

## ANALYSIS ON INTERACTION OF SCULPTURE SPACE USER IN URBAN ENVIRONMENT

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### ABSTRACT

Art objects in urban environment can contribute to the liveability of areas they are located in and increase the environmental quality. Especially, sculptures are the reflection of social culture and identity and indispensable components of city environment strengthening either physical or social environmental relationships.

Aydın Monument and Fig Sculpture on Izmir to Aydın main road in the border of Aydın Province were the main materials of the study. Mentioned open space sculptures and their relations with their surroundings, design principles and elements were evaluated in the scope of their interaction with environment and user. Study was carried out in four different parts; **conceptual analysis, data collection, evaluation, discussion and results.**

In the data collection part, data about identity and qualities of Aydın Monument and Fig Sculpture was collected and evaluated considering design features, sculpture and its environmental relationship. It was stated as the result of the study that the Sculpture and Monument have the qualities which can contribute to the quality of physical environment and city image and reflect city identity and social view.

**Keywords: Sculpture, Urban environment, Aydın, Turkey.**

### Kentsel Çevrede Heykel Mekân Kullanıcı Etkileşimi Üzerine Analiz

### ÖZET

Kentsel çevrede yer alan sanat eserleri, içerisinde yer aldığı çevreyi daha yaşanabilir kılmakta ve çevre kalitesini artırmaktadır. Özellikle heykeller, gerek fiziksel gerekse toplumsal çevre ilişkilerini güçlendiren öğeler olarak, toplumun kültürünün ve kimliğinin bir yansıması olup kentlerin vazgeçilmez bileşenlerindedir.

İzmir Aydın Karayolu'nun Aydın kent sınırları ile tanımlı bölümünde yer alan Aydın Anıtı ile İncir Heykeli'nin araştırma ana materyali olarak ele alındığı bu çalışmada, söz konusu açık alan heykellerinin çevreyle olan ilişkileri tasarım ilke - öğeleri çerçevesinde ele alınmış, heykel çevre insan etkileşimi sorgulanmıştır.

Çalışma; **kavramsal analiz, veri toplama, değerlendirme, tartışma ve öneriler** olmak üzere başlıca 4 aşamada yürütülmüştür.

Araştırmanın veri toplama bölümünde, Aydın Anıtı ve İncir Heykeli'nin kimlik ve öznitelik bilgilerine ulaşılmış, sonrasında her heykel tasarım özellikleri ve heykel çevre ilişkileri yönüyle değerlendirilmiştir.

Arazi çalışması sonucunda, araştırmaya konu olan Aydın Anıtı ile İncir Heykeli'nin; fiziksel çevre kalitesine katkılarının yanı sıra imge oluşturabilecek özelliklere sahip olduğu, kentin kimliğini ve toplumsal bakış açısını yansıttığı belirlenmiştir.

**Anahtar Kelimeler:** Heykel, Kentsel Çevre, Aydın, Türkiye

### INTRODUCTION

Sculpturing, a dimensional art can be encountered throughout history and have significant functions in especially public spaces.

Sculptures seen as the part of architecture before Renaissance could not survive independently and took place in the body of designed and constructed architectural works. They were thought to be an aesthetically complementary element in the architectural works in those periods. After Renaissance, sculpturing could virtually express itself independently from architecture and be carried to urban squares (Güç, 2005).

Urban sculptures, placed in the public open spaces where urban people spend some time and mostly encounter them, took place in urban areas by symbolising the culture of the area they were constructed in and adding new meanings to existing culture throughout history (Başer, 2006).

Benefits of the sculptures designed and placed in

an area consciously are changing positively physical environment and perspectives, thoughts and emotions of people and societies via artistic expressions; providing cultural exchanges; having combining and infusing effects on people; expressing urban and spatial images; and offering more liveable environment with aesthetical values they shelter (Öztürk Kurtaslan, 2005).

Sculptures in today's city squares have stripped off their characteristics of being scenery object giving new meanings and messages to urban people and appealing to mind by being conceptual applications (Çakır, 2008). They contribute to quality of life visually and aesthetically and play active role in meaning public spaces (Güç, 2005). In this respect, statues seen as plastic objects in urban areas can contribute to the quality of urban life with other landscape elements (Öztürk Kurtaslan, 2005).

The aim of present study is to determine the value of the relation between sculpture, space and user

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in public space considering and evaluating the characteristics of Aydın Monument and Fig Sculpture located on Izmir Aydın main road.

In the study, where open space sculptures are evaluated for the relationship between sculpture, space and user, identity, characteristics, design principles and the relationship between sculpture and environment are evaluated in a combined way.

## CHARACTERISTICS OF STUDY AREA AND MAIN MATERIALS

Aydın city is one of the fastest developing cities with its potentials in agriculture, tourism and industry sectors, qualified man power (Aydın Valiliği, 2011). The city is among the first cities of Turkey to start tourism (Aydın İl Kültür ve Turizm Müdürlüğü, 2011) and the city gains importance with its densely performed agricultural activities and touristic potential (Wikipedia, 2011).

The city is on the route from Izmir and Aydın to Denizli and a main road divides the city two parts. This characteristic of the city brings urban density together with it.

Settlements in urban area of Aydın are located around main road (north to south) and closely to main access artery Genç and Özgür (2008).

Aydın Monument and Fig Sculpture, main materials of the study, are located on Izmir Avenue, secondary part of Izmir Denizli Main Road and at two important entrances of the city. These entrances are called "Old Crossroad" and "New Crossroad" (Figure 1).

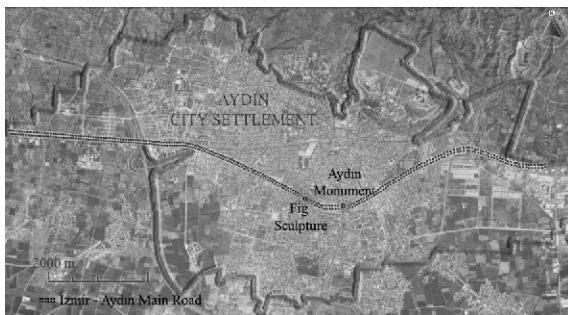


Figure 1. Location of the research main materials

Aydın monument is located at the cross-section point of Muğla, Izmir and Denizli main road and Adnan Menderes Crossroad. The monument constructed with the support of Aydın Chamber of Commerce and Aydın Municipality was opened on 20 June 2011.

Fig Sculpture is on Izmir to Denizli main road at the cross-section point of Izmir Avenue and Çine Street. The Statue was designed in 1997.

## STRUCTURE OF THE STUDY

Aydın Monument and Fig Sculpture were



Figure 2. Aydın Monument

## Conceptual Analysis

This section is composed of literature scanning and observation about sculpture, relation between sculpture and environment, contribution of open space sculptures to city aesthetics, design etc.). Observations were carried out to determine study materials and relations between study materials and environment.

Since Aydın Monument and Fig Sculpture are on densely used Izmir Aydın Main Road, at the entrance of Aydın city and two cross-section points, they were chosen to be study materials.

## Data Collection

Evaluation criteria were determined for the study materials as the result of observation and literature work. By considering these criteria, four different observation forms were prepared in order to determine interaction between sculpture, space and user and completed.

Observation forms were prepared considering Öztürk Kurtaslan (2005); Tırıl et al. (2000), Güngör (1983), Ching (2002).

## Evaluation

Findings from literature sources, field survey and observations were analysed and materials of the study were evaluated for their qualities and relationship with environment.

## DISCUSSION AND SUGGESTION

Some suggestions on open space sculptures located in public spaces were offered by considering the findings from the materials evaluated in the study. In addition, results were discussed for relationship between sculpture, space and user and some proposals were offered for planners, designers, nongovernmental organisations, local administration in order to increase environment quality.

## EVALUATION

Aydın Monument and Fig Sculpture were evaluated for **identity, attributes, design principles, and relationship between sculpture and**

**environment** and interaction between sculpture, space and user was investigated.

#### Identity

Research materials were evaluated for their construction year, **sculptor**, location, aspect, material, category and pedestal (Table 1).

Aydın Monument, located in Adnan Menderes neighbourhood on İzmir Aydın Main Road, was designed by Pınar ÖKTEM in 2011 at Prof. Dr. Tankut ÖKTEM's workshop. Monument is both sculpture and mask and was made of bronze with a 360 degree aspect.

Fig Sculpture is on İzmir to Aydın Main Road at the cross-section point of İzmir Avenue and Çine Street. The Sculpture, designed by Prof. Dr. Tankut ÖKTEM, state artist, in 1997 was made of bronze and has a 360 degree aspect.

#### Attributes

Sculptures are evaluated for their type, subject / theme, function / benefit in this section (Table 2).

**Aydın Monument** is a figurative work and has three different themes as Atatürk and Swashbucklers, Peasants Women, Atatürk and Next Generation. All three themes are advantageous due to the events and people they represent and easily known and adopted by society. In addition, the Monument can remind the past and increase the awareness about national history. When the monument is evaluated for the things it gives to the society, it can be seen that it is emphasizing and

attractive. A geometric wide square where the sculpture is located can contribute to its perception. Sculpture has gained view with landscape design. It improves to environmental quality with artistic expression, reflects historical identity and creates image on people and influence favourably the value judgement.

**Fig Statue** is a figurative sculpture and its theme is *fig* fruit one of the identity components of the city. This theme is an advantage since it is easily understood and related to the city. Sculpture does not deal with an abstract theme on the contrary; it is commonly known and expresses the theme easily. Theme of the sculpture for the city with dominant agricultural identity is very successful in the reflection of this identity and gives information about the city.

Sculpture is located at an attractive and focusing point. Its 360 degree aspect can cause small perception differences and this makes sculpture more attractive. Sculpture having visual richness can improve to environmental quality. Famous product of the area, fig, is represented by the sculpture and thus it has the feature of creating image.

#### Design principles

In this section, research materials were evaluated in the respect of repetition, harmony, contrast, visual hierarchy, dominance, balance and unity (Table 3).

**Aydın Monument** is a structure reflecting

**Table 1.** General Features - Identity

AYDIN MONUMENT	
CONSTRUCTION YEAR	2011
SCULPTOR	Pınar OKTEM DOGAN
LOCATION	İzmir – Aydın Main Road
ASPECT	360°
MATEARIAL	Bronze
CATEGORY	Sculpture + Mask
PEDESTAL	Exist
<b>FIG SCULPTURE</b>	
CONSTRUCTION YEAR	1997
SCULPTOR	Prof. Dr. Tankut ÖKTEM
LOCATION	İzmir – Aydın Main Road
ASPECT	360°
MATEARIAL	Bronze
CATEGORY	Sculpture
PEDESTAL	None



national emotions and thus its design is more distinctive. It is different from other research material for massive weight. Repetition principle was used for the combination of lower parts of the monument and contrast was used in the harmony of direction and form. Balance is prevalent in general design of the monument and dominance is provided with the elements of direction and scale.

**Fig Statue** is a different design from other research material by being open space figurative sculpture. Lower figures (leaves) repeat in the sculpture which has an abstract theme and reflects contrast in direction principle. Principle of visual hierarchy was also accepted in the lower figures showing a balance expression and dominance was provided on direction, form and scale.

**Relationship between sculpture and environment**

In this section, relation between the space and sculpture is evaluated (Table 4).

The space of the **Aydin Monument** is an elevated base plane and thus it emphasizes the

monument. Ground of the space is covered by lawn and this feature strengthens the relation and harmony between the sculpture and its surrounding. However, lawn is weak and needs to be maintained. The Monument has defining horizontal and complementary vertical elements. These elements define and emphasize the area more clearly. In addition, vertical elements provide extra supports for the perception of the Monument by strengthening the relationship between the elements and other parts constituting background. However, quality of horizontal elements is open to debate. Silhouette of the Monument is profoundly on the buildings close to it and these multi-storey buildings weaken perception, but the monument can be perceivable during day and night time. Partially structure of the Monument placed on a shaft reflecting a massive impression can contribute to the perception of figures. Ratio between the Monument's itself and its surrounding is 1 to 1 and it has no relationship with users. Monument's attractiveness is increased with spotlighting. Close proximity of the Monument is moderate in the respect

**Table 2.** General Features – Attributes

		AYDIN MONUMENT	FIG SCULPTURE
<b>TYPE</b>		Figurative	Figurative
<b>SUBJECT / THEME</b>		Exist	Exist
<b>FUNCTION / BENEFIT</b>	<b>EMPHASIS</b>	✓	✓
	<b>IMPROVE THE QUALITY</b>	✓	✓
	<b>EVOCATION</b>	✓	✓
	<b>REFLECTION OF IDENTITY</b>	✓	✓
	<b>CREATE IMAGE</b>	✓	✓
	<b>INFLUENCE VALUE JUDGMENT</b>	✓	-

**Table 3.** General features Design principles

		AYDIN MONUMENT				FIG SCULPTURE			
<b>BASIC DESIGN</b>		<b>E L E M E N T S</b>							
		DIRECTION	FORM	SCALE	MOVEMENT	DIRECTION	FORM	SCALE	MOVEMENT
<b>PRICIPLES</b>	<b>REPETITION</b>	-	✓	✓	-	✓	✓	✓	✓
	<b>HARMONY</b>	-	✓	✓	✓	-	✓	✓	✓
	<b>CONTRAST</b>	✓	✓	-	-	✓	-	-	-
	<b>HIERARCHY</b>	-	-	-	-	✓	-	✓	-
	<b>DOMINANCE</b>	✓	-	✓	-	✓	✓	✓	-
	<b>BALANCE</b>	-	✓	✓	-	✓	✓	-	-
	<b>UNITY</b>	✓	✓	✓	-	✓	✓	✓	-

**Table 4.** Relationship between sculpture and environment

		<b>AYDIN MONUMENT</b>	<b>FIG SCULPTURE</b>
<b>PLANE FEATURES</b>		Elevated base plane	Elevated base plane
<b>SPACE - SCULPTURE SPACE</b>	<b>HORIZONTAL ELEMENTS</b>	✓	✓
	<b>VERTICAL ELEMENTS</b>	✓	✓
	<b>OVERHEAD ELEMENTS</b>	None	None
	<b>SCULPTURE / SPACE SCALE</b>	1 / 1	1 / 2
	<b>PHYSICAL RELATIONSHIP WITH THE USER</b>	None	None
	<b>INTEGRATION OF SPACE WITH THE SCULPTURE</b>	Medium	Good
<b>EMPHASIS LIGHTING</b>		✓	✓
<b>ENVIRONMENT</b>	<b>VISUAL ENVIRONMENT QUALITY</b>	Medium	Good
	<b>PRESSURE OF VANDALISM</b>	None	None
	<b>COMPREHENSIBILITY</b>	Partially	Good
	<b>PERCEPTION – DAY TIME</b>	Good	Good
	<b>PERCEPTION - NIGHT</b>	Good	Good
	<b>ORGANIC RELATIONSHIP BETWEEN ITS ENVIRONS</b>	Medium	Medium

**Figure 3.** Fig Sculpture

of visual quality and there is no vandalism pressure on it. In addition, organic linkage between the Monument and its surrounding is moderate.

Space where **Fig Sculpture** is located is a cross-section point with a slight sloppiness. Sculpture is the part of an area designed for the direction of traffic. This sculpture with vertical and horizontal defining elements can more clearly be sensed like Aydın Monument. The ratio of sculpture and the area surrounding it is one second, however since the area is a cross for traffic passes people face difficulty using and constituting physical relations with it.

Complementary level of the area with the sculpture is moderate and attracts more attention by being spotlighted. When considered the surrounding of the sculpture it can be stated that the space of the sculpture is in a good condition and no vandalism pressure is present on it. There is a moderate organic relationship between the sculpture which can easily be seen both night and daytime and its surrounding.

## RESULTS

Open space sculptures take actively part in giving meanings to public areas by contributing positively to visual and aesthetical urban characteristics. They can infiltrate into organic structure of cities and create liveliness in urban environment (Güç, 2005).

Designing urban public spaces as recreation areas for urban people is an approach where art and architecture should work together in order to provide new visual and sensitive experiences (Başer, 2006).

Open space sculptures in Turkey have been designed independently from urban design process and solitarily and thus they cannot constitute a healthy relationship with urban spaces they take place.

In modern Turkish Republic age, urban planning works were affected by overall political and socio economic conjuncture of the country, reached the most

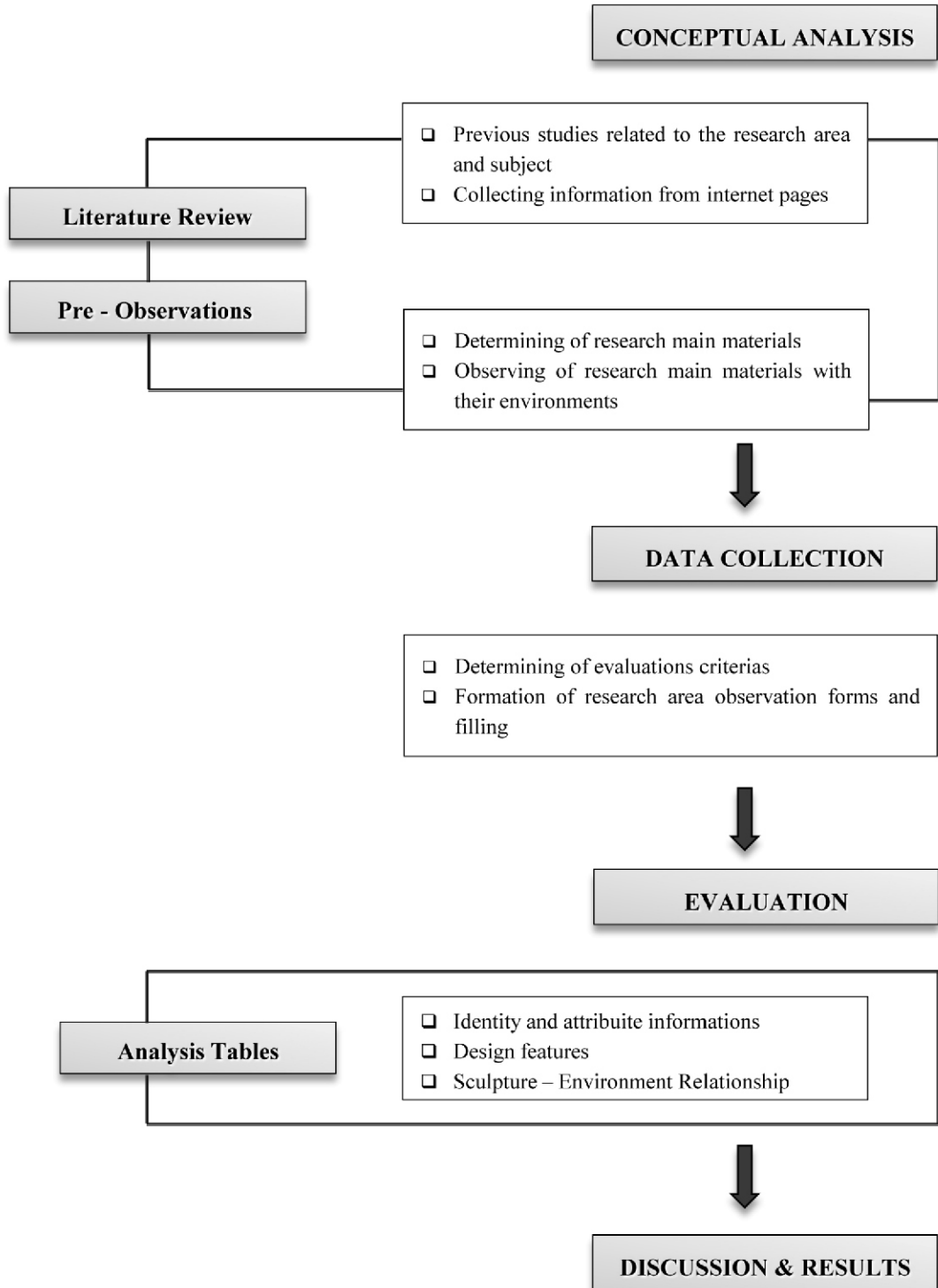


Figure 4. Method flow diagram

comprehensive status in its history and cities were turned into places where modernisation challenges took place. In modernisation attempts, modernist approach was effective on urban structuring. However, national development approach replaced with single construction activities in time and today's cities facing the absence of artworks have been constructed. The fact that urban planning and design processes did not work well and consequently the combination of art and architecture could not be achieved. In addition, low quality art works also contributed negatively to the interaction between users and the environment and artworks they see around.

Artistic structures are the urban elements which have the largest effects on increasing publicity value of an area. In this respect, open space sculptures have more importance among others by providing the opportunity for urban people to make relation with artistic works in public sites.

One of the most important responsibilities of local administrations is to construct public spaces combined with artistic works, consisting of visual differences and offering users new experiences. In this respect, importance of the relationship between sculpture and space should be born in mind and artistic point of view should be taken into consideration in whole construction period from design to placement of sculptures.

From this point of view, following suggestions may be offered for **Aydın Monument and Fig Sculpture**;

People should easily distinguish them from their surroundings. With this aim, their present landscape design, especially the plant design and the place of horizontal elements should be revised.

Some cares should be taken for multi-storey buildings constructed around the sculpture and monument to make them sense more clearly, e.g. providing their harmony and re-colouring, masking and embedding the buildings in order to constitute a background for them.

They should continuously be spotlighted during dark period in order for people to sense them very easily.

#### **From a general point of view;**

Sculptures should absolutely be in close harmony with their surroundings either for their formal or visual characteristics.

Artists should be provided with opportunities to create unique and suitable works.

Urban people should participate in the whole production process of such structures.

Sculptures should be convenient with social characteristics and contribute positively to the development of children and youths.

Spaces left for sculptures should be open and accessible public spaces.

Sculptures should have active functions in urban

planning fiction such as direction, limitation etc.

Harmony between sculptures and other art works public spaces should be constituted successfully and urban design concept should be sustained artistically.

Sculptures should have different functions at different points in urban design (e.g. seating elements, providing background etc.), strong interactions with urban people and contributions to city life.

Open space sculptures should be the simultaneous part of urban design process.

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