

USING KARATEPE OPEN-AIR MUSEUM IN ART EDUCATION AS A HISTORICAL AND CULTURAL HERITAGE

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ABSTRACT

Museums are the institutions where the artifacts which are transferred from past to future are collected, preserved, protected and exhibited; they also give opportunity to learn about these artifacts from functional and artistic views, in addition, to assess them from a social point of view. The museums which construct a culture bridge from past to future with the artifacts in their collections transfer the society's cultural histories, wealth, and values to future generation and protects them. Similarly, art education contributes to individual's creative activities by using museums, which are cultural entities, in learning environments. Karatepe is a city which belongs to Hittite civilization and it dates back to around 2700 years. It has an important place in history as it helped to enlighten the mystery of Hittite hieroglyphs which had lasted for 135 years. Karatepe Open-Air Museum which also holds the feature of being the first open-air museum in Turkey became an area of responsibility for art education today with its construct including artifacts which shed light into those periods. In this study, the students are requested to work through Karatepe Open-Air Museum via banner which is one of the graphic design communication tools. How the deep-rooted Hittite civilization affects the students' creativity which is shaped by current images; how the students of art education department express Karatepe Open-Air Museum in their graphic design as an area of responsibility are investigated by the means of banner design practices and related question texts directed to students. Thus, a set of results (informal learning, cultural sensitivity, social responsibility, etc.) were obtained about using museums in graphic design education. The present study, at the same time, has been prepared to offer a new option to methods practiced in graphic design education. In the study, the priority is mostly given to processes that should be experienced such as vision, comprehension, enlightenment, sensation, and internalization. The obtained results have shown that the students who study at art education department experienced learning related to culture and the values in that culture via the museums as a learning field. In addition, they could express that information in their banner designs by the means of this research.

Keywords: Art Education, Museum, Cultural Heritage, Design.

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TARİHSEL VE KÜLTÜREL BİR MİRAS OLAN KARATEPE AÇIK HAVA MÜZESİ'NİN SANAT EĞİTİMİNDE KULLANILMASI

ÖZ

Müze, geçmişten geleceğe aktarılacak eserlerin, toplanıp, saklanıp, korunup sergilenerek işlevsel ve sanatsal açıdan öğrenilmesini ve bu nesnelerin tarihsel ve toplumsal açıdan değerlendirilmesini sağlayan kurumdur. Koleksiyonlarında bulundurdıkları eserlerle geçmişten geleceğe bir kültür köprüsü oluşturan müzeler, toplumların kültürel geçmişlerini, zenginliklerini, değerlerini gelecek nesillere aktarır ve korur. Sanat eğitimi de kültürel bir varlık haline gelen müzeleri, öğrenme ortamlarında kullanarak bireylerin yaratıcı etkinliklerine katkı sağlamaktadır. Yaklaşık 2700 yıl geçmişe sahip olan Hitit uygarlığına ait bir şehir olan Karatepe, Hitit Hiyeroglif yazılarının 135 yıl süren gizeminin çözülmesini sağladığı için tarihte önemli bir yere sahiptir. Türkiye'nin ilk açık hava müzesi olma özelliğini taşıyan Karatepe Açık Hava Müzesi, o döneme ışık tutan sanat eserlerini içinde barındıran yapısıyla bugün sanat eğitiminin de sorumluluk alanı haline gelmiştir. Bu çalışmada öğrencilerin Karatepe Açık Hava Müzesini, grafik tasarım iletişim araçlarından biri olan Afiş ile, ele almaları sağlanarak, köklü bir geçmişe sahip olan Hitit uygarlığının günümüz imgeleriyle şekillenen öğrencilerinin yaratıcılıklarına ne gibi etkilerde bulunabileceği, sanat eğitimi alan öğrenciler tarafından Karatepe Açık Hava Müzesinin grafik tasarımda bir sorumluluk alanı olarak nasıl ifade edilebileceği, afiş tasarım uygulamaları ve bu uygulamaya ilişkin öğrencilere yöneltilen soru metni yardımı ile araştırılmıştır. Böylelikle müzelerin grafik eğitime konu edilmesine dair bir takım bulgular (dolaylı öğrenme, kültürel duyarlılık, toplumsal sorumluluk vb. gibi) elde edilmiştir. Aynı zamanda bu çalışma, grafik tasarımı eğitiminde uygulanan yöntemlere yeni bir seçenek sunma amacıyla hazırlanmıştır. Bu çalışmada daha çok görme, anlama, bilgilenme duyumsama ve içselleştirme gibi deneyimlenmesi gereken süreçlerin yaşanmasına öncelik verilmiştir. Sanat eğitimi alan öğrencilerin bu çalışmayla, bir öğrenme alanı olan müze aracılığıyla kültüre ve o kültürün ürettiği değerlere ilişkin öğrenme yaşadıkları ve öğrendikleri bu bilgileri tasarımlarında anlamlandırarak ifade ettikleri sonuçlar elde edilmiştir.

Anahtar Kelimeler: Sanat Eğitimi, Müze, Kültürel Miras, Tasarım.

1. INTRODUCTION

Art which is given the meaning of creativeness and imagination is a production way which sometimes expresses the feelings, sometimes reflects political and cultural elements, and sometimes undertakes social responsibilities in different ways. Art is a distinctive knowledge area which has traces related to human's existence and includes the life with its all dimensions.

In modern times the artist is seen as a social entity as all kinds of physical and intellectual development of the artist has improved in a historical process. As a result, the artists are responsible for the historical processes which shapes the era as much as the era which shapes artists' awareness and creation.

The aim of the art education is improving the ways of creative thinking and production. Art education institutes describe their institutional responsibilities as raising artists who contribute voluntarily for a better society and future as well as giving creativity education. It moves with the understanding of responsibility in artistic, cultural, historical, and archeological areas.

Art education supplies the learners with many skills such as vision, grasp, making sense of things, designing, and using visual elements. While producing artistic works, the individuals who studies art education can show their social sensitivity by using the mentioned skills.

It has been predicted that making graphic design students who are shaped within contemporary images' world interact with images belonging to thousands of years before would enrich their imaginative expressions and, indirect learning would trigger different kinds of creativity processes. In this study which is directed to Karatepe Open-Air Museum, it is aimed to come up with answers for questions such as how the Hittite Civilization, which is an important process for humanity's cultural evolution, will arouse art education students' creativity; how the students will practice the graphic design principles and methods they have learned within the context of a responsibility project in which they learn by doing; what kind of learning situations can arise during the project process; and what kind of results will be obtained from the designs.

In social responsibility projects, different kinds of sensitivities and enlightenment processes as of different quality and quantity are required. In this context, firstly the graphic design students were provided with the chance of exploring the mentioned historical and cultural texture, having a distinctive judgment on that culture, and revealing signs, symbols and images describing that

judgment. Afterwards, they were asked to meet these information and sensitivities with contemporary graphic design principles in the banners which aimed to present Karatepe Open-Air Museum.

1.1. Karatepe Open-Air Museum⁴

Having hosted lots of civilizations, Anatolia feeds the future by bringing light onto the past with the historical wealth came into light. As one of the most important Anatolian civilizations and governed in early-periods, Hittites ruled the region in a short time established many states and provinces in Anatolia with the weapons they produced as they could use the iron remarkably creatively. One of the mentioned provinces were established in Karatepe. After waiting approximately 2700 years in Anatolia, Karatepe Kingdom was discovered by Prof. Hermuth Bossert (1889-1961) and Halet Çambel (1916-2014) in 1947, and it still sheds light on to contemporary history via the open-air museum found on Karatepe region.

In fact, the importance of Karatepe in history originates from dissolution of the hieroglyphs, which had been tried to be solved by linguists for 130 years, thanks to a bilingual text written in Phoenicia cuneiform script and Hittite hieroglyphs, and this text was found in Karapete. The reason why Phoenicia script was found in the region where Hittite civilization prevailed was that Phoenicia script was a common language used in international conventions. The text which was found was the words of Asitivatas who was a king of those periods. A linguist translated of the pictures drawn as “toute de suite two horses, two shields, soldiers and got up” as a part of hieroglyph text as “and I got up, horse to horse, shield to shield, army to army”; and thanks to this translation, approximately 130-year-old mystery of Hittite hieroglyphs ended.

While making research in Anatolia, a group from Istanbul University stopped by Adana and heard rumors that several monuments were seen in Karatepe region. Archeological studies started in the region by a group consisting of Prof. Bossert, Bahadır ve Handan Alkın'ın, Halet Çambel, Nihal Olgunsu, İbrahim Sizen in 1947. By the means of fortification walls, animal and human reliefs, semi-buried human sculpture, and various tablets found during the excavations; it was understood that those artifacts belonged to one of the late Hittite kings.

After Prof Bossert announced the end of the excavations, Prof. Çambel who was the assistant of Prof. Bosserts those days did not want to leave the region and wanted to restore the fragmented artifacts excavated in the region. While the restoration of the artifacts were going on; meanwhile, it was thought that to protect the discovered artifacts they should be transferred to a museum. However, it was

⁴ <https://www.youtube.com.com> (Tarihin izinde Karatepe Belgeselinden Yorumlanmıştır) Erişim Tarihi 15.01.2016 Yorumlanmıştır.

considered that transfer was not possible when the circumstances of those days and artifacts were taken into consideration; and it was decided to establish the first open-air museum in Turkey. A museum was constructed with wide eaves bare concrete technique consisting of only roof and columns by Çambel's wife Nail Çakırhan with Prof. Halet Çambel's great devotion and efforts.

After the construction of the museum, in order to raise awareness of the public in the area and by this this indirectly protect the museum; Halet Çambel and Nail Çakırhan taught reading-writing and math, at the same time, they constructed schools and teacher lodging buildings in villages around the area. They attempt to provide employment for public in this region to prevent their abandonment from the region. They opened training courses in metal and carpentry fields, helped to improve rug weaving tradition and encouraged women to carpet weaving.

1.2. Graphic Design and Banners

As one of the graphic design tools; banners help its designer to make a detailed literature review related to the subject, and find true and effective communication messages:

Since its appearance to today, prevailing its validity as a distinctive way of expression, banner is a form of art pushing the limits of picture. Nowadays, mass communication gained great importance and banner is an element of this system. With whatever aim it is designed, the banner should consist of a message which is comprehended at first sight. As a result, art of banner should be approached with communication concept. Through banners a message is delivered and it is done via a printed or copied image. Consequently, the forms used, slogans (texts), and colors matters a lot (Gümüştekin, 2012, p.36).

Generally designed vertically, banners are visuals which are designed to make any kind of announcement or introduction to deliver or make sense of a message, or to inform the audience. In the banners photographs and scripts can be used. All the materials used in the banner changes according to the content of it and the perception of target audience.

2. METHOD

2.1. Research Design

This study has been conducted conveniently to case study design which is a qualitative (interpretative) research method. This case study's basic characteristic is investigating one or more situation in-depth. The elements related to a situation are

treated with holistic approach; in addition, how they affect the related situation and how they are affected by the situation is focused on (Yıldım & Şimşek, 2011, p.77).

From this point of view; firstly, students were presented documentaries and short films about the museum, images taken from the museum, and various photographs were presented to inform them about the museum. Afterwards, students were asked to make research about Karatepe Open-Air Museum with related visual and written materials. Then, students were given a certain time limit to design banners which express their artistic and social responsibilities about Karatepe Open-Air Museum.

2.2. Research Population and Sampling

In this study research population consists of students studying at universities' Education Faculty, Fine Arts Education Department, Graphic Art Major. As it is not possible to reach all the population because of temporal and economical impossibilities, sampling method was used. As the study has a qualitative dimension, convenient sampling method has been used which takes place in qualitative research tradition and is one of the sampling methods which is not based on probability. In this direction, the study's sampling consists of 10 students in total who study at Çukurova University, Education Faculty, Fine Arts Education Department, Graphic Art Major.

2.3. Data Collection Tool



In this study documents and questions prepared by the researcher with expert opinion were used as data collection tools. Reviewing the documents includes analysis of written and visual equipment and materials which comprise information about facts and events (Yıldırım & Şimşek, 2011, p. 187). Accordingly, students were requested to practice graphic design. For the practice "banner" was used as one of the graphic design elements. Furthermore, the answers students gave to the questions which evaluated students' knowledge about the subject and let students explain their banners were also used as a data collection tool.

2.4.Data Collection and Analysis

In the process of data collection, the researcher provided students with various written and visual materials about the museum; students were also shown documentaries and short films to give them information about the museum. Then, students were asked to make research about Karatepe Open-Air Museum. The participants were given a certain limit of time to design banners which express their artistic and social responsibilities about Karatepe Open-Air Museum. Questions were prepared to explain their banners. The questions were sent to participants and

requested to explain the messages they want to convey or aim in their visuals. After bringing the banners that students designed and the answers given to the questions together, content analysis method was used and data was analyzed under two themes. The answers given by the students to the question “Explain your work of art in terms of graphic design elements, subject, and content” are presented in the Table 1 below:

Table 1. The Banners Designed By The Participants and Their Comments On Their Works

	<p>I want to make the Kara-Tepe script resemble to the architectural structure of the museum by making transformation with typology. The museum was built with bare eaved concrete, its top is open and sides are closed. I made my typography design in this way.</p> <p>I used the storm god which is one of the important artifacts in the museum as an object. The branches I combined with storm god show that the museum is an open-air museum. The sun at the background refers firstly to symbol of Hittite sun; later to that it is an open-air museum. In addition, it reflects the mightiness of Hittite civilization metaphorically.</p>
	<p>I designed my banner aiming to emphasis that Karatepe is important as a museum as it is the first and only open-air museum in Turkey which was built in a natural environment. In my design by completing the broken and lost parts of the human head sculpture in the design with tree branches, I aimed to show that the nature discharged its responsibility by protecting the artifacts and people should learn a lesson from this context.</p> <p>The reason why I used a gray background is that it is in harmony with the colors of tablets and sculptures made of basalt.</p>



Ö.Ç.3

By creating a collage with contemporary script and text areas and the ones used in Hittite civilization period, I wanted to create a metaphoric expression which reflects the meaning and importance of Karatepe Open-Air museum.

The yellow-colored background emblem refers to Hittite civilization's institutional image in terms of color as Hittite sun.



Ö.Ç.4.

I started my design to emphasize the most striking characteristic of Karatepe museum, and I aimed to render the Karatepe which is Turkey's the first and only open-air museum through Storm God which is one of the most important artifacts of the museum.

The clouds I placed over the Storm God firstly reveals that it is an open-air museum, then reflects the nobility and greatness of Hittite civilization. I wanted to leave an impression of past by using a background which looks traditional and is not modern. In addition, the green color I used in my work shows that it is an open-air museum and underlines the nature of the museum which is placed in the forest.



Ö.Ç.5

I attributed the importance of artifacts in Karatepe in terms of our cultural heritage to reflection of lion sculpture which is an important Karatepe artifact. I hypothesized that it would be much more effective than its image when this sculpture which looks broken and fragmented was explained after investigating the history of Karatepe. I thought that the society perceived the existence and importance of a civilization which lived 2700 years ago in our country' region as a broken sculpture. However, in reality its value is like the image in its reflection.

I used a background which has a historical look. I used a script which belongs to Hittite civilization as background picture.




Ö.Ç.6.

The green used in my background was to show that Karatepe is placed in a natural national park. In my banner design, the thing I want to explain is how much the dissolution of the mystery prevailed approximately 130 years is important. In order to highlight this importance, I made a connection between the distance of Adana which is the region I live and museum, and the years during which scripts stayed as a mystery.




Ö.Ç.7


From the fact that Hittite hieroglyphs were dissolved thanks to a bilingual text found in Karatepe, I used the glary translation of a Hittite tablet which reflects to the darkness when it is brought to light. I wanted to use the expression of my work which reminds of collage technique with narration assimilation. With the font choice resembling to handwriting, I want to give a message looking back to past.

	<p>I wanted to show via the abbreviation of oxygen in chemistry O₂ that Karatepe is an open-air museum. I associated O₁+1 expression with the fact that O₁ is the plaque of Adana and +1 shows that Karatepe Open-Air museum is the first open-air museum in Turkey. I wanted to refer to museum's spatial characteristic by using blue and brown colors at the background of banner. The blue color means shows that the museum is surrounded on three sides by water. At the same time, I assigned the mission of protector of museums to letter O which covers the Hittite tablet. I preferred all the way a font which reminds of the past.</p>
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Ö.Ç.8

	<p>I made an emphasis of the legibility of the Hittite tablets by combining it with a book in one of my designs. By choosing the black for background, I wanted to express that the tables could not be read for a long time and left in the dark.</p>
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Ö.Ç.9

	<p>From the point of responsibility for preservation, safekeeping, and transfer of museums to future, I wanted to describe nature as the roof of Karatepe.</p>
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Ö.Ç.10

3. FINDINGS

“Findings of the study have been investigated under two themes of “Visual Fiction Elements” and “Semantic Fiction Elements”.

3.1. Visual Fiction Elements

Typographic Characteristics: Serif fonts are the fonts which generally have more formal, rooted, and traditional evocations. In addition, Hittite script is a cuneiform. With a careless look, cuneiform can be perceived as a serif writing style due to its characteristic. When the student works number 2, 8, 9, and 10 are explored and the explanations of the students are read; it can be seen that they used serif fonts to express museums’ cultural and historical value, and Hittites are an old civilization; as a result, they used cuneiform script.

Semiotic Characteristics: It has been seen that in banner design the emphasis was on the fact that Karatepe is an open-air museum, and it was tried to be expressed with images such as trees and clouds. For example, as it is seen in Ö.Ç.4, spatial characteristic was highlighted by combining Storm God who is one of the important symbols of Hittite Civilization with tree and cloud images.

The written resources of Hittites are the most valuable documents in the history of humanity. When it is taken into consideration that the first written amicable agreement is made between Hittite and Egypt kings, this importance goes a step further. The tablets emphasizing this importance have been used in Ö.Ç.9 as images referring back to original tablets or associating resemblance to contemporary books.

Color Characteristics: In banner designs, the colors which were associated with Karatepe Open-Air Museum in abstract and concrete relations. The museum is located in a forest in a hill by the side of Aslantaş Dam Lake. As a result, as it can be observed in Ö.Ç. and 6, it can be thought that students mostly used green and blue colors. Nearly all of the artifacts in the museum were made of basalt which is distinctive material of the region. Basalt is a kind of stone in a color similar to black, and it is partly porous. As it is seen in Ö.Ç. 10, 5, and 2; it can be inferred that this stone may an effect on students’ preference and focus on black and gray colors in their designs.

Composition Characteristics: The museum looks still, quiet, and simple with its minimal architecture and exhibition organization. This simplicity gives opportunity to make relations between audience and the artifacts. The stable and

mass effect observed throughout the artifacts exhibited in the museum is in harmony with the general atmosphere of the museum. It can be said that this perception resulted in less use of images and central composition fiction in almost all of the designs.

3.2. Semantic Fiction Elements:

Theme: When the graphical elements used in the designs are examined, it is seen that metaphor and collage are used as the method of fictionalize the meaning (Ö.Ç.2). Metaphor is building a new meaning by creating a similarity between two things which do not resemble each other. And collage is the action of bringing the parts which look independent from each other together to form a unity. Especially, although the students used quite few elements in their designs, they assigned them with rich meanings; it shows their trust towards to the metaphorical power of collaged images. For example, in Ö.Ç.1 “The image of yellow sun and tree branches combined with Storm God embraces both the open-air and that the museum embraces today while enlightening the past “ and “Storm God’s head which reaches to clouds emphasizes the importance of Hittite Civilization in history.” The lion figure and its shadow in Ö.Ç.5 were designed as reaction to the understanding which trivializes the archeological artifacts as broken and fragmented stones; also formation of 2700 year-old shadows in a more bright way gained a meaning as illumination metaphor.

The map of Adana placed in a green background symbolizes the geographical location of Karatepe Open-Air museum. Both the distance between two places and the mystery of Hittite script were underlined by showing the connection line between Adana and Karatepe with number 130. The first ruins related to Hittite scripts could be read after approximately 130 years later by the means of a bilingual text excavated in Karatepe. This study also makes a connection between the obscurity of the scripts and obscurity of Karatepe for people in Adana. As another work, Ö.Ç.8 tries to express via O2, the abbreviation of oxygen in chemistry that Karatepe is an open-air museum. The image O1+1 was associated with plaque of Adana 01, and +1 as Karatepe is the first open-air museum in turkey. The letter “O” which covers the Hittite tablet points to the mission of museology’s protection.

Slogan: In the banners, the slogans such as “It is in your hands to enlighten” in Ö.Ç.7; “Nature did its share, you?” in Ö.Ç.2; “Do you know that there is a 130-year-old mystery 130 km away from you?” in Ö.Ç.6; “Nature is its roof” in Ö.Ç.10; “You may need oxygen to comprehend Hittite civilization” in Ö.Ç.8; “The

first open-air museum of Turkey” in Ö.Ç.1 were used. These slogans basically highlight that Karatepe Museum is the first open-air museum in Turkey.

Slogan is the name given to phrases which express an institution, organization, or ideas’ characteristics, purpose, and request. When the quotations above are examined, it would be more convenient to explain the example slogans with the concept of motto. Although motto is known as the Italian synonym of the word slogan, its content has changed slightly in use. Motto is used as a syntactic unit distinctive to mission belonging to entities or institutions which have institutionalized or have developed a character. Possibly, the most interesting finding of this study is rotation of the phrases students used in their banner design to motto of Karatepe.

CONCLUSION AND SUGGESTION

Graphic design education principally expects from students to develop research, thinking, and creation processes directed to inventions apart from the technical skills. In this study, the priority is given to experiencing the processes that should be tried with interaction such as perception, comprehension, enlightenment, sensation, and internalization.

As an experience field, museums teach people what books and lessons cannot reveal and ways of contrasting by showing the relationship between objects through observation. At the same time, they also contribute to development of creative spirit and level of admiration by displaying the best examples among the artifacts in their collections (Atagök, 1997 Akt: Aydemir, 2010).

By the means of this study, it has been obtained that students experienced learning related to culture and the values in that culture via the museums as a learning field. In addition, they could express that information in their banner designs.

It has been observed that students transferred their knowledge about museum and Hittite culture via original analysis in their designs; nearly all of them pointed out museum’s location and texture through their minimalist works. It has been seen that students transferred the images they designed related to museum and Hittite culture in a metaphoric language and with collage technique.

Generating productive and creative works, in this study it has been noticed that some of the students used certain striking artifacts in the museum as the main symbol in their designs instead of designing creative images which express the meaning of the museum; and made analysis analogical to contemporary popular design conception.

Rather than evaluating the success of students' graphic designs, this study should be accepted helpful since it aims to propose a new option to methods used in graphic design education. This study can be found inadequate as a method proposal; however, the results obtained from this small-scale pilot study show that interactive learning method can be applied in design education as an effective method.

If the present research is conducted through a process which is supported with intense visual and audial presentations and excursions to the field throughout a whole academic term, it can be predicted that students may produce more successful works by sensing and internalizing their designs.

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