ayırır. Açık bir iletişimden yoksun olan sanatsal sergilerin aksine, iyi hazırlanmış bir anlatı, hedef kitleyi, içeriği ve sergi alanını dikkate alarak inşa edilir. Görsel tasarım aşaması, izleyicilerin ilgisini çekmek için fotoğraf, çizim ve üç boyutlu grafik gibi unsurların kullanıldığı bu anlatının oluşturulmasını takip eder. Geleneksel grafik tasarımın aksine sergileme tasarımı, izleyicinin ilgisini sürdürmek ve genel deneyimi geliştirmek için animasyonlar da dahil olmak üzere son teknolojinin kullanıldığı dinamik görsel öğeler içerir.

Artistic Discourse Through Sign Language and Interpretation in Poetic Art

Şiir Sanatında İşaret Dili ve Yorumlama Yoluyla Sanatsal Söylem

Diego Bernaschina 

Researcher Writer



ABSTRACT

This paper corresponds to a personal experience through social and communicative discourse to investigate human communication and its linguistic treatment in contemporary art, as well as a social and artistic system that uses poetic creativity to create a set of discussions about artworks. The artistic discourse involves creating interpretations related to intertextuality and the communicative act through the dialogical and independent space of the artwork. The purpose is to propose the integration of a series of interdisciplinary projects that incorporate original video art and video performance works, making initiatives more flexible to create (and recreate) innovative artistic experiences for the Deaf community and sign language interpreters by involving the projects, depending on the commitment to the cultural accessibility of the art content for diverse audiences. The linguistic treatment of bilingual speech to develop verbal communication (oral and sounds) and non-verbal (gesture-visual and soundless) communication, that is, regardless of the use of speech, both the verbal communication of hearing people and the non-verbal communication of Deaf people to generate a public act; as well as the argumentative structure to incorporate poetic art and different cultural interpretations through the use of sign language in various countries. In conclusion, much remains to be done to achieve a complete contextual understanding of these works within the scope of contemporary art remains a fundamental challenge.

Keywords: Deaf, art literature, video poetry, media art, performance art

ÖZ

Bu makale, çağdaş sanat içinde insan iletişimini ve bunun dilsel boyutunu araştırmak, aynı zamanda sanatsal eserler hakkında bir dizi tartışma yaratmak için şiirsel yaratıcılığı kullanan sosyal ve sanatsal bir sistemi incelemek amacıyla sosyal ve iletişimsel bir söylem üzerinden kişisel bir deneyimi yansıtmaktadır. Sanatsal söylem, sanat eserinin diyalojik ve bağımsız alanı aracılığıyla metinlerarasılık ve iletişimsel eylemle ilgili yorumlar yaratmayı içerir. Amaç, özgün video sanatı ve video performans çalışmalarını içeren bir dizi disiplinler arası projeyi entegre ederek, sanat içeriklerinin çeşitli izleyiciler için kültürel erişilebilirliğine bağlı olarak, işitme engelli topluluk ve işaret dili tercümanları için yenilikçi sanatsal deneyimler yaratmayı ve yeniden yaratmayı mümkün kılmaktır. Sözlü iletişimi (sözlü ve sesli) ve sözsüz (jestsel-görsel ve sessiz) iletişimi geliştirmek için iki dilli konuşmanın dilsel işlenmesi; yani, hem işiten insanların sözlü iletişimi hem de işitme engelli insanların sözsüz iletişimi, bir kamusal eylem yaratmak için kullanılmaktadır. Aynı zamanda, şiirsel sanatı ve farklı kültürel yorumları, çeşitli ülkelerdeki işaret dili kullanımı aracılığıyla bütünleştirmek için argüman yapısını içerir. Sonuç olarak, çağdaş sanat kapsamı içinde bu eserlerin tam bağlamsal anlaşılmasını sağlamak için hâlâ yapılacak çok şey vardır ve bu, temel bir zorluk olmaya devam etmektedir.

Anahtar Kelimeler: İşitme engelliler, sanat edebiyatı, video şiir, medya sanatı, performans sanatı

Introduction

What follows is intended to distinguish video poetry from poetry films, film poetry, poem videos, poetry videos, cyber-poetry, cine-poetry, kinetic poetry, digital poetry, filming of poetry, and other unwieldy neologisms, which have been applied, at one time or another, to describe the treatment of poetry in film and video but which have also developed different and divergent meanings (Konyves, 2011).

It is a video poetry manifesto for generating social and technological democratization within poetic literature artwork. There is a debate about supporting artistic work and social inclusion through literature and discourse. There is a conflict between visuals and technologies to sharpen artworks through the use of poems. It is difficult to oppose video art and literature art to integrate poetic and narrative

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Corresponding Author/Sorumlu Yazar:
Diego BERNASCHINA
E-mail: diegobernascina@gmail.com

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works. Thus, videography and video art have a lot of history and artworks (Meigh-Andrews, 2013; Cubitt, 1993) to investigate and incorporate comparative literature into artistic discourse.

The incorporation of video art and videopoetic work is crucial to propose the participation of artists with and without disability — just as inclusive artists transform the participation of artworks, but there is no debate about choosing the new concept— in the world of arts and literature (Bernaschina, 2018a; 2022; Benthien, 2012; Bovcon, 2013; Höglund, 2017). By creating an innovative experience of poetic language from discursive interpretation, just as the result of poems and multimedia (image, text, and sound) to transform the screen into video art. They prevent these works from being considered models for a new genre of technology-assisted poetry (Konyves, 2011). Thus, a new language of artistic discourse towards social inclusion to deepen the work of technology, literature, and the creativity of contemporary art. It is not easy to analyze the research on the study of art and literature to highlight the importance of selected works of media art and performance art.

Our paper corresponds to a personal experience through social and communicative discourse to investigate human communication and its linguistic treatment in contemporary art, just as a social and artistic system that uses poetic creativity to create a set of discussions about artworks.

Literature Review: a new language of artistic discourse towards social inclusion

The relationship between art and inclusion's part of nature of people with disability to artistic employment, but the then consider the potential of alternative about the social inclusion in light of these enduring barriers (Hall & Wilton, 2011). Theoretical approaches to the impact of the arts therefore represent a variety of geographical areas, project scale and duration, artistic approaches and art forms, including music, theater, dance, craft, writing, photography, design and video making (Galloway, 2009).

The artistic discourse involves creating interpretations related to intertextuality and the communicative act through the dialogical and independent space of the artwork. Thus, artistic discourse as the creative language for literature, society, technology, and culture, represents a powerful influence on art. However, there are some key characteristics to define: The intertextual approach in literary studies not only contributes to the study and critical assessment of the relationships among different creations (Cerrillo & Mendoza, 2003, p. 9). Beyond these intertextual issues, they do not provide knowledge of diversity, media, or social discourse to transmit different cultural interpretations. Although the artistic discourse is familiar with the argumentative structure and the art intervention to create the development of the creative project.

This evidence about the discourse is important to consider not only the Artistic discourse but also some fundamental issues about the incorporation of social discourse and/or communicative discourse. This variety allows us to analyze the sociolinguistic model —according to Cárdenas Neira, in the review of a book on *Society and Discourse* (2011) by the Dutch linguist, Teun van Dijk on the debate in multiple disciplinary currents, depending on a subjective model of the speakers/writers to act in linguistic function, both language as the interpretation of the social situation; this approach derived from sociolinguistics to transform society

and discourse (Cárdenas Neira, 2013)— that the social phenomenon offers us through the artistic field. In this approach, the following can be considered:

The various spheres of human activity are all related to the use of language. The use of language is carried out in the form of concrete and singular statements (oral and written) that belong to the participants of one or another sphere of human praxis. These statements reflect the specific conditions and the purpose of each one of the spheres not only because of their content (thematic) and, by their verbal style, that is, because of the selection of the lexical, phraseological and grammatical resources of the language, but above all by its composition or structure (Bajtín, 1998, p. 3).

This relationship between social discourse and communicative discourse consists in creating the thought or idea, which is why it is defined as a reflective act for linguistic creativity, and the communicative competence to transmit a meaning of artistic intertextuality. Thus, it is defined as the “art of speaking” and the “art of saying”. For Ramírez, it explains that: “Speaking and saying are not the same, even when they are interdependent. To speak is to act, an intransitive act; Saying is doing, which presupposes transitivity. Two complementary conceptions of rhetoric are derived from the difference between speaking and saying” (Ramírez, 1999, par. 1). For this reason, the art of speaking is defined as a communicative act in public; and the language that is defined as an act of saying in the oral discourse as the written discourse to transmit a linguistic analysis. Both introduce social language and linguistic discourse to determine your own discursive speaker or your own creative writing. Just as the “oratory”, “public speaking” or “oration” to improve discursive communication, responding with social and multicultural dialogue.

From this perspective, for Noemi Padilla (1999), the linguistic study of the argumentative structure of the discourse is analyzed to deepen the socially and culturally accepted representation (Noemi Padilla, 1999). On the other hand, it is not about a judgment about the discourse in any social status but *status quo* —about the state or situation of something is a certain way of balancing or harmonizing by agitation or commotion— as part of the investigation or the linguistic study of media in contemporary art. Thus, poetic art (or visual poetry), video creation, new media art (or media art), sound art, etc., is developed by the creation of art and its own theory of social art.

There are several iterative definitions of art and social transformation as the creative process. However, it is difficult to combine his main changes in the concept or the significance of social art. This project was created by “The Institute for Art and Innovation” (Berlin, Germany) to strengthen the recognition of social artists and the value of work. Likewise, the prize will be awarded every two years, and these are the ones that are considered relevant to the field of social art. There are no gender, training, or nationality restrictions. Therefore, the project of “The Social Art Award” is defined as:

Social art is any artistic expression that aims to create impact and social change. This definition delineates the intention of the artist as crucial. Art is dedicated to questioning and rethinking existing systems and paradigms. Artists are visionaries, utopians, change agents, with the ability to affect society by creating emotionally captivating experiences. It is the aesthetic revolution that pre-

cedes the social revolution (*The Social Art Award*, 2021, n.p.).

This definition of social art has to do with the social conditions to create debates and/or uses of cultural concepts. Although there are various forms of manifestation or art interpretation of poetic creativity. Art and literature have their historical-cultural roots, under the influence of psychic systems (perception/consciousness) and social systems (communication) on the art of society (Luhmann, 2000, 2005) to understand the relationship between society and sentiment by observing the emerging levels, that is, in order to problematize the society-feeling relationship to interpret or manifest the use of language (López Pérez, 2018).

In these considerations, the problems through the language of artistic discourse are discussed. Just as literature allows the development of language, intertextuality and the artistic field to contextualize the project of the poetic work of art and a diverse discipline of arts, in order to develop participation and social transformation.

The purpose is to propose the integration of a series of interdisciplinary projects that incorporate original video art and video performance works, making initiatives more flexible to create (and recreate) innovative artistic experiences for the Deaf community and sign language interpreters by involving the projects, depending on the commitment to the cultural accessibility of the art content for diverse audiences.

However, to achieve these goals the project will focus on several key areas:

1. Developing artistic discourse through the bilingual communication system, both written and sign language. The project corresponds to creating a (or several) dialogue focused on sign language interpretation. Encourage discussions and collaborations between inclusive artists (Deaf and/or hearing) and the Deaf community. This initiative incorporates sign language through inclusive artistic and cultural participation. This discourse not only highlights the greater importance of sign language but also promotes the expressive potential toward a deeper understanding of its role in contemporary art.

2. Exploring social production through non-verbal communication in artistic contexts. An important aspect of the project is to investigate and demonstrate how non-verbal communication, particularly through sign language contributes to social production within the creative sphere. This includes examining new media platforms (media art and performance art) to facilitate and expand the representation of non-verbal communication in art. By analyzing these interactions, the project seeks to discover and understand the new ways in which art expression and social engagement intersect through non-verbal forms.

3. Reimagining artwork as a new language of video performance and video art. The project focuses on rethinking the concept of inclusive artwork by viewing it through sign language. This involves considering visual-performing art (performance art) and media art to transform social engagement through sign language as the primary mode of expression. By experimenting with sign language in these art forms, the project is associated with new traditional perspectives on creation and experimentation in contemporary art.

These different project efforts aim to enrich the art scene by inte-

grating sign language in meaningful ways, fostering greater inclusion and innovation within the artistic-cultural field.

About the discourse and the bilingualism: question of inclusive terminology

In the Spanish version, this word is almost unknown and there is no dictionary of the Royal Spanish Academy (RAE), nor Wikipedia in Spanish to refer to that terminology. It explains that «*Bilingüístico, -ca*» (in Spanish word that belonging to or related to bilingualism) is written with an accent because it is an *esdrújula* (stress in Spanish by the word of proparoxytone) voice, as is the case with «linguistic». Thanks to the response by the RAE via Twitter on the linguistic query in order to facilitate the search for the preferred and verified concept. On the other hand, there is no discourse and bilingualism on the question of inclusive terminology to deepen artistic participation through social inclusion.

In the relationship of the linguistic system through inclusive language terminology, however, we could say that this experience of the Deaf community is based on communicative interaction through art culture to recognize forceful reality and uncertainty. According to Bernaschina (2018b), people often misunderstand and overlook the terms related to hearing impairment. It's important to note that the term "deaf-mute", whether lowercase or not, is obsolete and incorrect and that there is a more inappropriate current term to use.

This underlines current terminology —other terms associated with the relationship of: "Deaf-mute (or mute)", "with different capacity", "limitation", etc. In each word "in quotation marks" he responds to the current problem that affects, especially, the Deaf community— for troubleshooting, the wrong meaning. Although most Artistic discourse, for this reason, is highly questionable, and sometimes neutral from lexicography to feedback message in human communication. That is why it is impossible to dominate the linguistic context in human communication towards inclusion. It is possible to categorize reality through the concept of language to argue the linguistic treatment through the use of signed communication or the non-verbal communication system (Bernaschina, 2018b, 2020; Noemi Padilla, 2001). From this linguistic point of view, we can say that these changes in the treatment of professional activities in the artistic field, depending on the social and cultural context. Likewise, avoidably as the variation of oral discourse to dominate the participation of hearing artists in art.

However, faced with the impossibility of contemplating these linguistic factors, such as lexicography and etymology. In this sense, bilingual discourse corresponds to two languages within the communicative act or code change, including the type of the degree of individual and/or social bilingualism that they develop. the speakers; as well as the variety of speech that measures the degree of linguistic adaptation to the receiving language (Blas et al., 2006, 2008). Therefore, it implies that the theory of discursive communication represents the nature of "some type of code" (Santibáñez Yáñez, 1999) of linguistic interpretation. As Bernaschina (2020) points out, their perspective on our practice of bilingual discourse discussed in the inclusive art seeks knowledge and creative skills to develop aesthetic sensitivity and take into account the rules of communicative exchange on the analysis of aesthetic-visual discursive strategies to interpret and produce coded messages (such as sign language) with different communicative intentions —combining linguistic (verbal communication) and non-linguistic (non-verbal communication) expressive re-

sources—, beginning to establish relationships between the Deaf artist and his own deaf culture.

Although there is a proposal for bilingual speech that is related to art includes. For example, the value of art as a discourse takes on an expressive and creative form; thus, the increasing and prolonged use by human being as a means of communication (Namburg, 1955). In this sense, not all expectations to influence inclusive art involve the participation of artists with hearing disabilities and hearing people, but also the approach to analyze the new experience through sensitivity and creativity within the discourse of sign language. Next, to refer to his own culture: this question has a double perspective, both the creator of the artistic production and the Deaf identity in their own culture of sign language (Chilean) to rescue and dominate the changes in art values includes, and their own social art profile; that is, interculturalities and contemporary art entities (Bernaschina, 2020).

It is crucial to underline that there is linguistic treatment, such as the bilingual discourse to develop verbal communication (oral and with sounds) and non-verbal (gesture-visual and without sound); that is, regardless of the use of speech, both verbal communication of people hearing as the non-verbal communication of Deaf people to generate a public act, in which the presence of spectators or public audiences is allowed, such as cultural and creative events.

However, it is possible to deepen social inclusion as the Deaf identity influences artistic creation that affects the perception and value of art within different cultures. The inclusion of sign language and the participation of Deaf artists in contemporary art enriches the artistic panorama by offering cultural diversity, it also familiarizes functional diversity (on the manifestation of combating social exclusion and equal treatment of people with disability) and inclusive diversity (the representation of different people) to create and recreate a social space in artistic work, and to expand cultural accessibility, challenging the different values of art towards greater empathy and appreciation between literature and the Deaf community.

Therefore, social inclusion transforms the discourse into sign language to transmit the creative and artistic message in different cultural spaces, depending on the interpretations related to intertextuality and the communicative act through the dialogic and independent space of the work.

Bilingual Discourse in New Media Art

The new concept of inclusive discourse is part of a language of artistic discourse through media and social to create diversity. Just as the argumentative structure incorporates poetic art and different cultural interpretations through the use of sign language in various countries. Just as, bilingual discourse in new media art interacts with the combination of sign language and art literature (poems and creative thinking) to integrate with media art (video art, video creation and videopoetry), that is, the integration of sign language in new media can configure expression and communication, creating a space at the intersection of visual art, digital art, and textual art; just as inclusive artistic narrative not only values the experiences of the Deaf community, but also expands the great possibilities of interaction and understanding in the artistic field.

However, some examples of works exhibited by different spaces of museums and contemporary art galleries, both in Chile and

abroad, are presented to represent bilingual discourse through visual-linguistic studies on the meaning of Chilean Sign Language (LSCh inside Chile) (see Figure 1 to 4) and the social isolation of the Deaf community (see Figure 5).

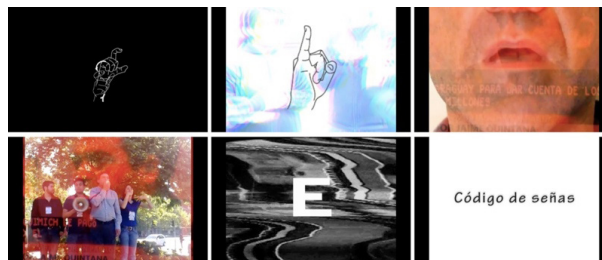


Image 1.

Frames of “Código de señas” [Sign code] (2015). 1:48 min. Video art (DV). Source: Own work



Image 2.

Frames of “Life of Chilean Deaf” (2015). 2:23 min. Video art (DV). Source: Own work

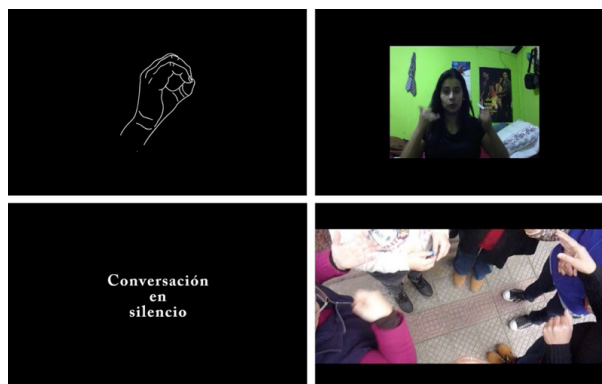


Image 3.

Frames of “Conversación en silencio” [Silent Conversation] (2015). 11:29 min. Sound of 2nd mov. from Beethoven’s 9th Symphony. Video art (HD). Source: Own work

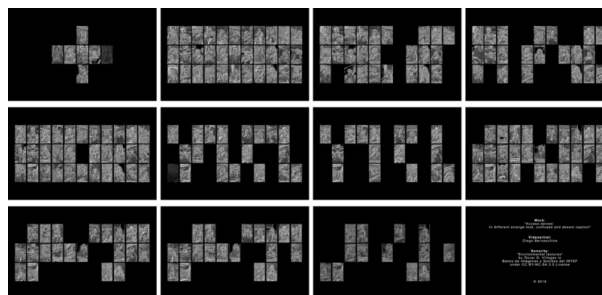


Image 4.

Frames of “Acceso denegado: En distinta mirada extraña, confusa y subtítulo ausente” [Access denied: In different strange look, confused and absent caption] (2018). 6:50 min. Sound: “Environmental textures” by Óscar G. Villegas at the INTEF Bank of Images and Sounds. Video art (HD). Source: Own work

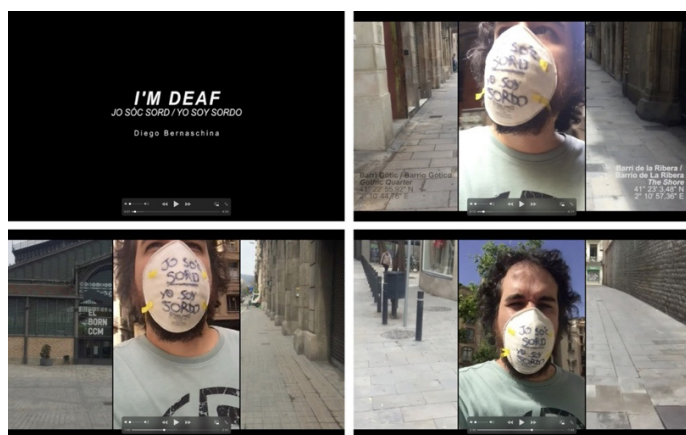


Image 5.

Frames of “Jo sóc Sord [in Catalan] / I am Deaf” (2020). 4:26 min. Video art (HD). Source: Own work

This connection of vision-gesture through the signed message, both writing and sign language to create the artistic experience. However, this consideration allows us to analyze:

It must be taken into account that differentiated humanity as such, language and communication through different visual media and signs. Of course, the content of the visual language is fundamental —of course, the language (of art) of the new media— in different artistic manifestations, through painting, drawing, engraving, photography, sculpture, theater, cinema, and others (Bernaschina, 2020).

The concept of using sign language for communication and expressing creativity through visual media helps to understand artistic expression, as Kuspit (2006) states, the creation of the code or concept is now considered as the essential activity. There are many changes in creativity, both the image code and the silent message (non-verbal communication) for analyzing social criticism, and even with contemporary works of art.

The gesture and the new language of performance art

For example, as a Chilean visual artist, Francisca Benítez —she is hearing— and based in New York, exhibited a series of works related to the Deaf community and sign language, both the Chilean language and the foreign language, starting from creative research, carried out by the linguistic and gestural field. Just as the inclusive art approach, both the artistic discourse and the bilingual discourse generate the interpretation of the gestures of performance art (see Figure 6).

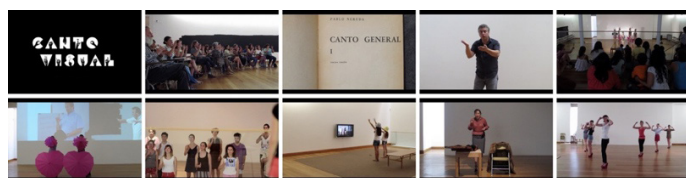


Image 6.

Frames of “Canto Visual” [Visual Singing] (2013) by Francisca Benítez, at the Museum of Visual Arts (MAVI), Santiago (Chile). Courtesy of the artist – MAVI. Source: <https://franciscabenitez.org/works/canto-visual/>

It is a participatory work that consists of the transformation of the museum into a sign language school, its central goal being the creation of a space for integration between Deaf and hearing people (Museo de Artes Visuales, 2012). This exhibition consists of a search from the visual-gestural linguistic perspective on performance art and its propagation of artistic knowledge on video. In this way, the artist seeks to stimulate human communication through signs/signs to use the linguistic medium through bilingual discourse. This work is about:

Canto Visual [in Spanish of Visual Singing] —a title that seems to allude to the hand dance of sign language— could be situated within the present discourse of the «relational» practices proposed by the French art critic Nicholas Bourriaud in “Relational Aesthetics”: forms or expressions of socially committed art, oriented to —or rooted in— society, experimental, participatory and research-based (Villasmil, 2012, par. 6).

Just as the diverse artistic project aims to promote the activation of intangible heritage through various media, Francisca Benítez’s work encompasses photography, video, performance, and interventions in public spaces (Villasmil, 2012).

On the other hand, some works of video performance art by Benítez de “*Son en Señas*” [in Spanish of Are in signs], which explores poetry in Cuban Sign Language (LSC inside Cuba) in collaboration with the National Association of the Deaf of Cuba to represent the exhibition of the XII Biennial of Havana in 2015 (see Figures 7 to 10).



Image 7.

Some frames of “*Son en Señas*” (2015) by Francisca Benítez, at the XII Havana Biennial (Cuba). Courtesy of the artist. Source: <https://franciscabenitez.org/works/son-en-senas/>

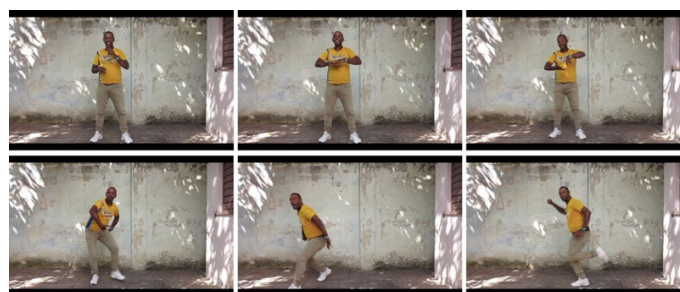


Image 8.

Some frames of “*Son en Señas*” (2015) by Francisca Benítez, at the XII Havana Biennial (Cuba). Courtesy of the artist. Source: <https://franciscabenitez.org/works/son-en-senas/>

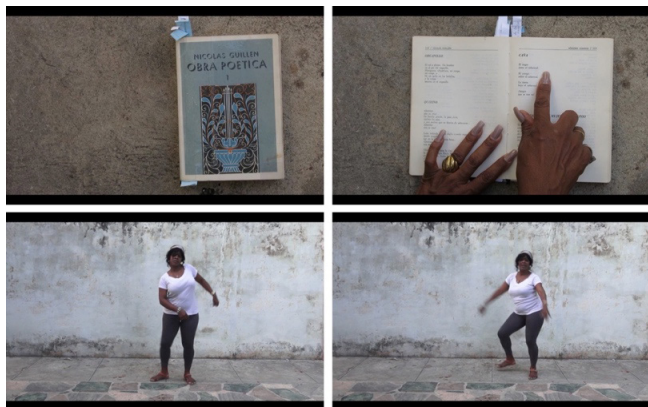


Image 9.

Some frames of "Son en Señas" (2015) by Francisca Benítez, at the XII Havana Biennial (Cuba). Courtesy of the artist. Source: <https://franciscabenitez.org/works/son-en-senas/>



Image 10.

Some frames of "Son en Señas" (2015) by Francisca Benítez, at the XII Havana Biennial (Cuba). Courtesy of the artist. Source: <https://franciscabenitez.org/works/son-en-senas/>

This concept of performance art and poetic art in LSC has been achieved in depth in both the social and inclusive interconnection and the development of that work of the artist. Just as the result of the collective work had an impact due to its visual strength and content (Sola, 2015).

The artist analyzes the work of the Havana Biennial. This work has evolved to involve more direct interaction with the public, creating performative actions that subvert established limits and generate unexpected areas of coexistence, interaction, and dialogue (Sola, 2015).

Thanks to the social transformation of the experimental and performative space of the previous work "Canto Visual" to interact as the interconnection of Deaf and hearing people with the use of LSCh in the Museum of Visual Arts of Chile.

Another work by Benítez, the artist comments on the development of the personal idea *Discurso Visível* ("Visible Discourse", in Portuguese), a part of the artistic intervention (or public space) at the Lisbon Architecture Triennial (Portugal), with the participation of *Língua Gestual Portuguesa* (Portuguese Sign Language in Portuguese, LGP inside Portugal) to include the Deaf community in the visio-gestural linguistic medium (see Figure 11 and 12).



Image 11.

Some frames of "Visible Discourse" (2013) by Francisca Benítez, at the Lisbon Architecture Triennial (Portugal), Courtesy of the artist. Source: <https://franciscabenitez.org/works/discurso-visivel/>

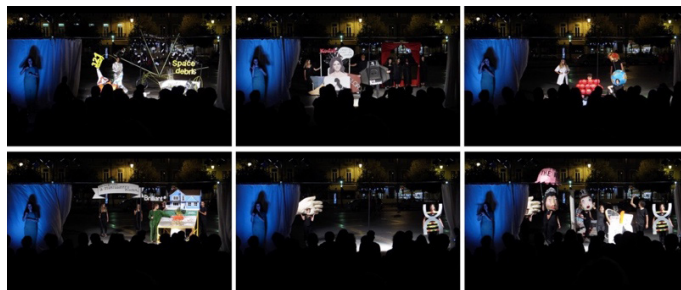


Image 12.

Some frames of "Visible Discourse" (2013) by Francisca Benítez, at the Lisbon Architecture Triennial (Portugal), Courtesy of the artist. Source: <https://franciscabenitez.org/works/discurso-visivel/>

Finally, Benítez is exhibited in the last two individual exhibitions of "Poemas Concretos" [in Spanish of Concrete Poems] (2016) at the Santiago headquarters and Communicating Bodies (2019) at the Barcelona (Spain) headquarters, in both works at the Die Ecke contemporary art gallery. Some works of photography, video of performance art, of course, poetry in American Sign Language (ASL inside the United States) (Rose, 2006; Kaneko, 2011; Klima & Bellugi, 1976; Sandler & Lillo-Martin, 2006), and LSCh, focusing on the social space between culture Deaf and hearing about bilingual speech.

In general, these are concrete examples of the visibility and symbolism of the hands. Both are fundamentally connected to each other, although this is not always recognized. But all these works are not enough to face these problems of the current situation in art, including both the Deaf artist and the creative work. Thus, it is about an artistic identity to acquire his own work and his own thoughts in inclusive art (Bernaschina, 2020).

Discussion

On the approach of the inclusive work through artistic discourse

Our discussion allows us to raise the interpretation of intertextuality and the communicative act for artistic discourse through the use of sign language in different works of new media art and performance art. However, understanding the linguistic treatment allows for developing the knowledge of verbal and non-verbal communication in the sign language itself, of course, digital communication in the image and artistic writing. In this sense, the bilingual discourse allows detonating in a certain argumentative and textual structure:

In the preceding linguistic tradition, linguistic competence has basically been described either as a body of abstract knowledge about the language, in the manner, for example, [...] of the communicative act and the possibility of developing it in terms of discourse; [...] (Noemi Padilla, 1999, p. 34).

For this reason, the range of linguistic competence to attribute argumentative knowledge, such as bilingual discourse in new media art and performance art, does not exist creating dialogical spaces for art through human quality.

Not always the issue of sign language or the culture of the Deaf community, but especially the different communities that do not value acceptance, respect in relation to nature and society in general, of course, the ability to have goodwill, specifying the morality towards inclusion. Also, create cultural spaces for the inclusive

public, especially works related to the performance art of sign language.

It is crucial to underline the support in the different Deaf communities to value acceptance through artistic participation and cultural space, of course, the ability to have goodwill, specifying morality towards inclusion. Just as vision-gesture freedom is quite complex such as the hearing artist Francisca Benítez has achieved the advantage with the support of various Deaf professionals and volunteers together with hearing people with sign experience to incorporate the culture and also the more recovery of the use of different sign languages in each country.

This example of media arts works to create and deepen bilingual discourse, both moving images and still images. Just as the experimental video of the artistic discourse to propose and develop more depth to the creative work. However, the only way to create custom and independent work. Just as the visibility in work to certain minority situations and even the type of disability situation for professional artists of visual arts or another discipline related to linguistic art.

Conclusion

It allows us to observe the value of artistic discourse in different cultural spaces with an inclusion focus. It is important to examine the different understandings of video art and performance works along with sign language in different countries within artistic participation. In conclusion, much remains to be done to achieve a complete contextual understanding of these works within the scope of contemporary art remains a fundamental challenge. Despite the participation of professional artists with disabilities and their contributions to the field, there is still a considerable way to go to align these artistic expressions with their intended conceptual frameworks.

The integration of sign language into performance video and video art is a complex process that requires ongoing exploration and adaptation. While progress is being made, it is crucial to deepen engagement with cultural, social, and artistic contexts to fully realize the potential of these works and their impact on the art world. This continuous effort is essential to ensure that the inclusion of sign language in art is not only recognized but also meaningfully integrated into the broader artistic discourse.

Likewise, this artistic experience towards inclusion is proud to present the works of its creative project and Francisca Benítez's exhibition in different sign languages. It is not always the only language or the exhibited works, but it also has its ideas through the meaning of linguistic art, of course, the rest of the Deaf community as the inclusive public through signed communication.

Although crucial, the sample works of this paper contemplate the nature of linguistic art through the bilingual discourse about artistic thought —such as poetic art— for reflecting a greater need to include the work together, both the use of sign language as the use of creative work by the artist with a disability in contemporary art.

Finally, it is possible to learn about the project, both of creative art and literary art, towards social inclusion to transform the inclusive artistic discourse into sign language for all. Not always the language of each country, but rather to value the approach of cultural and work accessibility towards inclusive art, based on the geographical variety or the culture itself in inclusive contemporary art, and of course, the existing barriers.

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Yapılandırılmış Özet

Sanat, dil ve kültürün kesişimi, özellikle farklı iletişim yöntemlerini yeni bir araştırma yaklaşımıyla ele aldığındaki yenilikçi bir keşif sunar. Bu makale, şiirsel sanat alanında işaret dili ve yorumlama etrafındaki sanatsal söylemi derinlemesine inceler. Çağdaş sanatla ilgili insan iletişiminin karmaşıklıklarını ele almayı amaçlar ve kapsayıcı sanatsal deneyimler yaratmak için dilsel ve dilsel olmayan entegrasyona odaklanır. Sanatsal çalışma ve sosyal katılımı edebiyat ve söylem aracılığıyla destekleme konusunda bir tartışma vardır. Görsel ve teknolojiler arasında, şiirlerin kullanımıyla sanatsal eserleri keskinleştirme noktasında bir çatışma vardır. Şiirsel ve anlatsal eserleri bütünleştirmek için video sanatı ve edebiyat sanatı birbirine karşı çıkmak zordur. Sanat ile engellilerin sanatsal istihdamını doğası gereği içeren sosyal dahil olma arasında ilişki vardır; ancak bu kalıcı engeller ışığında sosyal dahil olmanın alternatifleri potansiyelini düşünmek gereklidir (Hall & Wilton, 2011). Sanatın etkisine yönelik teorik yaklaşımlar bu nedenle çeşitli coğrafi alanları, proje ölçeği ve süresini, sanatsal yaklaşımları ve müzik, tiyatro, dans, zanaat, yazı, fotoğrafçılık, tasarım ve video yapımını içeren sanat formlarını temsil eder (Galloway, 2009). Böylece, çağdaş sanatın yaratıcılığı, edebiyatı ve teknolojisini derinleştirmek için sosyal katılıma yönelik sanatsal söylemin yeni bir dili ortaya çıkar.

Bu çalışmanın amacı, video sanatı ve video performansı işaret dili ve şiirsel yorumla birleştiren bir dizi disiplinler arası projenin entegrasyonunu önermektir. Bu unsurları bir araya getirerek, araştırma hem işitme engelli topluluk hem de işaret dili tercümanı için kültürel erişilebilirliği artırmayı ve yenilikçi sanatsal deneyimleri teşvik etmeyi amaçlar. Bu çalışma aynı zamanda sanatsal bağlamlarda iki dilli ve sözsüz iletişim için bir çerçeve geliştirmeyi, sanatsal söylemdeki sözlü ve sözsüz unsurların önemini vurgulamayı hedefler.

Bu araştırma, işaret dili söylemi içinde duyarlı ve yaratıcı yeni bir deneyimi anlamak ve analiz etmek amacıyla, sosyal ve iletişimsel söylem ve kişisel deneyime dayanmaktadır. İşitme engelli sanatçılar ve işiten insanların katılımıyla Francisca Benítez'in seçilmiş video sanat eserlerini ve bazı video performanslarını analiz etmektedir. Aynı şekilde, işaret dili tercümanlarının şiirsel sanatın yorumuna ve sunumuna nasıl katkıda bulunduğunu araştırarak sanat ve iletişim arasındaki diyalogu inceler.

Sanatta iki dillilik ve kapsayıcı terminoloji tartışması sınırlıdır. İşitme engelli topluluk genellikle "sağır dilsiz" gibi yanlış ve saldırgan olan yanlış anlamalar ve güncelliğini yitirmiş terimlerle karşılaşır. Doğru temsil ve iletişim için modern terimler ve kapsayıcı dil önemlidir. Kapsayıcı sanat, işitme engelli sanatçıları ve kültürlerini sanatsal söyleme dahil ederek sosyal katılımı teşvik eder. Bu yaklaşım, yaratıcılığı ve çeşitliliği artırmak için hem sözlü (konuşulan) hem de sözsüz (işaret) iletişimi kullanır. Yeni medya sanatında iki dilli söylem, sanat alanını zenginleştiren ve kültürel erişilebilirliği genişleten işaret dili ile çeşitli sanat formlarını birleştirir.

Ancak, bazı sanat eserleri örnekleri şunlardır: Şili İşaret Dili'ni keşfeden "Código de señas" video sanatı; Şili'deki işitme engelli bireylerin yaşamlarını belgeleyen "Life of Chilean Deaf" videosu; Beethoven'ın müziği eşliğinde sessiz sohbeti içeren "Conversación en silencio" video sanatı; İşitme engelli bireylerin sosyal dışlanmasını tartışan "Acceso denegado: En distinta mirada extraña, confusa y subtítulo ausente" video sanatı. Ek olarak, Şilili görsel sanatçı Francisca Benítez tarafından oluşturulan eserler: Bir müzeyi işaret dili okuluna dönüştüren "Canto Visual" projesi; Küba İşaret Dili'ni keşfeden "Son en Señas" performansı; Portekiz İşaret Dili'ni içeren Lizbon Mimarlık Trienali'nde bir müdahale olan "Visible Discourse". Bu çalışmalar, işaret dilinin sanata entegre edilmesinin önemini, kapsayıcı kültürel diyalogu teşvik etmeyi ve yaratıcı ifade yoluyla sosyal sorunları ele almayı vurgular.

Tartışmamız, yeni medya sanatı ve performans sanatındaki farklı eserlerde işaret dilinin kullanımı yoluyla sanatsal söylem için metinlerarasılık ve iletişimsel eylemin yorumlanmasını ele almamıza olanak tanır. Dil yeterliliğini anlamak, özellikle yeni medya sanatı ve performans sanatı içinde iki dilli söylemin gelişimini dönüştürmek için önemlidir. Tarihsel olarak, dil yeterliliği, dil hakkında soyut bilgi ve onun iletişimsel olanakları olarak kabul edildi (Noemi Padilla, 1999). Ancak, kapsayıcı sanatta, anlamlı diyalojik alanların yaratılmasına, işitme engelli kültürü ve diğer topluluklarla entegrasyon sağlanmasına kadar uzanmalıdır. Kapsayıcı sanat, yalnızca işaret dilinin dahil edilmesiyle ilgili değil, aynı zamanda topluluklarda saygı ve iyi niyeti teşvik etmekle ilgilidir. Hem işitme engelli hem de işiten sanatçıların, işaret dili konusunda uzman profesyonellerle birlikte çalıştığı kültürel katılımı artıran kültürel alanlar yaratmayı içerir.

Sonuç olarak, çağdaş sanat alanında bu eserlerin tam bağlamsal anlaşılmasını sağlamak için hâlâ yapılacak çok şey vardır ve bu, temel bir zorluk olmaya devam etmektedir. Sadece her ülkenin dili değil, aynı zamanda kapsayıcı çağdaş sanatta kültürel ve iş erişilebilirliği yaklaşımını değerlendirmek, coğrafi çeşitlilik veya kültürün kendisine dayalı olarak ve elbette mevcut engelleri göz önünde bulundurmaktır gerekmektedir.

Convergence of Art and Technology in Character and Space Design with Blender

Karakter ve Mekân Tasarımı Bağlamında Blender Programının Sanatla İlişkisi

Caner ŞENGÜNALP¹ 

Savaş SARIHAN² 

¹Department of Sculpture, Faculty of Fine Arts, Atatürk University, Erzurum, Türkiye

²Department of Visual Communication Design Faculty of Fine Arts, Haliç University, İstanbul, Türkiye



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Corresponding Author/Sorumlu Yazar:
Caner ŞENGÜNALP
E-mail: canersengunalp@gmail.com

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ABSTRACT

Blender is a 3D modeling and animation software widely used especially in the field of character and space design. This program, which helps users realize their creative ideas thanks to the harmonious combination of art and technology, allows the creation of virtual reality models, simulation, visual effects, stage lighting, game design and many other digital works. Using the features provided by the Blender software, individuals have the ability to craft unique designs and efficiently employ character animation techniques. In this context, artists can nurture their imaginative and unique concepts, merging them with technical prowess through the utilization of the Blender software. Moreover, they can organize their production methods within the framework of embracing the contemporary artistic landscape in the digital era. This article aims to emphasize that the Blender program creates a space that combines art and technology in the same environment by addressing its relationship with art. While reviewing the art created in the digital environment, the research emphasizes the positive or negative aspects and the dimension of temporal gain, especially on the plastic arts and many other industries. In this research, which is carried out as a case study, it is aimed to experience the potential and competence of the Blender program in the production process of digital drawing applications made by various undergraduate design department students in many industrial fields and artistic disciplines.

Keywords: Art, design, character, space, blender

ÖZ

Blender programı, özellikle karakter ve mekân tasarımı alanında yaygın kullanılan 3D modelleme ve animasyon yazılımıdır. Sanat ve teknolojinin uyumlu birlikteliği sayesinde kullanıcıların yaratıcı fikirlerini hayata geçirmelerine yardımcı olan bu program, sanal gerçeklik modelleri, simülasyon, görsel efektler, sahne aydınlatması, oyun tasarımı ve daha birçok dijital çalışmanın oluşturulmasına olanak tanımaktadır. Kullanıcılar, Blender programının, sunduğu araçlarla özgün tasarımlar yapabilmekte ve karakter animasyonu konusunda da oldukça etkili kullanımlar gerçekleştirebilmektedirler. Bu eksen- de sanatçılar, Blender programı kullanarak yaratıcı ve özgün fikirlerini teknik becerilerle birleştirerek geliştirebilir, günümüz dijital çağının sanat anlayışını yakalama bağlamında üretim pratiğini yapılandırabilirler. Bu makale, Blender programının sanatla ilişkisini ele alarak sanatı ve teknolojiyi aynı ortamda birleştiren bir alan yarattığını vurgulamayı hedeflemektedir. Araştırma, dijital ortamda yaratılan sanatı gözden geçirirken, özellikle plastik sanatlar ve daha pek çok endüstri üzerindeki olumlu ya da olumsuz yönlerine ve zamansal kazanım boyutuna vurgu yapmaktadır. Bir vaka çalışması olarak yürütülen bu çalışmada, lisans düzeyindeki çeşitli tasarım bölümü öğrencilerine yaptırılan dijital çizim uygulamalarının, farklı birçok endüstriyel alanda ve sanatsal disiplinlerin üretim sürecinde, Blender programının potansiyeli ve yeterliliğinin deneyimlenmesi hedeflenmektedir.

Anahtar Kelimeler: Sanat, tasarım, karakter, mekân, blender

Introduction

The first indicators of artistic expressions are clarified by formal formations aimed at various identifications that continue with a process of intertwining humans with nature has won (Berkli and Gultepe, 2016, p.47). These indicators have undergone renewal and transformations with the development of humanity and have evolved into different forms. Today, it is observed that technology and communication are used in almost every field. Technology is developing in line with the requirements of the age and expanding its sphere of influence, while analog uses are gradually decreasing. The effects of technology are realized at different speeds and compatibility in different fields, and the fields dominated by technology are progressing swiftly. Especially the relationship between digital art and tech-

nology affects the development of space and character design. This effect implies a radical change in the perception of time and space in the design process. Designers gain new insights while examining the relationship between content and form and concentrate on to every detail.

This research examines the contribution of technology to art and the impact of digital art on digital space and character design. Furthermore, in the subsequent sections of the study, the integration of technology within digital art and the evolutionary progression of 3D software programs are examined. In this process, the speed of technology has transformed into a form that can be directed by users, and the purpose and goal of the first products have changed. In the last part of the research, the current 3D programs that emerged with technological developments and the Blender program designed especially for the sculpture, cinema and game sectors were focused on. The working principle of the Blender program and its use for digital space and character design are viewed comprehensively. At the same time, the interaction between the artist and the Blender program is also discussed. The information and data obtained during the research process are evaluated and recommendations are given in the article.

Character And Space Design in Virtual Environment

When a model possesses a restricted count of polygons, it is characterized as having a low-polygon structure. This type of model can be updated faster in viewports and rendered faster because it requires less computational power. These advantages make them preferred in real-time video games. They are also suitable for situations such as television or movies where high-resolution results are required. In such situations, the utilization of low-poly models is feasible during the animation phase, which can subsequently be substituted with a high-poly variant prior to the rendering stage. (Bousquet, 2005, p.4).

Real-time games aim to provide a fast and fluid gaming experience. For this reason, game characters and locations are designed with fewer polygons to optimize performance. Low-poly models can be rendered and displayed faster by game engines because they require less computational power. This ensures that the game's frame rate does not drop and provides a smooth visual presentation. Models with fewer polygons play an important role in character and space design processes. Using fewer polygons makes the model lighter and more efficient. Low-poly models are especially preferred in real-time games and TV or movie projects that require high-resolution output (Beane, 2012, p.136-137). Likewise, in projects that require high-resolution output, such as TV or movies, models with few polygons are preferred. Due to the nature of such projects, the rendering procedure can be considerably time-intensive, particularly when dealing with models comprising a substantial number of polygons, which could result in extended rendering durations. Therefore, the workflow can be accelerated by using low-poly models in the animation phase. Just before the rendering process, the low polygon model is replaced with a higher polygon version to increase detail and realism (Webster, 2005, p.131-133).



Image 1.

Character and Space Design (D. Rolands Hess, 2009: 30)

Also, for models to be updated and rendered quickly, artists need to get quick feedback and complete their designs faster. Furthermore, the utilization of low-poly models holds significance within the realms of character and spatial design procedures. They are preferred to meet performance requirements and optimize the rendering process. In the gaming industry, low-poly models are widely used in real-time games and projects that require high-resolution output. These models provide efficiency to artists with faster update, and rendering processes (Park, 2005, p.59-65).

Character Design

The virtual environment offers artists a significant advantage in character design. Computer-aided design programs can be used to push the limits of imagination regardless of reality. As an illustration, 3D modeling software enables the generation of intricate and lifelike characters. Artists can shape, color and animate every detail of the characters as they wish. The virtual environment provides an excellent platform for characters to express their emotions and personalities (Maestri, 2006, p.43-50).

Artistic activities and designs shape human existence, life, imagination, and intellectual universe. The artist's unique and independent perspective transforms into artistic values such as painting, sculpture, music, and design through rational and aesthetic forms (Öztürk, A., 2022).

In the digital realm, these creative processes are further enriched by the innovations offered by the virtual world. Character

design and 3D modeling bring the artist's imagination into the virtual domain, offering an aesthetic and expressive form independent of reality. Digital tools provide artists with freedom in designing characters and objects with unprecedented detail and depth. These technological advancements elevate artistic expression to new dimensions, with works created in virtual environments enriching human experience both visually and interactively.

Space Design

One of the oldest definitions of architectural space belongs to Vitruvius, the famous Roman architect, and architectural theorist. Vitruvius mentioned three basic concepts of architecture: Venustas (beauty), Firmitas (durability), and Utilitas (functionality). Venustas refers to the artistic dimension of structure and space, Firmitas emphasizes the durability of the structure, and Utilitas refers to the functionality and formal dimension of space (Yıldız, 2015, p.2). For example, the Hellenes, who developed well in the 5th century and reached a certain level of architectural advancement, constantly built new structures instead of the ur-

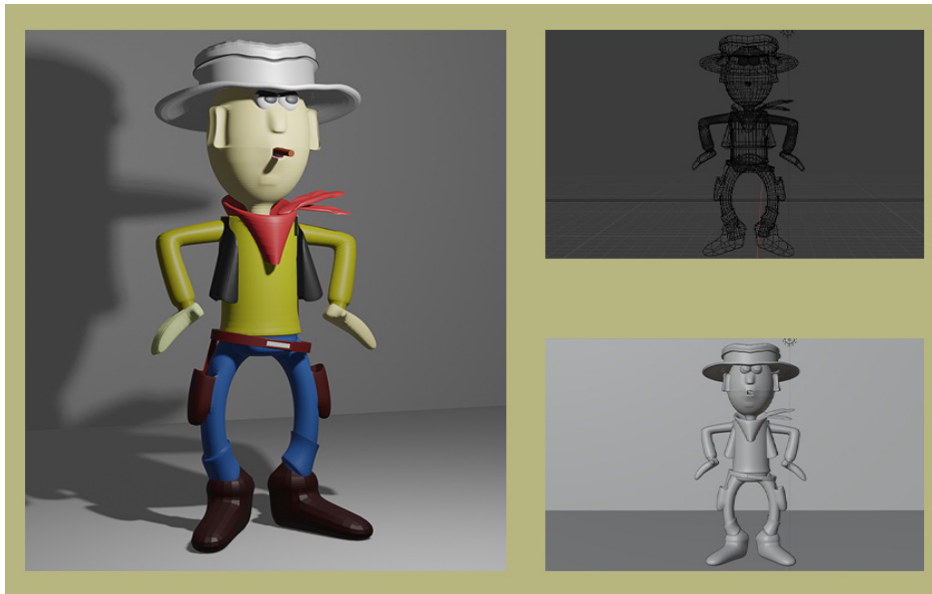


Image 2.
Savaş Sarıhan, (Blender) Character Design, 2023

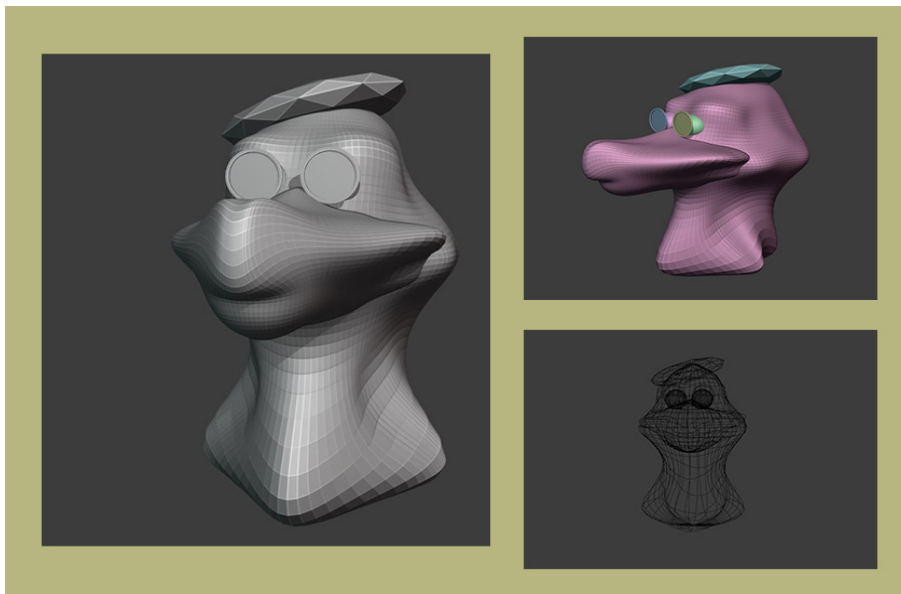


Image 3.
Savaş Sarıhan, (Blender) Character Design, 2023

ban spaces destroyed after the wars they fought. In fact, in the 5th century, practical needs led to the emergence of methods, and at the same time, architects had acquired ideas about how the ideal form of the city should be (Wycherley, 1991, p.13).



Image 4.
Roman Klčo, Last of Us Diorama in Blender- 3D Modeling Process | Polygon Runway, 2023 (Klčo Roman, 2023)

There is a dual relationship between architectural design and virtual reality technology. Architectural design can use virtual reality techniques for evaluation, communication, and documentation purposes. Virtual reality can use architectural design as one discipline that can contribute to the design of virtual environments (Bridges, 1997, p. 144). Designing spaces within virtual realms provides individuals with the liberty to shape the realms of their creative thoughts. Whether it entails an imaginative backdrop or a lifelike area, the virtual setting presents an arena in which any conception can transform into actuality. Utilizing the tools and software accessible within the virtual realm, creators have the ability to construct intricate environments and mold the ambiance through lighting and visual enhancements. The boundless possibilities extended by the virtual environment allow artists the opportunity to delve into and articulate their creative visions.

Tools and Opportunities of the Virtual Environment

3D modeling software empowers artists to control every aspect of characters and places as they wish. Rendering and animation software allows characters and places to come to life in a realistic way. The utilization of virtual reality and augmented reality technologies adds interactivity to artists' creations and enables observers to immerse themselves in the virtual realm (Ghani ve ark., 2019, p.180-181). The opportunities offered by the virtual environment also make character and space design exciting. An artist can have an unlimited imagination in a virtual environment and create original designs without any physical constraints. Interactive spaces and 360-degree virtual tours that can be experienced in a virtual environment immerse the audience in the designs and offer them a unique experience. This enables artists to build a stronger bond with the audience and experience their designs in an interactive way.

The use of virtual media has increased the opportunities for learning and collaboration in the field of character and space

design. Artists can easily communicate with other professionals, get feedback and work on projects together. Moreover, the digital dissemination and sharing of designs crafted within the virtual realm allow artists to showcase their creations to a broader public. The virtual environment offers great potential for artists in the field of character and space design. Using tools such as 3D modeling, rendering, animation and virtual reality, artists can turn their imagination into reality and offer audiences immersive experiences. Artists can use the tools and opportunities provided by the virtual world to come up with original designs and connect interactively with audiences, all without restricting their creative freedom. By employing virtual media, the potential for enhanced learning and collaborative endeavors within the domain of character and space design broadens, consequently leading to increased international recognition for artists. With the substantial contributions stemming from the virtual environment, the realm of character and space design is poised for further advancement, affording artists the opportunity to unveil imaginative creations that transcend conventional limits (Wang, 2015, p.466-468).



Image 5.
Saad Muhammad Farooq, The Joy Of Zilhaji, 2024 (Farooq, 2024)

The Relationship of Blender With Art

As artistic evolution has unfolded across historical epochs and novel technologies have arisen, artists have embarked upon the quest for innovative instruments. In tandem with conventional artistic mediums, digital art has garnered noteworthy prominence in contemporary times. Within the realm of digital art, the Blender software, occupying a significant position among artists, assumes a pivotal role in shaping the creative trajectory.

Blender is a free and open source software for creating 3D computer graphics, animation and visual effects. Blender is a program that was established in 2002 and is constantly being developed. It offers many possibilities for artists with its advanced tools, user-friendly interface and wide customization options

(Akar, 2020). Blender bestows artists with substantial creative autonomy, spanning a diverse spectrum of applications including 3D modeling, character animation, background design, and visual effects. This software facilitates the crafting of digital realms, the narration of fictional narratives, and the production of lifelike visuals, all without confining artistic imagination. The array of features and tools within Blender furnishes artists with a platform to manifest their creative expressions (Jonathan Lampel, 2015, p.45-49).

Blender has also had a big impact on the movie industry. Many major film and animation studios use Blender to create visual effects and manage animation projects. Especially for independent producers with limited budgets, Blender opens up new possibilities by making it possible to create professional quality visual effects. This means more freedom and independence for artists to realize their ideas. In addition to many big-budget productions, independent producers are also using Blender to create professional-quality visual effects on a limited budget. Blender's easy-to-use interface and powerful tools help independent artists realize their own projects. This gives them more freedom, independence, and creativity.

Blender's success in the movie industry is attributed not only

to its realistic effects utilized in films but also to its user-friendly interface that simplifies the management of animation projects. Blender seamlessly integrates into professional animation workflows, boasting features like synchronized management of animations for multiple characters, creation of dynamic camera movements, and the implementation of particle systems for crafting intricate scenes (John M Blain, 2023, p.15-101). In addition, Blender's open source nature and active user community ensures that new features and enhancements are constantly being added. This provides artists with innovative and up-to-date tools that allow them to take their creativity to the next level. It helps artists express their creativity through the creation of visual effects, the management of animation projects, and the ability to create professional quality work for independent producers. Blender's rapidly developing features and constantly updated structure play an important role in the digital transformation of art by providing artists with innovative tools and freedom.

Additionally, Blender consolidates functions such as modeling, sculpting, animation, compositing, and video editing into a single platform, eliminating the need for users to employ multiple software tools. Blender's extensive community and regular

Sample Studies in the Context of Character and Space Design within the Scope of the Relationship of Blender Program with Art



Image 4.

Gizem Yağmur Özkıran (Department of Cartoon and Animation, 3rd grade), (Advanced Animation Applications course) Space Design, 2023

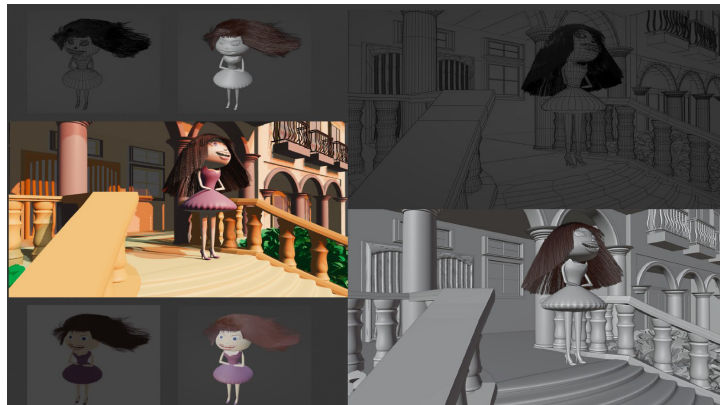


Image 5.

Melis Ayça (Department of Cartoon and Animation, 3rd grade), (Advanced Animation Applications course) Space and Character Design, 2023



Image 6.

Damla Arslan, (Department of Visual Communication Design, 2nd grade), (Animation Application course) Space Design, 2023

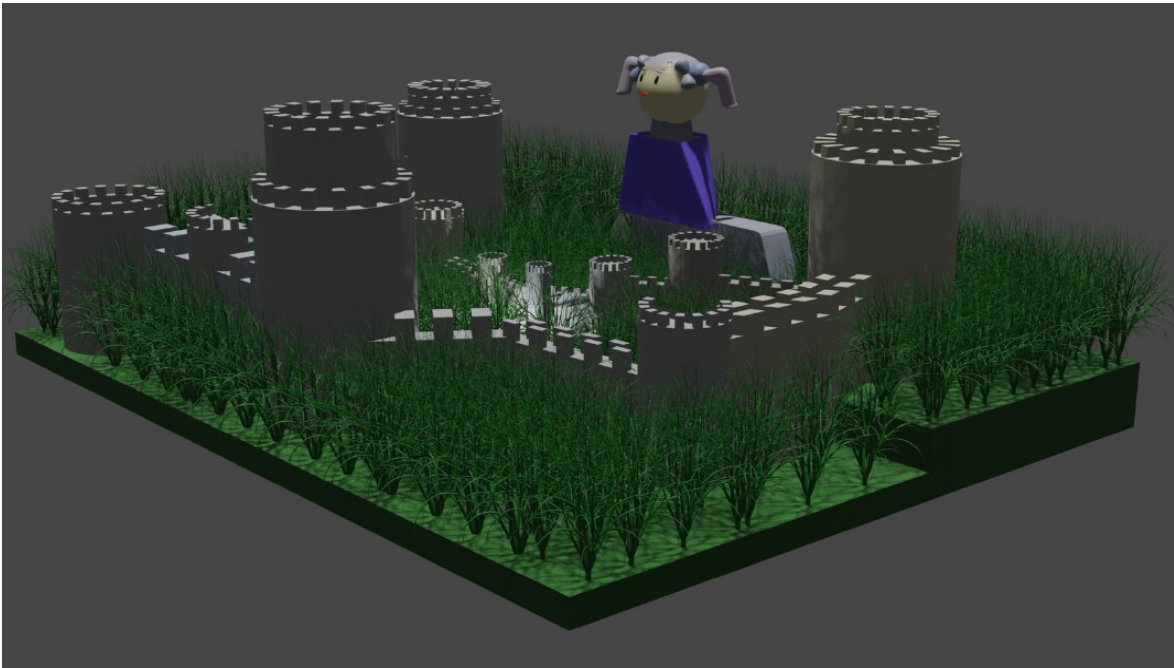


Image 7.

Pelin Sude, (Department of Visual Communication Design, 2nd grade), (Animation Application course) Space and Character Design, 2023

Galata Kulesi - İstanbul

3. Render Sonuçları



Image 8:

Ogün Demir, (Department of Graphic Design, 2nd grade), (Basic Animation I course) Space Design, 2023



Image 9.

Feyza Özcan, (Department of Fashion Design, 3rd grade), (3D modeling applications course) Space Design, 2023

updates support the learning process. However, its complexity and steep learning curve may present challenges for new users. Industry-standard software is more commonly used in professional settings and offers more educational materials, which can limit Blender's applicability. Furthermore, the lack of official technical support leaves users dependent on community support. While Blender is an attractive option due to its cost-effectiveness and comprehensive features, commercial software may be more suitable for certain professional requirements. (Baechler, O., & Greer, X., 2020)

Blender is a 3D modeling and animation software preferred in a wide variety of art fields. It is especially frequently used in the following art fields:

1. Film and Animation: Blender has gained an important place in the movie industry. Both major studios and independent producers use Blender for visual effects creation, character animation, scene creation and post-production. Blender's powerful tools and flexibility are a major contributor to realizing the creative vision of movies and animations.

2. Game Development: Blender is also frequently preferred in game development. Game designers use Blender for 3D modeling, character design, environment creation and animation to bring the game world to life. Blender's user-friendly interface and game engine integration allow game developers to create fast and impressive graphics.

3. Visual Effects: Blender is an effective tool for visual effects creation and post-production. It can be used in television series, commercials and other visual media projects to create realistic and impressive effects. Especially for productions with limited budgets, Blender provides professional quality visual effects.

4. Architecture and Interior Design: Blender is also used in architecture and interior design. Thanks to its architectural modeling, visualization and animation capabilities, architects and interior designers can present their projects in a realistic and impressive way. Blender's realistic materials and lighting systems help designers visualize their projects in a more vivid and detailed way (Michelangelo Manrique, 2014, p.26-240).

These are just some examples where Blender is preferred. Blender has a large user base and an active community. It is also possible to see Blender being used in other art fields. Artists adapt Blender to their own needs and use it to express their creativity. The power of art becomes visible when people of all ages reveal and express their creative potential. Especially young people find their own expression in various art forms by using their imagination. Blender offers students the opportunity to explore their creativity and create digital artworks, bringing technology and art together. Students create original designs by transferring their imagination to the digital world. For example, students develop projects in different areas such as character animations, 3D models, virtual environments or visual effects.

The designs created by students not only showcase their technical abilities, but also mirror their emotional and intellectual

growth. Each design functions as a piece of artwork that captures the student's individual creativity, point of view, and unique self-expression. For example, the beauty of nature, cultural heritage, social justice are some of the elements that students are inspired by in their designs. It can also be said how students are influenced by different art movements, artists or cultural references and how these influences are reflected in their designs. When describing the relationship between Blender and art, it is important to focus on students' designs both to introduce their work and to emphasize the creative possibilities that Blender provides them. In this way, readers will better understand how Blender supports and inspires students' artistic expression.

In this context, to help students translate their thoughts into a digital medium, basic information about Blender's interface, fundamental commands, and manipulation of objects in 3D space was initially provided. Then, they were taught techniques such as creating models using basic geometric shapes, adding and subtracting surfaces, and manipulating vertices and edges. More complex models were created using modifiers, various materials were created using the shader editor, and textures were applied through UV mapping. Lighting techniques and different light sources were used to illuminate scenes, and render settings were optimized using Eevee and Cycles render engines. Finally, simple animations were created using keyframes, and skeletal systems were set up for character or object animation. These processes were designed to help students understand the 3D design process and explore their individual creativity.

Conclusion and Recommendations

In this article, which examines the practices offered by Blender applications to users through the context of art and technology, the potentials of the program, especially on character and space creation processes, are questioned. The Blender program is a powerful tool that helps artists realize their creative ideas and enables them to create original designs. It also has a great impact on character animation, special effects and stage lighting. As an area where art and technology merge, the Blender program helps artists expand their imagination. As one of the most successful programs used in the field of character and space design, it allows impressive and original designs to be made at the point of combining technical skills and creativity. The character and space designs made by the students using the Blender 3D modeling program constitute an important part of their educational experience. These design works offer students the opportunity to develop their creativity and technical skills and to observe the positive and negative aspects of their experiences. One of the positive aspects is that students developed the ability to use their imagination to create original characters and spaces. The program provided students with the flexibility to roam freely and realize their ideas during the design process. At the same time, the animation and effects features of the program supported students' ability to bring their designs to life and make them dynamic. One of the negative aspects of students' designs using Blender is the complex interface of the program at the beginning. The world of 3D modeling and ani-

mation is challenging for beginners. It can take time to understand and use all the features of the program. In addition, the time and effort consuming nature of the projects also affects the user as a challenge. Students are expected to pay attention to detail in creating original designs, make an effort to streamline animations, and develop time management skills. Engaging with the Blender 3D modeling program for character and space design enabled students to foster their creativity, enhance their technical proficiencies, and elevate their capacity for generating innovative and authentic designs. Although these experiences included challenges such as the complexity of the program and the time-consuming nature of the projects, they helped students expand their skills in design and develop a more confident approach to their projects. The possibilities presented by Blender, through the fusion of art and technology, enable artists to expand their unique and creative concepts. This includes technical implementation methods and the facilitation of a hybrid artistic field that merges art with digital terminology on a unified platform.

In conclusion, this study has examined the effects of the Blender program on 3D designs created by students and its role in fostering creativity in education. Future research could focus on comparing Blender's advantages with other 3D modeling and animation software to determine which tools are better suited for specific educational goals. Additionally, the impact of 3D design education on different age groups, educational levels, and cultural contexts could be investigated. This could help educators develop design tools suitable for various student profiles. Studies evaluating long-term effects and supporting the continuous development of technology-enhanced educational methods will provide valuable insights for improving educational strategies and enhancing student creativity.

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Yapılandırılmış Özet

Günümüz dijital çağında teknolojinin sanata katkısı büyük bir önem taşımakta, dijital sanat bağlamında karakter ve mekân tasarımı üzerinde etkisini artırmaktadır. Bu makale, sanat ve teknoloji arasındaki karşılıklı ilişkiye odaklanarak özellikle Blender Programı'nın karakter ve mekân tasarımı üzerindeki etkisini incelemektedir. Esnek bir 3D modelleme ve animasyon yazılımı olan Blender, sanatçıların teknik yetenekleriyle hayal güçlerini birleştirerek yaratıcı vizyonlarını geliştirmelerine olanak sağlayan bir platform sunmaktadır. Çalışma, Blender'ın sanat disiplinleri ve endüstriler üzerindeki çeşitli etkilerini vurgulayarak dijital sanatın zaman ve mekân algısı üzerindeki etkisine odaklanmaktadır.

Blender'ın sanat disiplinleri ve endüstriler üzerindeki etkisi sadece yaratıcı süreçleri değil, aynı zamanda dijital sanatın zaman ve mekân algısını da yeniden tanımlamaktadır. Sanat eserleri artık sadece bir noktada değil, izleyicilerle etkileşime geçebilen ve farklı zaman dilimlerinde yaşayabilen yapılar haline gelmektedir. Bu da sanatın sadece bir görsel sunum olmaktan çıkıp izleyiciyle aktif bir ilişki kurabildiği, zamanın ve mekânın sınırlarını aşabilen bir yapıya dönüşmesini sağlamaktadır. Blender, sadece sanat dünyasında değil aynı zamanda interaktif medya alanında da büyük bir etki yaratmaktadır. Bu yazılımın kullanımıyla sanatçılar, sadece kendi yaratıcı sınırlarını zorlamakla kalmıyor, aynı zamanda izleyiciyle etkileşime geçebilen ve sanatın geleneksel algısını değiştiren eserler ortaya koyabilmektedir. Bu da dijital sanatın ve teknolojinin sanat dünyasında nasıl bir devrim yarattığını gösteriyor.

Blender programında üretilen düşük poligonlu modellerinin kullanımı, özellikle gerçek zamanlı oyunlar, televizyon ve film projelerinde karakter ve mekân tasarımı hayati bir rol oynamaktadır. Bu modeller, performansı optimize ederek daha hızlı işlenirler, verimli bir iş akışı sağlarlar ve animasyon sürecini kolaylaştırırlar. Sanatçılar, düşük poligon modellerini kullanarak hızlı geri bildirimler almak ve tasarım süreçlerini hızlandırmak gibi avantajlardan faydalanırlar. Sanal ortamdaki sanatçılar, fiziksel kısıtlamalardan bağımsız olarak karmaşık karakterler ve mimari mekânlar tasarlamak için geniş bir özgürlük alanına sahiptirler. 3D modelleme, renderleme ve sanal gerçeklik teknolojilerinin bir araya gelmesi, sanatçılara tasarım ile izleyici arasında derin etkileşimler yaratmanın yanı sıra öğrenme ve iş birliği için yeni olanaklar sunar. Düşük poligonlu modeller, performans açısından optimize edilmiş yapılarıyla bilgisayarların kaynaklarını daha verimli kullanmalarını sağlar. Bu da hem sanatçıların daha güçlü tasarımlar oluşturmalarına olanak tanırken hem de son kullanıcılar için daha akıcı ve sorunsuz bir deneyim sunar. Sanal ortamdaki sanatçılar, fiziksel kısıtlamalar olmaksızın hayal güçlerini kullanarak karmaşık karakterler ve detaylı mekânlar oluşturabilirler. Bu durum, sanatın sınırlarını genişleterek daha özgün ve etkileyici eserlerin ortaya çıkmasına olanak tanır.

Sanat eserleri artık sadece izlenen değil, deneyimlenen ve etkileşime geçilen yapılar haline gelmektedir. Bu da sanatçıların eserlerini sadece görsel olarak değil, duyuları ve hisleri harekete geçirecek şekilde tasarlamalarına olanak sağlamaktadır. Bu şekilde, sanatçılar sadece eserlerini sunmakla kalmayıp aynı zamanda izleyicilerle etkileşime geçerek ortak bir deneyim yaratırlar. Blender programı, dijital sanat alanında önemli bir araç olarak ortaya çıkmıştır ve 3D grafikler, animasyon ve görsel efektlerde yaratıcı potansiyel sunar. Kullanıcı dostu arayüzü, gelişmiş araçları ve açık kaynak yapısı, çeşitli sanat alanlarında benimsenmesine önemli katkı sağlamıştır. Büyük film stüdyoları ve bağımsız yapımcılar, Blender'ı profesyonel kalitede görsel efektler ve animasyonlar oluşturmak için kullanarak yaratıcı olanakları arttırmışlardır. Blender'ın film endüstrisindeki başarısı, gerçekçi efektleri ve akıcı animasyon proje yönetimini sağlamasıdır. Sürekli gelişimi, sanatçıların yenilikçi özelliklerle ifade etmelerini garanti eder. Blender'ın yaygınlığı ve geniş kullanıcı tabanı, film, animasyon, oyun geliştirme, görsel efektler, mimari ve iç mekân tasarımı gibi birçok alanda kullanıldığını göstermektedir. Ayrıca blender programı, öğrenciler için eğitimsel bir platformdur ve onların dijital sanat yaratımındaki yeteneklerini geliştirir. Öğrenciler, Blender aracılığıyla yaratıcılıklarını keşfederler ve çeşitli sanatsal etkilerden esinlenerek dijital eserler üretirler. Blender, öğrencilere yaratıcı fırsatlar sunarken, programın karmaşıklığının başlangıçta bir zorluk oluşturabileceğini, ancak zamanla yetkinlik kazanılabileceğini belirtir.

Bu çalışma, Blender'ın karakter ve mekân tasarımı üzerindeki önemini vurgularken, yazılımın yaratıcılık ve teknik yetkinlik üzerindeki etkilerini göstermektedir. Makale, Blender'ın tasarım becerilerini geliştirme ve öğrenciler arasında özgüvenli bir yaklaşım oluşturma potansiyeli üzerinde durmaktadır. Özünde, Blender'ın sanat ve teknolojiyi birleştirerek dijital araçları sanatsal ifadelerle birleştirdiği bir hibrit sanat alanını destekler. Zorluklara rağmen Blender, sanatçılara dijital sanatın evrilen manzarasında ilerlemelerine olanak tanır ve yenilikçi ve özgün tasarımlar oluşturmalarına yardımcı olur. Bu yazılım, sadece karakter ve mekân tasarımı alanında değil, aynı zamanda sanal sanatın farklı boyutlarında da sanatçılara ilham kaynağı olmaktadır. Blender'ın sunduğu imkânlar sadece profesyonel sanatçılar için değil, aynı zamanda eğitimde de önemli bir rol oynar. Öğrenciler, Blender aracılığıyla sanatın yeni boyutlarını keşfederken aynı zamanda kendi yaratıcılıklarını da geliştirirler. Karmaşık arayüzü başlangıçta zorlayıcı olsa da öğrenciler programı kavradıkça tasarım becerilerinde önemli ilerlemeler kaydederler. Bu sayede, Blender öğrencilere hem sanatsal hem de teknik yetkinliklerini geliştirme fırsatı sunar.

Sonuç olarak, Blender'ın karakter ve mekân tasarımı üzerindeki etkisi gün geçtikçe artmaktadır. Çünkü bu yazılım, sanat ile teknoloji arasında muazzam bir köprü oluşturuyor. Özellikle ücretsiz ve açık kaynak olması, kullanıcıların yaratıcılıklarını sınırlamadan keşfetmelerine olanak tanır. Blender, sanatçılar ve öğrenciler için dijital sanatın sınırsız potansiyelini keşfetme imkânı sunarak, onlara kendi eserlerini özgürce ifade etme şansı verir. Bu yazılım, karakter ve mekân tasarımı sağladığı geniş özellik yelpazesıyla dikkat çekmektedir. Özelleştirilebilir modelleme araçları, doku ve ışık efektleri ile birleştirdiğinde, kullanıcılar gerçeküstü veya fantastik dünyaların kapılarını aralayabilmektedir. Ayrıca, Blender'ın animasyon ve render yetenekleri sayesinde, sanatçılar hayal ettikleri dünyaları canlandırma ve detaylandırma özgürlüğüne sahiptirler. Blender, sanat ve tasarım dünyasında gelecekte daha da önemli bir konumda olacak gibi görünüyor. Sürekli gelişen ve güncellenen özellikleriyle, kullanıcıların beklentilerini karşılamakla kalmayıp aynı zamanda onları aşan bir potansiyele sahiptir. Sanat ile teknoloji arasındaki sınırları giderek daha da bulanıklaştırarak, yaratıcıların yeni ufuklara açılmasına olanak tanıyacak gibi görünüyor. Gelecekte, Blender'ın sanatın özgürlüğünü ve ifade biçimlerini genişletmeye devam etmesi ve bu alanda öncü bir rol oynaması beklenmektedir.

Reviewers List

Those Who Contributed İn This Issue / Bu Sayıda Emeđi Geçen Hakemler

Prof. Dr. Mehmet ÖZKARTAL (Süleyman Demirel üniversitesi)

Prof. Dr. Mehmet IŞIK (Mardin Artuklu Üniversitesi)

Prof. Dr. Hasip PEKTAŞ (İstinye Üniversitesi)

Prof. Dr. Süreyya TEMEL (Kocaeli Üniversitesi)

Doç. Dr. Özlem TEKDEMİR DÖKEROĞLU (KTO Karatay Üniversitesi)

Doç. Dr. Hüda SAYIN YÜCEL (Kırıkkale Üniversitesi)

Doç. Dr. Demet OKUYUCU (Atatürk Üniversitesi) (ret makale)

Doç. Dr. Osman ÜLKÜ (Adnan Menderes Üniversitesi) (ret makale)

Doç. Dr. Nazan DÜZ (Uşak Üniversitesi)

Doç. Murat KARA (Burdur Mehmet Akif Ersoy Üniversitesi)

Doç. Osman YILMAZ (Erciyes Üniversitesi)

Doç. Bekir KİRİŞCAN (Akdeniz Üniversitesi)

Doç. Rahşan Fatma AKGÜL (Yüzüncü Yıl Üniversitesi)

Dr. Öğr. Üyesi Muhammet Hanifi ZENGİN (Kafkas Üniversitesi)

Dr. Öğr. Üyesi Işınsu ERSAN ÖZTÜRK (Dokuz Eylül Üniversitesi)

Dr. Öğr. Üyesi Tuğba AYGAN (Atatürk Üniversitesi)

