

## BEYPAZARI KÜLTÜREL ÖRGELERİNİN MODA ÜRÜN AKSESUAR TASARIMINDA KULLANILMASI

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### Özet

Anadolu toprakları içinde ki birçok yer gibi Beypazarı da çok eski uygarlığın yaşamına sahne olmuş önemli olma özelliğini her zaman koruyan, tarihi dokuya sahip, farklı kültürlerin izlerini taşıyan bir yerleşim yeridir.

Birçok kültüre ev sahipliği yapması sebebiyle, somut ve somut olmayan kültürel mirasına sahip çıkma çabasıyla Beypazarı, önemli kültür turizmi merkezlerindedir. Türk geleneksel bezeme sanatlarının gerek korunması gerekse taşıdığı kültürel değerlerin, modanın önemli destekleyici unsurları arasında yer alan aksesuar tasarımında kullanılması kültürel mirasımızın yaşatılmasına önemli katkı sağlayacaktır.

Bu çalışmanın genel amacı Türk kültürünün devamını sağlayan geleneksel sanatlarımızı incelemek ve bunu modanın vazgeçilmezleri arasında önemli bir yere sahip aksesuar tasarımlarına aktarmaktır. Araştırma, Beypazarı'na ait kültürel mirasımızın korunması, tanınması gelecek nesillere aktarılması, süsleme teknikleri ve kompozisyon özelliklerinin farklı alanlarda kullanılarak belgelenip kaynak oluşturulması açılarından önemlidir.

Araştırma yöntemi olarak, üretilmiş veya üretilmekte olan bilgilerin denemeli uygulamalarını kapsayan Uygulamalı Araştırma Yöntemi seçilmiştir. Araştırmanın örnekleme, aksesuar tasarımlarına esin kaynağı oluşturmak üzere Beypazarı tarihi dokusunu yansıtan süslemeler ile sınırlandırılmıştır. Çalışmanın planlanmasında moda ürün aksesuar tasarım sürecinin analiz, sentez, seçim ve modelleme aşamaları ele alınmıştır. 2015 yaz-kış trendlerin de sıkça kullanılacak "etnik unsurlar" temasına uygun, bezemede kullanılan geometrik ve bitkisel örgeler tasarımcılar tarafından yorumlanarak tasarımlar yapılmıştır.

**Anahtar Sözcükler:** Beypazarı, Bezeme, Aksesuar tasarımı, Moda Ürün Tasarımı

## APPLICATION OF BEYPAZARI CULTURAL PATTERNS IN FASHION PRODUCT ACCESSORY DESIGN

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### Abstract

Like numerous places in Anatolia, Beypazarı County is an important settlement with historical texture, which has witnessed ancient civilizations and bears the traces of many cultures.

Since this place has hosted many civilizations, Beypazarı is an important cultural tourism attraction area, based on its effort to claim its abstract and concrete cultural heritage. Both the preservation of Turkish traditional decorative art and the application of its cultural value in accessory design, which is among the supportive elements of fashion, will substantially support maintaining our cultural heritage.

The general purpose of this study is to investigate the traditional art forms of Turkish society, which ensure the survival of Turkish culture, and to transform this art into the design of accessories, one of the indispensable elements of fashion. The current study is important since it aims to preserve and promote the cultural heritage of Beypazarı and to hand this down to the next generations, and to use ornamentation techniques and composition specifications in different areas and record the usage so as to create a literature.

As a research method, applied research technique was selected, which covers trial applications of information that has already been produced or that is being produced. Research sampling consists of ornamentations with geometric and plant patterns which reflect the historical texture of Beypazarı County, used as inspiration in the design of accessories.

In the research, the stages of analysis, synthesis, selection and modelling of the fashion item design process were studied. Geometric shapes and plant figures used extensively in Beypazarı decorations, which also fit in with the “ethnic elements” theme used widely in 2015 summer and winter fashion trends, were interpreted by designers and new designs were created.

**Key Words:** Beypazarı, Pattern, Accessory Design, Fashion Product Design

## 1. Introduction

Anatolia has for centuries played hostess for many cultures. For this reason, this region is one of cultural diversity. Every society has its own culture and way of life. The way of life, faith and values of a society are what constitute its cultural elements (Serhatlıoğlu, 2013:227, S. Hünereel and Er 2012:170).

Located in the northeast of the province of Ankara, Beypazarı is at a distance of 98 km. from Ankara. The town is encircled by Ayaş, Güdül and Çamlıdere in the east, Nallıhan and the province of Eskişehir in the west, Polatlı and Mihallıçık in the south, the counties of Gerede, Seben and Kırıbrıcık in the north, and the county of Kızılcahamam in the northeast (Uslu and Kiper 2006:307).

Beypazarı is well-known for having hosted many different cultures throughout its history. Research and digs in the region indicate that many civilizations have lived in the area: Hittites, Phrygians, Galatians, Romans, Selchuk and Ottomans. In the Roman period, Beypazarı was used as an important passage between the Ankara-Istanbul road and Baghdad. The town is, moreover, a bishopric center. Previously named “Lagania,” after passing into Ottoman hands it was changed into Bey Hazari in honor of the bey who conquered it, possibly also as abbreviations of Dinar Hezar or Germiyan Hezar. With the establishment of a large market (“Pazar”) in the region, the town became commonly known as Beypazarı (Şener, 1976:8, Torun, 2004:228).

Located on the historical Silk Road of past civilizations, still showing evidence of Ottoman and Selchuk architecture, Beypazarı is a cultural and natural museum experiencing and revitalizing cultural heritage (Cankara, 2009: 18).

Beginning in Central Asia, Turks have continued their national artistic culture for centuries and produced the most mature and exclusive examples of decorative art. The Hun, Göktürk, Selchuk, İlhan, Timur and Ottoman periods saw the production of works of art of the highest order (Şengül,1988;3).

Art is not only a method of human self-expression, but also a language of its time. No matter its form, art must exist everywhere that people do. With the progress of societies, social norms as well as environmental and economic conditions led to the creation of products and the development of indigenous handicrafts (Demir, O., 2012: 2).

Handicrafts are the most important element symbolizing and publicizing a nation’s national culture. Products representing handicrafts are the most vibrant proof of their country’s cultural identity. For centuries, the great diversity of traditional handicrafts has provided people a means to convey their preferences and artistic choices (Köklü, 1981: 1; Arıkan, 2009: 2).

Handicrafts form a path from the past to the future, and are among the most enduring and meaningful documents chronicling a society’s culture, economy, and way of life. Since culture, in every different society, is the sum total of material and spiritual products of behaviors, ways of living and of thought, elements comprising these products are also diverse and multifaceted (S. Hünereel and Er 2012:180-181). One of the most important examples of this diversity is seen in the decorative arts, one of the most prevalent arts in Anatolia.

Because of people’s passion to adorn and beautify themselves, their surroundings and the objects they use, decorative arts are as old as human history. Turks are among the nations who best put this art into practice and produce the most beautiful works of art. Decorations refer to

any work, with or without paint, flat or embossed, done on any surface to beautify it. Motifs used in decoration fall under two categories: “center decorations” or surface decorations.” Items used in Turkish decorative arts can be divided into four main groups: geometric motifs, plant motifs, animal motifs and stylized natural motifs (Kılıçkan, 2004:11; 22, Ağaç, et al., 2013:1-11).

No matter the source used in decorative arts, new ways of expression are generated by taking apart natural and artificial shapes, creating new shapes or newly interpreting shapes (Ertürk, 2013:194).

The concept of design now has impact in every field, and has become a necessity of modern life. Most prominent in the fashion industry, the concept of design is generated by the combination of creativity and practicality (Önlü 2004:85).

Accessory design is the complementary component of the fashion industry. Accessories made out of a variety of materials have been used all over the world throughout history as a common language denoting social status. As elements decorating the human body and complementing clothing, accessories have been used since prehistoric times. For religious or traditional reasons, to face his fears, gain grandeur, show their power, or be beautiful, mankind has used imposing accessories since their inception.

The consumer’s conception of accessories change day by day, and accessories are now seen as a reflection of character or a symbol used to analyze temperament. This has led to specialized production, as producers try to offer consumers products that challenge the imagination, or attempt to design products that consumers imagine (Başlangıç, 2007:20).

Especially in the last few years, studies have been emphasizing the importance of researching our cultural values, in danger of disappearing from Anatolia and other regions where Turks have lived in the past, of archiving them and making them available for future generations.

The studies have also highlighted the importance of the necessity to plan traditional cultural products, works and elements in a way that will enhance them, instead of allowing them to deteriorate and become mediocre (Uslu and Kiper 2006:306).

As a result, in order to protect and perpetuate the cultural elements belonging to Beypazarı dealt with in the study, the aim is to first determine and record these elements, and then to make them available in various fields.

In this study, buildings from the late 19<sup>th</sup> and early 20 century in Beypazarı County were dealt with. Objects and decorations incorporating cultural motifs in these buildings were identified, and designs bearing the same main decorative elements and qualities of composition were developed.

## 2. Method

In this research intended to demonstrate to applicability of cultural motifs from Beypazarı County to the fashion accessory design process, applied research aiming to evaluate obtained data and solve problems was preferred. Applied research is the trial application of data obtained or in the process of being obtained (Karasar, 1986:27; Karasar, 2008:27). In this research, previously obtained data provided the basis for trial applications.

With this aim, in the design process, the stages were as follows: the research of the source of inspiration, preparations for fashion accessory design, and specification of the technical details of the design.

The architectural designs from late 19<sup>th</sup> and early 20<sup>th</sup> century Beypazarı buildings, thought to represent the cultural elements typical for Beypazarı and used in the research, were examined, and plant and geometric motifs deemed to be characteristic for the region were photographed. According to the data obtained and the design process, the typical characteristics of seven motifs were used in the design of nine accessory items. In the accessory design process, the Beypazarı cultural values as well as geometric and plant motifs were interpreted and rendered in the new accessories.

### 3. Findings

This section features explanations regarding the design stages and characteristics of the accessories designed through inspiration by the cultural motifs researched and archived in the study.

**Study of the source of inspiration:** locating a source of inspiration is necessary in order to bring forth unique designs (McKelvey and Munslow, 2003:16). A designer's sources of inspiration can be very diverse. Since everyone has a different point of view, everyone's imagination can turn any event or situation into an inspiration (Baş, 2011:25).

Together with the socio-cultural environment, the natural environment also has great influence on the creative process. With the plethora of different colors, images and opportunities it provides to the designer, nature has always been a great source of inspiration (Önlü, 2004:92).

Sources of inspiration in the design process can include books, magazines, graphics and photographs, artistic movements, exhibitions, travels, architectural monuments, handicrafts, furniture designs, period costumes, paintings, cultural objects and others (McKelvey and Munslow, 2003:16). In the fashion accessory designs of this research, geometric and plant motifs were used which are utilized in the decoration of door knockers and rings belonging to the Beypazarı cultural heritage and are still an important part of daily culture.

**Specifying the material to be used:** This refers to the selection of material to be used in the design, according to fashion trends. The choice of material is one of decisions that have great impact on the design development (Tyler, 1991: 39). Raw material and texture are also important elements at this stage (Çivitci, 2004:112).

In esthetic systems, 20<sup>th</sup> century artists have set great store by the choice and use of material. The latter has become more important as artists were urged to relinquish figurative designs and look for new patterns. Thus, for today's artists, material is no longer only the body, but the subject of the work, the main topic of the configuration (Bucci and Holler, 2005).

In this research, great attention was given to the unity of color and surface in order to make sure that the designed accessories reproduce the effect of the chosen source of inspiration.

**Formation and development of creative products and decisions concerning the product:** In the design development process, the design principles that the designer must take into account are balance, rhythm, emphasis, contrast, harmony, proportion, movement, esthetics and decoration (Çivitci, 2004:91).

Source of Inspiration	Products Designed	
 <p>Photo 1: Beypazarı door knocker</p>	 <p>Figure 1: Gold pendant designed with plant and geometric motifs, inspired by Photo 1</p>	 <p>Figure 2: Gold earrings designed with plant and geometric motifs, inspired by Photo 1</p>
 <p>Photo 2: Beypazarı door knocker</p>	 <p>Figure 3: Gold pendant designed with plant motifs, inspired by Photo 2</p>	
 <p>Photo 3: Beypazarı door ring</p>	 <p>Figure 4: Gold pendant designed with geometric motifs, inspired by Photo 3</p>	 <p>Figure 5: Gold and silver pendant designed with geometric motifs, inspired by Photo 3</p>
 <p>Photo 4: Beypazarı door ring</p>	 <p>Figure 6: Gold brooch designed with plant and geometric motifs, inspired by Photo 4</p>	



Photo 5: Beypazarı door ring



Figure 7: Gold comb designed with plant and geometric motifs, inspired by Photo 5



Photo 6: Beypazarı door ring and knocker

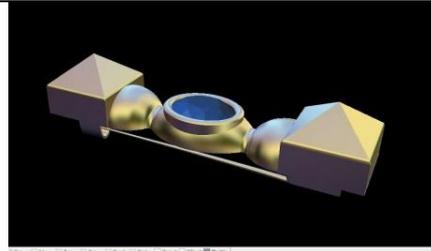


Figure 8: Silver brooch designed with geometric motifs, inspired by Photo 6

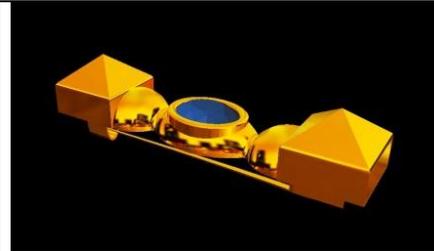


Figure 9: Gold brooch designed with geometric motifs, inspired by Photo 6



Photo 7: Beypazarı carved wooden door



Figure 10: Silver pendant designed with geometric motifs, inspired by Photo 7



Photo 8: Beypazarı door ring

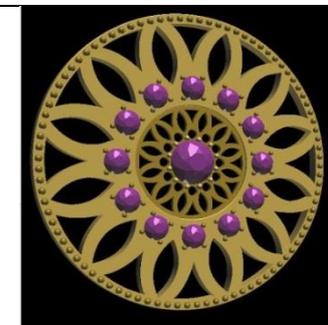


Figure 11: Gold pendant designed with geometric motifs, inspired by Photo 8

#### 4. Conclusion and Recommendations

More influential than ever in the fashion industry, the design process gains value with creative and unique products.

This research was prepared with the aim of familiarizing new generations with these cultural motifs and preventing their being forgotten, to create awareness and to make sure that the esthetic conception in the production of these motifs opens up new paths in the design of fashion accessories. Thus the motifs of these decorations, important as part of our culture and traditional arts and used in diverse environments like architecture and cooking utensils, will be perpetuated in different products and their disappearance will be prevented.

In the research, cultural motifs used in buildings were examined, seven works made with plant and geometric motifs were identified as sources of inspiration, and nine accessories of different usage and material were designed upon this source.

In the globalizing world, dynamics in which ethnic divisions are in the foreground inspire fashion, due to which ethnic elements are popular in every field of fashion. It would be safe to argue that as plant and geometric motifs used in cultural decorations are signifiers of identity, their use as sources of inspiration in fashion accessory design by designers eager to create a fashion brand image will contribute to their creation of high quality products and to their becoming more competitive.

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