

The problematic of tradition and future in art and design education

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Abstract

In recent years, the traditional motifs and conceptual approach to the apparent authenticity of the design quality are observed which are used in many areas. In this way, the tradition established in the future synthesis has led to the formation of a free and original design. Thus, new ideas to new situations, new problems have emerged in the need to turn to different events and phenomena. This method and the proliferation of studies aimed at the promotion of Turkish cultural heritage undoubtedly will be at the forefront of higher quality products. The suggestions of 'interpreting the traditional designs' and the comprehension of what is 'traditional', as proposed by some academics and designers, are evaluated with a critical approach. The subject is examined within the frame of traditionalist suggestions offered from the time of the Ottomans till today, with the conceptions of the Western science, culture, art and design developed through the period of the Industrial Revolution.

Keywords: Design; education; tradition; problem;

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1. Introduction

As in many world countries which have entered into the process of globalisation in recent years, the necessity of coming together and converging in sharing universal values such as the use of information, science and technology, human rights, culture and art has emerged in our country as well. This situation has started to create a depression which is limited in some societies, countries or social classes, especially in artistic and cultural fields. Accordingly, clusters of individuals who have lost their current cultural integrities, continuity and authenticities are increasing in number, and technology and industrialisation process supporting this are accelerating a degeneracy such as 'not being able to protect and create its own cultural sign'.

However, an art which is the most significant communicative language of concrete sharing is the basic substructure of material and nonmaterial achievements, happiness, perceptions and thoughts of societies with its historical and sociological dimensions. The most crucial action in which art arises is discovering what exists, developing what is discovered. Correspondingly, the culture and the traditions being experienced have played a significant role in the development of style in art. Traditions are the whole of cultural heritage, habits, knowledge, customs and behaviours which are well-regarded and handed down from generation to generation. Art takes its shape by benefitting from traditions within the development and change of a culture.

Traditions govern a society informally. Each society obtains certain values in consequence of efforts, practices lasting for years. By this way, norms symbolising the lifestyle of a society are achieved. These norms which are handed down from generation to generation construct the cultural heritage.

Whether consciously or unconsciously, artists reflect all sounds of a society in which they live with their works because an artist is an identity belonging to that society. Every artist expresses himself/herself through the language and samples of the formers. An artist finds himself/herself in the whole which already exists and forms his/her identity within this whole. What he/she does is realising this whole.

This live connection between tradition and art is a factor directly affecting art-design education.

In this context, the concepts of 'inspiration from a tradition' and 'original value' have recently made questioning on art-design education, making different approaches apparent, examining established discourse and practices necessary. Providing rethinking based on the field by questioning past/present/future strategies in design education has made establishing an interdisciplinary connection, correlating between disciplines necessary.

2. Tradition and future problem in art and design education

In order to develop creative thinking in the education system, art education is used because art education system is not limited to use only one part of the human brain as in other education systems, but it develops all cerebral units (Gokaydin, 2003). Art education is the whole of in-school and out-of-school creative activities including all fields and forms of fine arts. It supports observation, original discoveries and individual approaches, develops practical thinking.

Design is the tangible form of changing and creativity. It reflects changes. It is a social and societal action. Design is the graphical expression of an idea. It is turning an organisation, a product, an event, an experience into a new existence form which would create communication channels with the purpose of announcement and introduction. In this process, concentration related to a topic and a message is formulated, communication with an audience is provided.

In consequence of the process of exploration and invention, an effective aesthetic unity emerges and at the same time, a detailed process of literature and calculation is experienced (Yurdakul, 1990).

What is purposed in design education is to unify subconscious and supraliminal thinking fact and perception distinctively. The education of perception is needed in this regard (Cellek, 2003).

Famous French architect Le Corbusier said 'creativity is a patient research'. This experience and research environment must be used in design education. The raw material to use consists of an idea and a material. First of all, these materials must be selected, and then they must be integrated into a system. Working principle of design education can be considered from two perspectives which are superficial and three-dimensional. Forming is synthesised depending upon design components and design principles and what is expected in forming is to compose structures, compositions having aesthetic value (Gokaydin, 2003).

After the proclamation of the republic in our country, in culture-art interaction, the tendency to constitute the state's art and cultural policy began between 1923 and 1950. It was structured as creating national art, providing national art to be new, modern, contemporary, directing the education of fine arts in structuring national, contemporary arts. Design education; came into Turkey's agenda in the period which can be dated as the end of the 50s and the beginning of the 60s in association with the Middle East Technical University and Practical Fine Arts College (today's Marmara University Faculty of Fine Arts), however, it started at Mimar Sinan University in the early-1970s actively (Er, 2004). Art education-oriented changes which began in the 1960s caused an increase in the number of faculties providing art education, and the basis of art education profile in Turkey has started to take its shape through Fine Arts High Schools which have been providing service since 1989.

When we take studies of art and design education in the education system being applied in our country at present into consideration, it is likely to say that they make progress which is focused on *cultural heritage, visual communication, forming, art criticism and aesthetics* in a sense of discipline which makes individuals be creative, research, question and feel confident. All these disciplines have been arranged for students in order to develop features of getting information through visual records, understanding, impression, determining a problem, thinking about problems, correlating, redesigning situations, being critical, creative, innovative and forward looking.

In these arrangements, knowledge related to art and application studies are provided in general at the level of primary school. At the level of secondary school, considering knowledge and skills that students acquire previously, the purpose is to develop students who show an approach in which they can analyse, interpret, evaluate and produce original works. The focus is on generating new ideas by inspiring from Turkish culture and various cultures, using art materials and techniques while putting these ideas into practice, learning through games and questioning, examining motifs on local works of art, being sensitive to art and the effect of works of art produced in previous periods on today's art.

In art and design education in higher education, the attainments which would provide original forming are included along with technical competence in the direction of adopting knowledge of theoretical concepts, analysing artists and works of art, examining cultural heritage belonging to visual arts and increasing the awareness on it, acquiring consciousness of protection, improving aesthetic value judgments.

What is expected from individuals at the stage is to design using traditional and modern art materials in the direction of art elements and principles of designing and to contribute to the development of visual art language. Gained attainments must be able to meet these expectations. These brief evaluations draw attention to the cooperation of past-present-future concepts in order to increase consciousness and awareness in individuals receiving education, especially in those studying at higher education institutions.

In recent years, in artistic practices especially observed in the field of plastic arts, deficiencies in design-image, creativity and visualising activities are the phenomena mostly needed by university students who choose art education as a discipline. Frequently, young individuals cannot remove image

and design deficiencies in their works of art that they try to create. The products that they produce do not include aesthetic pleasure, they may be ordinary and kitsch objects.

Today, protection and tangible transfer of traditional forms have become a problem. In other words, it is naming traditional forms and methods as primitive and not having original value in design products within artistic studies which are formed considering cultural memory.

Whereas, the traditional approaches in an eclectic structure which developed with postmodernism have found new expressions by many artists and given references to comprehensive productions in both form and sense dimensions. Tradition and historical form and visual vision supplied by tradition have provided original clues for artists when they create their works.

Subjective side of traditions has conceptual characteristics. Its development in emotions and thoughts is an expression of this. The objective side directly affecting design is form-material and manufacturing methods.

Traditions are learnt. They are copied. They are inherited from generation to generation. Just as in art.

Nevertheless, beginning of each art might not depend on a tradition. The first findings, information, trials continue by handing down from generation to generation. At this point, art is in an organic link position which is integrated with traditions (Dogan, 1984).

Traditional forms include works which carry the concepts of 'value', 'property', 'wealth' or 'heritage' of cultural properties and which are examined by dividing into two as 'movable' and 'immovable'.

It is not correct to claim that looking for analytical solutions by inspiring from traditional forms is the only valid and exact way to construct contemporary art forms. However, when it is considered that creativity of an artist depends on freedom, holding an examination on the morphology of traditional form and obtaining modern interpretations by evaluating the findings obtained seem to be a style-oriented method (Genc, 2013).

In this way; by experiencing transformation through new theses and/or strategies, perceptions, ideas and eclectic images revive. While current problems are occupying artists more than ever, they are perceived as a living process and an aesthetic principle (Ucar, 2014).

3. Conclusions

Today, design quality and originality is a significant fact in the fields of art and design education.

In recent years, it has been observed that traditional motifs and conceptual approaches are being used in many fields in order to crystallise originality in design quality.

Since reinterpreting an existing fact cannot be accepted as design, this situation also causes a negative effect which decreases the value of a product and correspondingly admiration towards it. To create a new value, it is necessary to know the previous values created for the same field. In this regard, the designs that an individual prepares with the ideas of 'knowing the history and the culture of the society in which s/he lives', 'the desire to comprehend the geography and nature that s/he belongs to', 'protecting cultural properties and keeping them alive in new designs' might raise awareness. Thus, positive support can be provided to interpret traditional forms through today's sense of design; to preserve and transfer cultural heritage which is in danger of destruction or marginalisation in consequence of change and development. Through this idea, contribution to the universal culture will be provided. Besides, by using the cultural heritage which is the source that would lead a cultural sample in new fields, this heritage will be spread and thus 'modern heritage' which is worth preserving will be created.

Societies correspondingly individuals, have to develop their own cultures according to the current era, develop what they obtain from traditional sources through contemporary syntheses.

These efforts are significant because intercultural assimilation changes the daily life and ordinariness in the environment of an individual. The revealed picture gives an opportunity to enrich current cultural equipment under the initiative of the privilege which is obtained with talent, knowledge and thoughts in a reformable understanding.

A joint effort is needed in order to turn an ideational manner, in which new/aesthetic/plastic values are researched and which questions and at the same time produces, into a moving tradition which continually updates and modernises itself.

Traditional components are an effective research and development area which has positive multifaceted outputs in the field of design which is constant alteration and improvement-oriented. It can be used accurately and reliably only in an effective education system having principles. Educated professional manpower is needed to provide universal effects and obtain qualified, original, contemporary interpretation of cultural values having reference points related to the past without falling into repetition and corrupting.

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