

CHARACTERISTIC OF TURKISH DESIGN AND SOCIAL AND POLITICAL HEADSCRAF PROBLEM OF TURKEY

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ABSTRACT

In the result of the researches, the importance of Turkish design history and Turkish design culture occurred. In this research, features of traditional Turkish design placed in Turkish history are tried to be presented. The importance of Turkish design for Turkey and Turkish design is also presented. As a result of the researches, we saw that Turkish design is under escort of western design. According to this study, we can understand that Turkey needs a new schematic identity considering that Turkish design has got a deep-rooted history and schematic abundance. Turkish people is always in social political life struggle. This social political struggle was going in positive way with republic but in 1950s, it was negative and so it was always moving because of turkey's social political situation. Continuation of this movement today provides us to remember the relation of design's cultural and social political conditions. With this, emphasizing on social political problems of today's Turkey is the focus point of this investigation. Head scarf problem which is the most important social political problem of turkey is considered to be a design problem that must be solved with different designs. With this anticipation, head scarf that is Turkey's social political problem can be solved with poster method that is a graphic design pattern.

Key Words: Turkish design history, Turkish design culture, Graphic design pattern

INTRODUCTION

In this research, there is a lot of information about the development of Turkish designs and socio-political relations of Turkish designs. This research aims to show the effects of Turkish Social political and cultural lives on Turkish design and at the same time give information about the importance of Turkish Design for the world and contributions of value to us. The effects of Turkish Design on human lives in the past and future are informative. According to this information; what has been effective in the formation of Turkish Design? How do we look at Turkish design history? Can it help us and how can it be a guide for us? How has it affected the style of Turkish designers? How has Turkish design affected Turkey's past and present social structure? Will it help to us to find the relation between Turkish History and Turkish design? What kinds of developments have arisen? What is the role of Turkish design in World design?

This research aims at finding a new style of Turkish graphic design. We can say as a result of the questions posed that the research assists us in finding a solution for the social and political problems in Turkey by using modern 21st century graphics techniques.

There are lots of traditional Turkish themes, which have become symbols. The other aim of the research is to create new graphic designs using old motifs and remind us that these kind of cultural treasures should not be lost.

There is another important subject of the research which is socio-political awareness. This subject is the most sensitive and foremost one because, there are many problems due to the geopolitical location of Turkey. One of the most important missions of graphic design is to seek solutions for these kinds of social and political problems. Therefore, the ‘Headscarf issue’, which one is the most important social and politic problems for this country is particularly important. The aim is for these social problems to be solved with modern Turkish designs.

Globalism is not an issue just for Turkey; it is a problem for all the world. Through this research, there can be some information about the moral designs. The Information shows us how moral designs are should be.

Using 21st century graphic design tools, awareness of the issues will be raised. This research has been looking to Turkish graphic design from a new perspective and it is going to clarify a lot of topics about the development of Turkish graphic design. The results of the research bring a new view, and it shows that, there is a necessity for answers to many questions. Also, these answers to the questions will help the future of Turkish design. This research, will improve the important role of Turkish design in the design world.

1. Analysis on Literature Research and Methodology

1.1 Definitions

1.1.1 Turkey

Turkish lands are at north hemisphere and at a close place to the center of Asia, Europe and Africa continents called old world continents. Briefly, Turkey is one of the most important countries that bounds Asia and Europe (İzbirak, 1984, p. 30-40). Turkey has a 700-year of big history. Thus, it has the most rooted history among the world countries. When we look at the history of Turkey, we can call it as pre republic period and post

republic period. Because of the fact that Turkey's three sides are covered with seas, it has productive lands and so it still powerful in terms of agricultural productivity. Turkey that is executed still with republic has a colourful culture and history (Eğribel and Özcan, 2009, p. 415-417).

1.1.2 Turkish design

Because Turkey has a rooted history, Turkish design has also a rooted history. According to the history sources, after the wars made with Chinese, Turkish culture had a Turkish design that is affected with the Chinese cultural as a result of the interaction and some motives such as embroidery and such patterns. With this, the Turks developed their art and they created their own typical motive arts (Roxburgh, 2005, p. 42-46). Most important cultural effect of motive that is traditional Turkish design is the religion. With the Arabic alphabet that Islam religion is dominant, traditional Turkish motive affected history for years and it became the design identity of Turkey (Roxburgh, 2005, p. 262-272). However, with the declaration of republic, the traditional Turkish motive has lost its track and eastern effects are improved in our traditional Turkish motives with the approach of Latin alphabet but the cultural effect in design has not lost. Today, eastern effect is dominant in Turkish design but cultural values are started to be lost slowly (Becer, 2002, p. 114-116).

1.1.3 Traditional Turkish motive

Motive is a name given to figures that create a group with themselves of repeated in decoration studies with art works. Traditional Turkish motive is a decoration art and execution of plants in nature with different styles and religious Sufism and stylize them by handling in visual aspect with hand design. According to the historical information, although traditional Turkish motives were started in Selçuklu period, it gained its richness in Ottoman period and became a pioneer in world (Faroqhi, 2006, p. 7-10).

1.1.4 Turkish social political cultural life

Social political life is a standing war to an attitude against a cultural lifestyle of a society life. This is a sort of society life struggle. In order to keep the cultural interactions by a society, social and political struggle is always being needed. Because Turkish culture has a powerful structure and has an important geographical location, it still exists in social political and cultural life and still today. This social political and

cultural life became powerful in positive direction in terms of society with industrializing in republic period in Turkish society. However, after 1950, social political life that keeps in positive way started to keep in negative way because of political reasons and outer power reasons. Biggest reason of this is the unemployment, Kurdish problem, Armenia problem and head scarf I used as political symbol. In today's Turkey, according to the newspaper columnists, biggest social and political problem of Turkey is the head scarf problem. Reason of this is, changing world resembles to the globalism and a folkloric and religious sign is used as a political sign. This caused Turkey to be divided into two in terms of social and political way. This still goes on today (Parla, 1985, p. 25-37).

1.2 Literature Review

1.2.1 Literature research in Turkish design and a new schematic identity

The thing that is effective for making research on this task is that Turkey has got a colourful design history. However, they could not use this quality and liveliness in 21st century and effect of western designs increased, thus, Turkish design's liveliness and quality decreased and destroyed. So, this investigation was made in order to create the typical values of Turkish designs and gain a new identity to Turkish graphic design.

As known, Turkish design history has an important role in terms of world design history and structural features of Turkish culture. Moreover, in order to understand the effects of Turkish culture on Turkish designs, Turkish design history has a very big importance. By considering this point of view, we can say that; accessing information regarding Turkish design history is the focus point for this investigation. At the same time, designers who make artistic studies and execute them as cultural, religious, social and political ways and their study investigation methods are very important for us in terms of having important information in this investigation. Because of the fact that most realistic concept of the perspective of Turkish design history is the books, investigation of books in this research has a vital importance in the accessing information period. Design studies of today's Turkish designers and investigators and their researching methods they did is also very important for the continuation of this investigation.

Design developments in Turkish design history will show us direction in this investigation and this method will also provide us the usage of traditional Turkish designs kept backwards in 21st century for updated Turkish graphic designs again in Turkey. Turkish design history shows us that social political tasks in Turkey were located in negative way because of their geographical locations (Parla, 1985, p. 35-47). Thus, the investigation we made showed us that, many social political problems were faced in Turkey and these problems were continued until today's times and they still go on (Akay et.al, 2010, p.174). By basing on this theory, coming graphic designs into forefront as solution method of social political problems is an inevitable reality .

1.2.2 Literature research in World's effect on Turkish Graphic design and Ethic design investigation

Another element that we will take into consideration in this investigation is that, how the results of the research done is affected from the developments of today's world. Method of following many famous designers who write about similar tasks showing changes according to world's criteria and said many things to world with his designs about this task and locating columns with wide information about that task will make the purpose of this method more defining. The designs made in this task are showing us how to be directed and how to set communication with the society.

Globalism that is the most radical problem of the world is one of the focus points of the investigation. Biggest reason why globalism is took place in our research is that it is located in the research method done with following effects of world's events in head scarf. World's globalism problem shows some similarities with head scarf problem, so, the research made about globalism supports out investigation (Ötüken , 2011). While making investigation about this task, the articles that are written by Paul Messaries, Ellen Lupton and About Miller are applied. Analyzing method on developments about these tasks is also applied.

At the same time, review methods of graphic designs done with social purposes and Turkish graphic designs done with social purposes were compared and graphic design materials done for Turkish graphic design done for social and political purposes had great role for analyzing in terms of their lacking and advantageous ways.

Investigations done in order to consider how much ethical the review method of world's perspective about designs done with critical side of these designs, helped me create objective investigation. Ideas of Milton Glaser who took the world's attention to this task and is making successful designs on this task, leading name in my design (As you can see Appendix B), are located in this investigation and this helped investigation to pass many steps.

1.3 Methodology

1.3.1 Methodology of social and political development in Turkish graphic design

On this basis of literature review, with the method of investigating social and political problems of Turkey, this task is provided to become the most important topic of this investigation. There are some elements that are considered while making this investigation and we regarded reading columns of leading columnists in Turkey in order to find the reasons creating social political problems in Turkey. The most important event seen in these columns is the headscarf problem in Turkey among the social and political problems. This condition provided our research to be directed with a better method and touching social and cultural effect of Turkish graphic design. Much information was accessed from the columnists by reading columns about head scarf problem. Most important one among this information was that head scarf was turned into political symbol from cultural symbol. If we want to define the head scarf, it is a cloth that is used by Muslim women in order to close their hairs with religious purposes (Zeybek, 2008).

In the research method done with this information, investigation method of investigators about similar tasks in eastern countries by considering the effect of eastern design in Turkey added many things to the investigation. Ideas of society were also given in this investigation. Test method is applied in order to access feelings and ideas of society. Ideas of international students, students who are staying in Turkey and English students who are staying in the country where the investigation was made are provided in the test method done. By this way, point of view of the world to the head scarf in Turkey is provided to be seen. This helped us about defining how to give a message with the

opinions of people. At the same time, we are provided information about how to create a solution method.

2. Literature Review

2.1 What are the Characteristics of Turkish design?

2.1.1 Brief Information about History of Turkish Design

There is evidence that Turks have used several designs throughout history. Even though it is accepted that the history of Turkish design begins with Seljuk, it actually begins with Gokturks impressed by Chinese. Turkish design found its identity with motif during the Seljuks Period. Throughout the Ottoman era, motif which belongs to Turkish tradition had become known all over the world (Roxburgh,2005, p.104-113). Since the Ottoman Empire lost its ground, the value of motif also lost its importance. With the foundation of Turkish Republic, adaptation of a new state system and welcoming of the Latin alphabet, a new design era has started. Although motif has been used occasionally, Turkish design has averted its face towards the west under the influence of the Turkish artists educated in the west. At the present day, Turkish design is still being influenced by western design as well as eastern design is used from time to time (Roxburgh, 2005, p. 262-273).

2.1.2 Design of Pioneers of Ottoman Period

A great number of scholars and designers have expressed their views on Turkish design. One of the leading figures among the above mentioned group of people is Mimar Sinan, a well-known architect, lived during the Ottoman period and used several design techniques. Mimar Sinan used design patterns as if he had dealt with mathematics and applied it to his piece of arts (As you can see Figures 1, 2, 3). He used motifs in order to dress inside of the buildings and used design patterns as a symmetrical balance. Mimar Sinan, has influenced not only of the Ottoman period's but also of today's a great number of artists, reflected the social, economic and cultural effects of Ottoman period into his works. He made a significant contribution to Turkish design history by using abstract concepts and avoiding realism due to the effect of religion. With the help of richness of motives Mimar Sinan showed power of Ottoman (Grabar,1987,p. 79-92). In this research, the designs which were created by Mimar Sinan are related the creation of motif by using geometry and mathematic so these designs affected the studio works.



Figure (1) Ceiling View

Mimar Sinan, Selimiye Mosque ,
Edirne,1568 - 1574



Figure (2) Outside View

Mimar Sinan, Selimiye Mosque ,
Edirne,1568 - 1574



Figure (3) Inside View

Mimar Sinan, Selimiye Mosque , Edirne,1568 - 1574

2.1.3 Design of Pioneers of Republican Period of Turkey

One of the most significant designers coming after Mimar Sinan is İhâp Hulusi Görey, one of the artists of republican era. Firstly, Görey is the pioneer of graphic design in Turkey. The effect of his understanding of design has still pervading today. Secondly,

Görey mainly tried to orient Turkish design by creating invaluable works using the new alphabet (see Figures 4, 5, 6). He tried to give a design identity for Turkey. But since he had studied in Europe, he used European images in his works. However he could provide the need of synthesis of the west and the east. He tried to show the cultural effects of Turkey with his bare works (Becer, 2002, p. 114-115). In this research, the designs which were created by İlhap Hulusi Görey are related with the Turkish advertising design so these designs affected the studio works.



Figure (4) Advertising design for Turkish Government, İlhap Hulusi Görey, 1929.



Figure (5) Advertising design for Turkish Government, İlhap Hulusi Görey, 1929.



Figure (6) Advertising design for Turkish Government, İlhap Hulusi Görey, 1929

2.1.4 Design of Pioneers of Today's Turks

Another leading figure in Turkish design today is Turan Bakır who has made many surveys for how to use motifs. Turan Bakır says for the historical development of motifs that motifs are the most important parts of Turkish Culture and they compose the main identity. Turan Bakır says that Motifs symbolise the sun in Turkish culture and there is a culture in every motives. Technically, that motive is used by copying in a symmetric way shows their dependence to religion (Se Figures 7, 8). In Turkish art, he states that motives has the most important role in overcoming technical and aesthetic problems (Bakır, 1999, p. 96-103). In this research, the patterns which were created by Turan Bakır reflect the use of Turkish culture so these designs affected the studio works.



Figure (7) Traditional of Iznik
Turkish Motif,
Turan Bakır, 1998.



Figure (8) Traditional of Iznik
Turkish Motif,
Turan Bakır, 1998.

Last but not least, the final name should be mentioned as far as design is concerned is Peter Hristoff, the contemporary artist who creates designs in order to unify traditional and current designs (see Figures 9, 10, 11). He made designs dealing with the happiness, sadness, desperateness and the believes of people with the help of the oriental art. Akay et.al. (2010, p.174) described in their comprehensive study that "contemporary orientalise". In this research, the designs which were created by Peter Hristoff reflect the Turkish culture with using different techniques by contemporary design advertising design so these designs affected the studio works.



Figure (9) Contemporary orientalise
Peter Hristoff, 2003-2007.

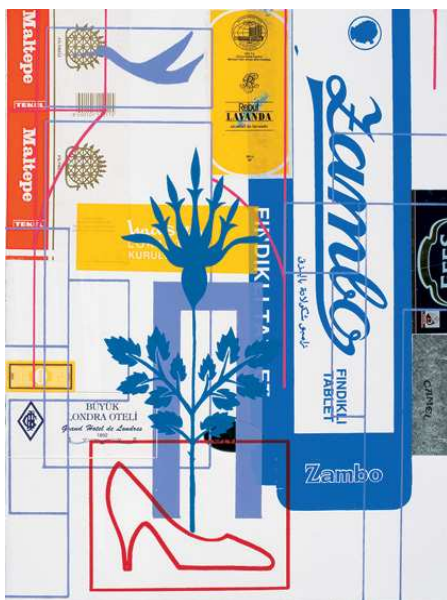


Figure (10) Contemporary orientalise
Peter Hristoff, 2003-2007.



Figure (11) Contemporary orientalise
Peter Hristoff, 2003-2007.

2.2 Personal Reflection on Characteristics of Turkish Design

It may be argued that this research topic will be studied from a practical and experimental perspective. One of the core aims of this research is to provide an analysis of traditional and contemporary Turkish design and to develop a new design identity for Turkish culture. In order to realise the aforementioned aim the following method will be used: the history and development of both the traditional and contemporary Turkish design will be analysed and the current and previous techniques related to motifs will be scrutinised. Thus, a literature review will be done and books and articles focusing on Turkish traditional and contemporary design will be read; the main design techniques used by leading designers will be analysed and techniques which may be useful to adapt this project will be explored. Finally, a new new design based on combining the traditional and contemporary techniques will be created.

2.3 Why this research was done about Characteristics of Turkish Design

The research was made in order to understand the development of the Turkish design in terms of social, culture, political issues and to adapt it to the contemporary designs; in order to criticize Turkey; and in order to create political, cultural, social designs of the period which are the needs of the 21th century that belongs to catalog of Turkish design identity.

2.4 Target group on this research

Target group is all the people who want to understand the Turkish culture and traditions, who believe that Turkey needs a new identity because of visual art will allow people to pay attention to and understand the world designers, when people will see about Turkey's traditional culture, art design will surprise, Turkey's art will move towards the world.

2.5 Conclusion of Characteristics of Turkish Design

As far as my design is concerned, motif, as the symbol of traditional Turkish design, will be used by harmonising it with pop culture motifs and stylisation. The main aim of my research study is to create a novel approach by following Peter Hristof's style. One of the other aims of my project is to create a new technique by adapting and using the colours and manipulation technique of the 21st century. In a word, it may be argued that

my study will try to explore and indicate how and to what extent motif, as a traditional technique, could be placed into contemporary design. As is mentioned above, this study and novel approach will be inspired from the works of Peter Hristof and İhap Hulusi Gorey. The special emphasis will be devoted to reflecting the political, social and cultural structure or even problems of Turkey with the help of my work. One of the main assumptions of my research is that the above mentioned ‘soci-political oriented approach’ may also give a direction to the shape of Turkish design in the future. In particular, my catalogue which will include a variety of social phenomenon may make a contribution to the ‘advertisement design’ in Turkey with the help of introducing motif’s significant place in design.

3. Turkish Social and Politic Problem of Headscarf

3.1 The Headscarf as a Political Symbol

The increasing social problems have been one of the damage of Turkish social and political life. Turkey has faced significant social and political problems for centuries due to its historical and geopolitical position. In other words, one of the most important reasons for these problems is Turkey’s location at the crossroads of Europe and Asia. Even though it has been unsuccessful occasionally, Turkey has generally succeeded in resolving these social and political problems.

There have been a great number of artists and journalists who have attempted to deal with the aforementioned social and political problems in Turkey’s long history. one of the figures among these people, purports that 1950 may be accepted as the inception of these social and political problems (Akay, 2010,pp 34-39). Another evidence shows that equates all these problems with Kurdish and Armenian questions in Turkish history (Yetki, 2011). (As you can see figure 1, 2). In a similar vein, another journalist notes that the unemployment problem constitutes one of the essential components of the aforementioned social and political problems (Ertem, 2009). (As you can see figure 3) More interestingly, view the headscarf problem is as the most important social and political problem of Turkey (Akgun 2011; Otiken 2011). (As you can see figure 4)

From this point of view, it has been posited in this study that the headscarf problem can be accepted as the essential social and political problem in Turkey. It may be argued that political arguments about the religious identities of people or using symbols of some religions may have some negative effects on society. Turkey, as an important case for this argument, has faced several problems derived from viewing religious issues and symbols as political propaganda tools.

Even though the headscarf was a folkloric, religious and cultural symbol before 1950s, it has been seen as a political symbol after 1950s in Turkey. In this sense, argues that since the Republic of Turkey is a secular country, faith and government- as the completely different concepts- should not be confused each other (Zeybek, 2008). Moreover, author puts it, because of the above mentioned reason, wearing the headscarf is completely forbidden in public area. However, author also purports that some people or groups of people in Turkey are against the idea of secularism and support that state and religion affairs should be integrated and, moreover, state should allow the public visibility of religious symbols in public area (Zeybek, 2008). Contrary to Zeybek, one of the leading Turkish designers argues that the headscarf has never been and will never be a political symbol in Turkey, thus the state should allow women wear headscarf in public (Yalçın 2010).

As far as the headscarf issue is analysed through the lens of the people not from Turkey, it may be said that there are many different opinions about Turkish state's policy of headscarf issue. While some regard the headscarf problem as a political symbol, an issue of dark ages and a political propaganda tool damaging to the women who wear the headscarf; some argue that since the headscarf is a symbol of Islam and Muslim women have to wear it to obey the rules of Islam, this problem should be approached from a liberal approach rather than imposing restrictions.

According to the questionnaires (see Appendix A) conducted at Cyprus International University, students differs in their replies towards the headscarf problem and nearly half of them see it as a political symbol and problem; on the contrary, nearly half of them see it as a religious symbol and support the public visibility of it. On the other

hand, international students in EAP course and students in Design Department at The University of Sunderland are in favour of allowing woman wearing the headscarf in Public area.

Figure (1) Turkish Unemployment Problem,
Turkish Newspaper, 2010



Figure (2) Problem of Armenian genocide,
Turkish Newspaper, 2010



Figure (3) Turkey's Kurdish Problem,
Turkish Newspaper, 2009.



Figure (4) Problem of Headscraf,
Turkish Newspaper, 2010.

3.2 How can this problem be resolved?

As a result of the aforementioned research, it is apposite to say that this project supports the idea that the headscarf problem should be approached form a liberal perspective and also resolved with the help of education and consciousness-raising. In this context, it is suggested that a campaign should be launched and graphic design tools that include social content should be used. This campaign's main aim should be to inform people about the risk of using the headscarf as a political symbol and to inform them about the

religious freedom. The target group is the people in Turkey who evaluate the headscarf problem from a negative way- seeing it as a political symbol- and the people who are eager to change their perceptions about the issue; and the people who are not Turkish and consider Turkish state's policies from a negative perspective. In a nutshell, the main aim of this project is to educate people via using graphic design tools so as to show that the headscarf should not be used as a political propaganda and should solely be seen as a symbol of Turkish cultural life.

3.3 Relationship between Advertisements and Globalism

From this point of view, it is apposite to mention the work of renowned scholar and designer who studies on globalisation. After mentioning that advertisements have a significant place in our lives and have also spread in national level, Author notes that as far as globalisation is concerned, it may be argued that advertisements have played a key role in it. As an example; Coca-Cola as the prominent example of this assumption and states that Coca-Cola created a big international market between two world wars and this led to a new area of investigation for science. The number of articles in newspapers and journals increased significantly and, moreover, the Coca-Cola case caused the improvement of national advertisement sector. The level of world trade increased and reached above 4 million dollar (Messaries ,1997, pp 91-93). (As you can see figure 5)

Thanks to these developments, targets and target groups of advertisements increased and also sales regions such as Asia and Western Europe emerged. At the end, all these developments and improvements resulted in the emergence of globalisation (Messaries, 1997 pp 91-93).

Moreover, a lot of international companies educated their managers and employees since they believed that if world had a big market now, we had to learn marketing well. In this process, some advertisers, who wanted to reply globalisation and its effects, argued that the visual sides of advertisements should be used more (Messaries ,1997 pp 91-93). However, Kernan and Domzal (1993 p. 55) believe that “effective global ads are never predominantly verbal because anyone can interpret a visual execution”. It may be argued that they criticise emphasising the visual side of global ads and see this trend as

an explicit game of globalisation. In other words, as they note, if the verbal side of global ads are ambiguous or if a cunning language is used, it is clear that this is the effect of globalisation. In a similar vein, Baurgery and Guimaraes purport that the agents of advertisement have created a new language that can be called “visual esparanto”. This language, as they note, leads to increasing level of using visual sides in global ads in order to increase the effects of globalisation (Messaries ,1997 pp 91-93).

Paul Messaris argues that there are several discussions over the aforementioned issue in academic literature. Some scholars argue that global ads can neglect some cultural values of each nation and also position that transition between one culture to another is quite easy. Therefore, this may accelerate the speed and effect of globalisation. On the other hand, some argue that touching one culture, harmonising one culture to another or the aforementioned transition are not always easy as expected. There is an evidence that states that if Nero King that has used in Italian ads is shown to Japanese people, this does not make sense for Japanese people since Nero King is not a part of their culture. On the other hand, when the symbol of American Exxon’s tiger was shown in Taiwan, Taiwanese reacted in a positive way to this advertisement since Tiger symbolises power in their culture (Ricks, Arpan and Funa, 1997, pp 91-93). However, it is apposite to say that this response does not include any commercial element, on the contrary, carries cultural issues. Therefore, Taiwanese people’s positive respond to tiger figure is not the success of advertisement. After evaluating different approaches, in a nutshell, Messaire states that globalisation has terminated cultural values for the sake of financial interests. (ibid)

3.4 Relationship between Symbols and Globalism

Ellen Lupoton and Abbott Miller, (1996, pp 46-47) as leading scholars working on symbols, analyse the issue from quite a different perspective in their renowned article, “Language of Dreams”. According to Freud, (1996, pp 46-47) as they note, writing or drawing dreams on paper is a puzzle and puzzles are directly related to images and writing. For instance, a glove may stand and this may enforce human memory. If we support the meaning of a glove with a similar word like “love or gloves” this strengthens the image of glove. According to Freud, a decoded idea does not trigger a change and do not produce connotations. In light of these arguments it is fair to say that

there have been several puzzles as Freud mentions, namely those are Egyptian Hieroglyphics and Modern Japanese writing system. According to several historians, there have been pictograms in writing and these pictograms analyse people's speaking. These analyses form the cultural values and help them to be permanent. Japanese and Chinese writing systems are based on almost 40.000 symbols (Lupoton and Miller, pp 46-47). (figure 5)

Moreover, even though Chinese writing system has several same words, they are actually different due to varied voice and pronunciation. Although this system seems quite difficult for the western world, Chinese may be accepted as one of the most suitable languages for graphic design. Finally, it is noteworthy to mention that even though Japanese writing system has been affected by Chinese and includes several symbols of Chinese system, it may be seen as a Latin style-while Chinese is more symbols. Moreover, both language and their symbols has been affecting by globalisation (Lupoton and Miller, pp 46-47).

3.5 How should Ethic Design be?

Finally, let me mention the Milton Glaser's idea on how design should be shaped with respect to ethics and morality. Glaser develops his approach by giving his arguments under the name of "12 Steps on the Road to Hell": (see Appendix B)



Figure (5) Cultural Allusion in Images, Film poster for Spring Break, Columbia production, 1983



Figure (6) Presentation of New York, Milton Glaser, 1977



Figure (7) Airport script, this figure was taken from Book “Design Writing Research”, 1997.

3.6 Conclusion of headscarf social and politic problem

In conclusion, it is fair to say that a connection between the headscarf problem in Turkey and the increasing negative effects of globalisation. The status of the headscarf issue has been changed and it has been rendered a political symbol even though it has been viewed as a folkloric and cultural symbol throughout history. As Messaries notes, globalisation has negatively affected the cultural and religious values. On the other hand, Lupton and Miller remind us the importance of symbols in human beings' life by analysing the role of symbols in Japanese and Chinese writing systems. These systems show us how cultural values can be improved via image and symbols.

In this sense, when symbols are analysed within the framework of Turkish political and cultural history, the importance of symbols can be understood. The symbolisation of the

headscarf can be seen as a good example for this analysis. In this context, a question can be asked: Will we symbolise the headscarf within the effects of globalisation? The answer 'yes' may lead to shaping it quite a wrong form that has rendered it as a political symbol and has negative effects on people's images. Moreover, rendering the headscarf issue a political symbol may cause to lose a nation's important cultural and religious value. From this point of view, Turkish designers have a duty to analyse this issue by symbolising 'words'. They should approach the headscarf question from an objective perspective. This last statement reminds us Milton Glaser's aforementioned rules of ethnic and moral design. A designer, as Glaser puts it, should leave his or her personal interests for a clear and a reliable work. Within the scope of this project the necessity of an objective perspective in light of globalisation and ethic and moral values in design has been emphasised. Turkish designers have a voice in the solution of the headscarf problem in Turkey. This project aims to show that how a symbol has been reshaped in a negative way due to the negative effects of globalisation and political interests. By so doing, this project aims to inform people about the headscarf problem without distorting its cultural and religious value. Moreover, this project stresses the importance of ethic and moral values in design with a special emphasis to the headscarf problem. In summary, the main aim of this project is to inform people about the headscarf problem with the help of ethnic and moral design.

4. Evaluation

4.1 Evaluation of Investigation of traditional Turkish motives and design development

In this study, I purposed to create a new idea to Turkish design identity that puts forward its own design qualities by decreasing effects of western design's effect that is common in design studies. In this perspective, in the investigation that is done for the name of providing addition to Turkish modern design, Turkish design history and Turkish culture was analyzed. As a result of this analysis, the Turkish traditional motive design is caused to be used in studio studies (The studio works can be found in Appendix C and D). Best method for reflecting Turkish identity to Turkish design is using traditional Turkish motive that is common point of Turkish design and Turkish culture by manipulating and stylizing. By this way, Turkish design will create a new

point of view to Turkish modern design. This will provide big attribution to modern Turkish design.

4.2 Evaluation of Design development of Turkish social political investigation

As a result of the investigations done with this investigation, emphasizing on social political life that is a need of culture is a very important element. Relating Turkish social political life with graphic design elements and creating this task is very vital in terms of Turkish design. This is also providing a new perspective from the perspective of Turkish design. This perspective that we are not common with it or not using too much in Turkey is going to empower and makes beneficial the design we will make. Thus, Turkey's important problem head scarf solution can be solved with visual communication and this is very important both Turkey's development and relation of design with social content. This is an important way in terms of design.

4.3 Evaluation of Effect of writers and designers

Design of many artists seen in this research and writings of writers had important role in studio development because in the process of finding an idea source of the studies made, effects of article contented writings are much and this provides a big addition to the investigation. Bases of design studies done in studios are enduring on this task (The studio works can be found in Appendix C and D). Answer for how to make designs effective is looked for as a result of the researches done in visual studies in the step of using which method to be used in design. By this way, communication with people will be easier with this design and this will provide design to be powerful and successful.

4.4 Evaluation of Design's technical structure

In design that is made as a result of this research, the design techniques are taken from old Turkish designers. In terms of technical drawing and geometry usage, Mimar Sinan who is a pioneer in 16th century was affected. In the task of being conscious of design and advertisement communication, ilhap Hulusi Göney who is designer of republic period and pioneer of starting graphic design in Turkey was affected. In experimental aspect of the design, Peter Historof who is using past design methods and updated design methods together was affected. In studio designs, geometry, drawing, advertisement design and experimental designs are started to be used in designs. These effects are tried to be carried on poster design that is a tool of graphic design. In the

studio studies done, head scarf that is social political problem and women using head scarf are used as visual image. Design was tried to be used at back side by manipulating and stylizing traditional Turkish design (Traditional Turkish Culture Motifs and headscarf problem can be found in Appendix C and D).

4.5 Evaluation of Formation of design

While applying the design kerchief which is the social political issue of Turkey is handled in idea creation. In this issue poster design which is a tool of graphic design is used. Using graphical elements in terms of graphic design reflection to design organization idea of social responsibility project done for make people who are focus point of design conscious has great importance. Thus, using photo among graphic design units has made design units more realistic (Photos can be found in Appendix D). Another important unit of graphic design units is that it will help making current experimental designs with using design programs for making the issue a graphical mode. Units like kerchief and woman used as visual image state basic matters of political issue. Connotation produced by these images simplifies the image created in brain and at the same time makes individual think. Thanks to this, design which has got connotation will help raising awareness of public. Making shots by considering side meaning to image produced in studio shots done had great contributions in this task. Another studio work is applied of different experimental methods. In this application, methods of graphic design are used. Different methods applied have added attractive characteristic to design (The studio works can be found in Appendix C and D).

4.6 Evaluation of Usage of Typography in Design

In the works of choosing appropriate slogan as well as determining connotation and notion of design image and application of it, the research conducted in the process of design formation and new connotation can express the kerchief which is a sociopolitical problem of Turkey. Consequently, the effect of the conducted research in slogan finding is pretty much. In the settlement of typographic form of slogan occurred by these data, the settlement was made by using Latin alphabet which is used by Turkey currently. Font selection of this settlement is done according to some criteria such as reflection of Turkish culture, innovational and comprehensibility. In the typographic expression of design, other focal point is the simplicity of slogan and comprehensibility. By this way,

the design becomes meaningful and permanent (Design can be found in Appendix C and D).

4.7 Evaluation of Finalization of Design

While concluding the design, we made the main topic comprehensible and determining with its slogan and we tried to make the visual strong by attributing connotation to images. In this study, we tried to keep the benefit of the design at the highest level by speaking to sociopolitical issues. As a conclusion of these steps, we gave importance to social message fact in the posters which are graphic design tools. So, the design entered the sociological class. In the design, we gave importance to geometry and experimental design fact and we also gave importance to typographic studies to provide communication among people in terms of technique. In the end of this study, we can think that we have social posters having strong content.

5. Conclusion

In the result of the researches, the importance of Turkish design history and Turkish design culture occurred. In this research, features of traditional Turkish design placed in Turkish history are tried to be presented. The importance of Turkish design for Turkey and Turkish design is also presented. As a result of the researches, we saw that Turkish design is under escort of western design. According to this study, we can understand that Turkey needs a new schematic identity considering that Turkish design has got a deep-rooted history and schematic abundance. Moreover, we aimed to reveal the rich design lost in Turkey and adapt it to modern contemporary Turkish design. Thus, we can produce a new point of view to the modern Turkish design.

While making these researches and designs, the designs were affected from designers who are pioneers in Turkish designs and at the same time, the researches made will create big contribution to traditional modern Turkish design. When we look at the past of Turkish culture and Turkish design, as it is seen, design and culture are considered and rooted together. By considering these data, seeing social political efforts in Turkish culture is not possible. From this aspect, we can say that Turkish people is always in social political life struggle. This social political struggle was going in positive way with republic but in 1950s, it was negative and so it was always moving because of

Turkey's social political situation. Continuation of this movement today provides us to remember the relation of design's cultural and social political conditions. With this, emphasizing on social political problems of today's Turkey is the focus point of this investigation. Head scarf problem which is the most important social political problem of Turkey is considered to be a design problem that must be solved with different designs. With this anticipation, head scarf that is Turkey's social political problem can be solved with poster method that is a graphic design pattern. However, these elements are purposed to emphasize on social contented designs that are not considered too much in Turkey. Thus, this investigation purposed to make designs that are making conscious with traditional Turkish design that condemns making this head scarf as social political symbol with the benefits of the world especially as a message to people.

In this aspect, with preserving the feature of giving social message to designs and creating again images belonging to Turkish culture, a new perspective is planned to be created to Turkish people's perspective to designs. Designs that are occurred as a result of the designs made cause Turkey to earn a new identity. Turkey's social political and cultural designs are remembered us in terms of their importance in human life. By this way, this research remember us that Turkey is rooted in terms of graphic design and we remember that this research will create easy solutions in terms of visual and design perspective for service to humanity.

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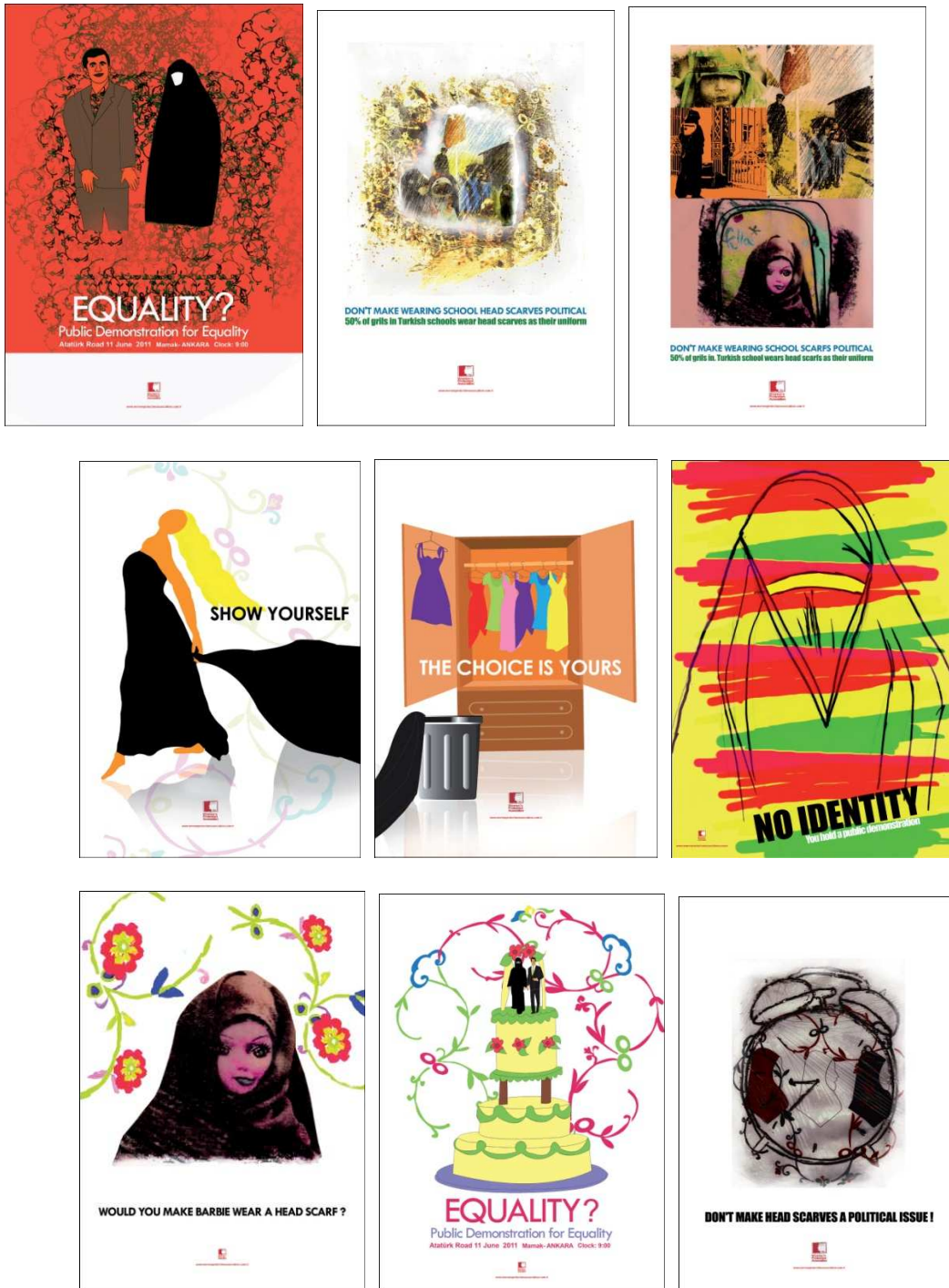
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APPENDIX***Appendix B - STEPS FOR ETHIC DESIGN*****12 Steps on the Road to Hell**

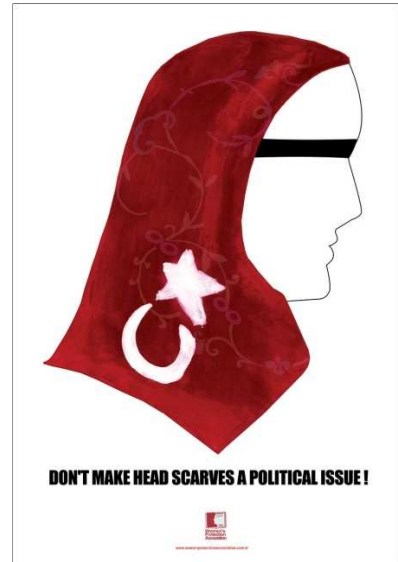
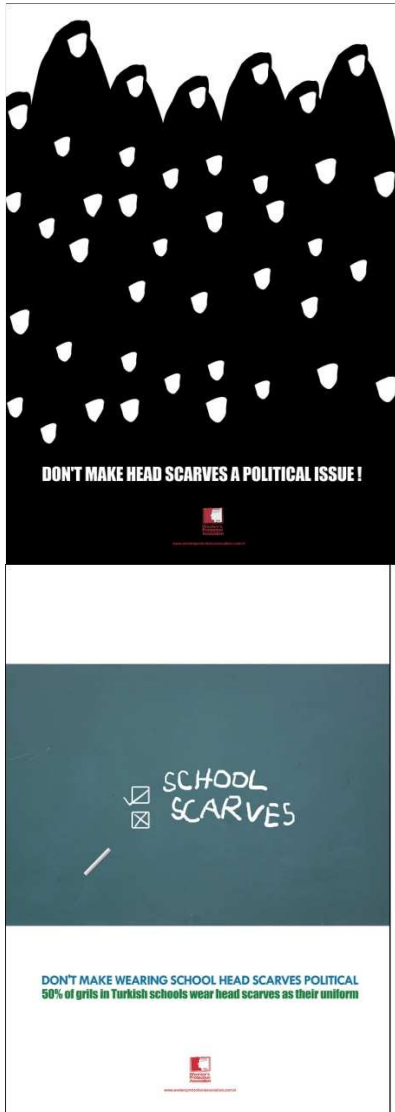
1. Designing a package to look bigger on the shelf.
2. Designing an ad for a slow, boring film to make it seem like a light-hearted comedy.
3. Designing a crest for a new vineyard to suggest that it has been in business for a long time.
4. Designing a jacket for a book whose sexual content you find personally repellent.
5. Designing a medal using steel from the World Trade Centre to be sold as a profit-making souvenir of September 11.
6. Designing an advertising campaign for a company with a history of known discrimination in minority hiring.
7. Designing a package aimed at children for a cereal whose contents you know are low in nutritional value and high in sugar.
8. Designing a line of T-shirts for a manufacturer that employs child labour.
9. Designing a promotion for a diet product that you know doesn't work.
10. Designing an ad for a political candidate whose policies you believe would be harmful to the general public.
11. Designing a brochure for an SUV that flips over frequently in emergency conditions and is known to have killed 150 people.
12. Designing an ad for a product whose frequent use could result in the user's death. (Glaser, 2008)

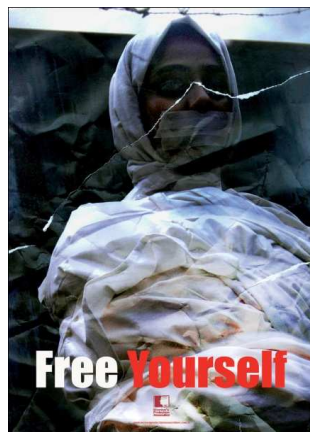
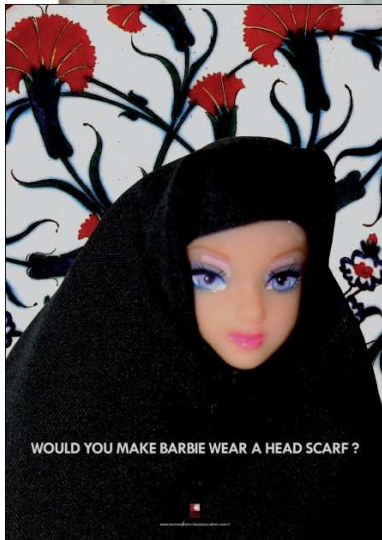
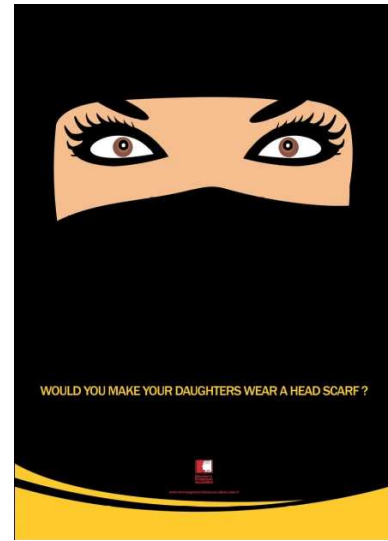
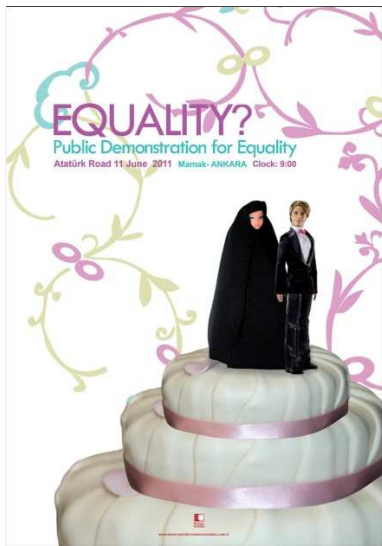
APPENDIX C – STUDIO WORKS SKETCH OF HEADSCARF



These Studio Works were done by Eser Yıldızlar, 2011

APPENDIX D – STUDIO WORKS POSTER OF HEADSCARF





These Studio Works were done by Eser Yıldızlar, 2011