

## **A Study Into The Teaching Of The Course Of Turkish Designs/Turkish Decoration Designs**

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**Abstract:-** The course of Turkish Designs/Turkish Decoration Designs taught in the Departments of Traditional Turkish Arts at the Faculties of Fine Arts comprises the basis of the arts of decoration. In this course which is taught with similar contents and methods at the departments, students learn organic and geometric motives practically depending on the technical and principals within traditional arts content. How the course was taught and the problems encountered were tried to be determined. Open-ended question with 5 items were asked to the instructors teaching this course at Isparta Süleyman Demirel University, Mimar Sinan University, Atatürk University, Dokuz Eylül University, Selçuk University and Gazi University. In this sense, the content and duration of the course, the material, physical conditions, the problems resulting from student and instructor and the other problems met were tried to be determined. At the end of the research, it was found that instructors had problems resulting from the duration and number of the course, and they also had problems resulting from the students coming to the department not by having aptitude test, from the fact that students did not pay attention enough attention to the course as it is a department that requires intensive study and reviewing, and that the course was taught by the instructor not having had training in the field. It was also found that instructors thought that academic criteria should be reviewed once again depending on the own structure of traditional arts such as gilding, calligraphy and miniature. In addition, it was determined that students mostly made mistakes in drawing leaf motives and rumi patterns, placing the closed forms and spirals, they did not have enough information about the origin of the motives and they did not seek for new motives.

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### **I. INTRODUCTION**

One of the art branches expressing the art taste of Turks, aesthetic feeling, the place and importance of it in daily life throughout centuries is decoration (Biol, 2009, 8). The most important element of design in decoration arts is motives. The abundance and feature met in these arts could be based on the idea that Turkish artists were not able to show their talent in the field of painting and sculpture as they were limited under the effect of Islamic ideology but produced great and most powerful styles as a result of focusing on these arts to a great extent (Keskiner, 2002, 1). The motives comprising the basis of our decoration arts are applied in a great many fields such as gilding, tile, pencil work, wood and mine works, stone carving. Even though they have differences in application and technique, an attention should be paid on basing upon the same character structure. Muhsin Demironat pointed out that there are two ways in learning how to prepare composition. One of them is learning the motive knowledge and technique of drawing the design from a master and the second one is that it is possible only through seeing more for the eye training and drawing more for hand training (Biol, 2009, 108). Üstün (2007: 38) pointed out that the most important stage in our decoration arts is that the design should be prepared in a harmonious and balanced way. In order to give a good design, it is necessary to know how to make a design. The muralist not knowing the rules and not being able to draw a design cannot place the details of the

\*Gazi University Art and Design Faculty Traditional Turkish Arts Department- miniature. The same rules is valid for the art of binding. Design is the most reliable having a say showing the limits and accessibility of artist's imagination and his richness, his taste, good manner and knowledge, and it defines the artistic value of the work (Biol, 2012, 492).

Even though the course in question was defined in different names such as Turkish Designs, Turkish Decoration Designs, Turkish Designs and Designing, it is carried on with similar contents and applications. Organic and geometric motives are introduced in the content of the traditional arts as the course content and the drawings of them are taught practically. The motives are investigated in detail depending on their places and tasks in design. The motives in our decoration arts are made up of leaf, penc, hatayi, semi-styled flowers in the group of hatayi, legendary animal motives, nature based styled animal motives, symbolic çintemani motive, and munhani and rumi motive of which origin are controversial (Biol and Derman, 1995, 13).

The motives in the content of the course of Turkish Designs/Turkish Decoration Designs are studied in detail depending on their own drawing rules. The motives used in the decoration arts are classified and their origin is taught. Besides that, theoretical and practical information is given with regard to Traditional Turkish

Designs and the fields of application and designing methods, the source of motives and the changes they have had throughout history are investigated depending on ancient works and documents. On the other hand, students are made to produce original compositions suitable for the fields of usage (<http://www.deugsf.com>, <http://www.msgsu.edu.tr>, <http://www.selcuk.edu.tr>, <http://gbp.gazi.edu.tr>).

In the research, it was tried to determine the knowledge regarding the teaching of the course of Turkish Designs / Turkish Decoration Designs that is carried out in the Department of Traditional Turkish Arts. In this sense, the physical problems resulting from the material, the duration and content of the course, from students and instructor and the problems experienced in teaching the course were tried to determine. In addition, the instructor was asked which mistakes made in the course by students the most and in which issues they had difficulties in order to determine them.

## **II. METHOD**

The population of the research was made up of instructors teaching the course of Turkish Designs / Turkish Decoration Designs at the Departments of Traditional Turkish Arts at the Faculties of Fine Arts, and the sampling of the study was made up of the Departments of Traditional Turkish arts at the Faculties of Fine Arts in Isparta Süleyman Demirel University, Mimar Sinan University, Atatürk University, Dokuz Eylül University, Selçuk University and Gazi University. For the purpose of collecting the data in the research, instructors were asked open – ended questions made up of 5 items in order to determine the information regarding their views over the course of Turkish Designs / Turkish Decoration Designs. In this sense, it was aimed to gather data given concerning the physical problems as well as the problems resulting from the content and duration of the course, from the material, the drawbacks coming from the student himself and the instructor. The data obtained was analysed and commented, and then some recommendations were given in this context.

## **III. FINDINGS AND COMMENTS**

### **Findings Concerning the Physical Problems over Teaching the Course of Turkish Designs / Turkish Decoration Designs**

It was expressed that the majority of the instructors teaching the course did not have any physical problem in the ateliers. Besides that, it was found that having ateliers for the content of the course would be more efficient; on the other hand, the classrooms turned into ateliers would bring about various troubles. The instructors pointed out that large classes made the atelier work harder. It was determined that working tables and chairs were not suitable for drawing designs, the cupboards and the number of students in the ateliers were not balanced and the cupboards in different places made a handicap to work.

### **Findings Regarding the Material Problems over the Course of Turkish Designs / Turkish Decoration Designs**

Instructors pointed out that they did not have so many problems of materials with the increase in the number of source books and publications in recent years and by using the internet media in an active way. It was found that there was no need for a more detailed material as the drawings of the motives used in traditional Turkish arts in the course of Turkish Designs / Turkish Decoration Arts and the composition rules were mostly applied through pencil and sketch. It was also found that faculty administrations did not help students to provide materials, but they did it on their own.

### **Findings Regarding the Problems over the Contents and Duration of the Course of Turkish Designs / Turkish Decoration Designs**

All of the instructors pointed out that the duration of the course was not enough. Furthermore, they expressed that the number of the course and its duration should be increased, it would be suitable if it could be taught as two days instead of one day, and that it would be productive in terms of improving the application skills of students. It was found that students did not support the application made in the course with their extra studies out of the class and their drawings were not enough and that the instructors made a great effort to compensate this lacking. The instructors also reported that they were not able to complete their program because of limited time. However, they expressed that the content of the course is enough.

### **Findings Concerning the Problems Resulting from the Student in the Course of Turkish Designs / Turkish Decoration Designs**

Instructors pointed out that students choose the department without having enough inquiry unconsciously and this leads to adaptation problems. Besides that, students coming to the department through The Exam of Transition to Higher Education not by aptitude exam and those graduating from a vocational high school has problems with his course. Instructors also indicated that students do not study in a planned way in this course which includes applications that require intensive effort and patience, they come to the class without

completing the applications assigned, do not make necessary researches, do not make time planning, they prefer studying late at night instead of benefitting from daylight more (it is of importance to benefit from daylight as much as possible in these fields) and that they do not perceive the importance of the course.

On the other hand, instructors expressed that as students do not repeat the motive drawings, they make mistakes in drawing symmetry and proportion. In addition, they have difficulty in drawing leaf motives, with the proportion of the motives on spirals in the composition and in drawing rumi motive, closed form and ortabağ. It was found that the motives drawn are not drawn with a nuance, the only motive memorized is repeated, and the rules of composition are not used in their full sense. It was also found that students have difficulty in designing original designs peculiar to them and cannot make different motive and composition trials by improving their imaginations. It was determined that it results from the fact that they cannot learn the basic motive information adequately. Instructors pointed out that students do not make necessary literature review and researches in order to improve the motives in their memories.

#### **Findings Concerning the Problems Resulting from the Instructor in the Course of Turkish Designs/Turkish Decoration Designs**

Instructors pointed out that even though there are some instructors trained in the field and teaching gilding at faculties, they are few in number and are not in the desired number. For that reason, it was found that there is a need for instructors having been trained academically and being competent in art. Because of the fact that well trained instructors cannot pass language test, they prefer working in different fields.

Completing their undergraduate education, students trained in the field of gilding could be evaluated with other fields of arts and the same academic criteria following the completion of a long and intensive period of studying with a competent artist or academician. This case reveals the fact that there are not adequate number of instructors in the field. For that reason, there is a problem of lack of instructors both competent in the field and having been trained in the field with a success in language test.

Instructors indicated that the course of Turkish Designs / Turkish Decoration Designs are carried out by other instructors having been trained in other fields and this case has a negative impact on training students in the field, so decreasing the productivity. Additionally, in order to motivate students in the field that requires hard and intensive work, make them love the field and make a healthy communication with the students, instructors have important responsibilities.

#### **IV. CONCLUSION AND RECOMMENDATIONS**

Depending on the findings obtained in the research, it was found that no physical problems were experienced in the course of Turkish Designs / Turkish Decoration Design, but the classes turned into ateliers brought about some troubles in teaching and decreased efficiency. There is a need for more physical equipment for this course. Equal number of desks and chairs is enough for the number of students. However, it is of great importance that the ateliers should get more day light, the ateliers having more light should be assigned for these courses (gilding, miniature) in order to benefit from it more. As children mostly make drawing practices in the course of Turkish Designs / Turkish Decoration Designs, there is a need for ateliers with tables having flat surfaces where students make their drawings for each students. It is also of great importance that there should be lamps on the tables, which almost all faculties lack, in proportion with the number of students.

Upon the evaluation of the findings regarding the material problems in the course of Turkish Designs / Turkish Decoration Designs, the increase in the number of source books in recent years and internet use in an active way facilitate the access to information. However, materials used suitably for the content of the course are made up mostly of sketch paper and pencil. Instructors pay special attention to each student and draw Turkish decoration designs and expect them to draw designs within the rules of their own composition rules. Sample studies drawn by the instructors for the students in order to make the course more productive are of vital importance. In this sense, the fact that the instructor is competent in the field and chooses the suitable teaching methods paying an attention to the mistakes students make frequently is so important.

As for the findings regarding the problems of the content and duration of the course of Turkish Designs / Turkish Decoration Designs, it was found that all of the instructors feel that the content of the course is alright but the teaching hours and duration of the course are not adequate and should be increased. As is known, in this course which is thought to be the basis of the course of gilding, there are practices that require repetition and intensive study. The students are expected to make drawings with a nuance depending on the composition rules and the symmetrical structure of the motive. It could only be obtained by drawing the same motive repetitively. Besides that, not being able to complete some subjects because of the intensive content of the course makes an increase in the hours and duration of the course compulsory.

When it comes to the findings regarding the problems resulting from the student, it was found that students come to the department without making a research into the field they are studying, so not being able to adopt it. In particular, it is likely to say that those coming to the department from different vocational high

schools without having an aptitude test experience challenges. In this sense, instructors have a task to make the students enjoy the course. In the process of adaptation and loving the course, the attitude of the instructor is of importance.

It was found that students do not work in a planned way for the course of Turkish Designs / Turkish Decoration Designs, coming to the lesson without completing the applications assigned before. Drawing of the motives and compositions was planned in a hierarchical way as from simple to hard, from simple to detailed one. Therefore, it will not be possible for the student to complete following design without solving the mistakes done in the previous lesson and completing the drawing of the design. For that reason, it is of great importance for the student to make a good time planning and make repetitions at applications in this course which requires an intensive repetition. After completing the expected drawings firstly, students can make new motives and composition arrangements in their imagination world.

As for the findings resulting from instructors, it is likely to say that the number of trained instructors in the field is low and that it results from the features peculiar to the field. To explain simply, the graduate students work with an instructor or an artist within the relationship of master and novice for long years. After completing this arduous process, the student comes to a better level. This process must be considered as a separate process from post graduate study. In this sense, only a small part of the students proving their aptitude in the field could carry on their academic studies. Additionally, applying the same rules for the instructors as in other fields of arts at the same level reveals the lack of instructors in the field.

It is likely to say that instructors think that employing academic staff from other fields without having necessary education regarding the course of Turkish Designs / Turkish Decoration Designs will give harm on both students and the field. Depending on the results of the research, it is likely to recommend the following:

- The duration and number of the teaching hours of the course of Turkish Design/Turkish Decoration Designs could be increased.
- Great attention should be paid to the fact that the course of Turkish Design/Turkish Decoration Designs should be taught by the instructors having an education in the field and teaching the course.
- It should be made possible to accept students only through an aptitude test.
- The mistake the students make frequently in the course of Turkish Design/Turkish Decoration Designs should be determined and suitable teaching methods for them should be proposed.
- In the second year, students should be told in detail how to make a working plan depending on the current courses.
- Different solutions should be produced to train competent instructors at art having an academic carrier in the field.

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