

O 9. BUILDING A HISTORICAL PLACE BRIDGE WITH THE CONCEPT OF CULTURAL LANDSCAPE; TILE ART AND MOSAICS

Hadeezah Suleiman^{1*}, Bahriye Gülgün², Kubra Yazici³

¹*Waziri Umaru Federal Polytechnic, Birnin Kebbi, Nigeria.*

²*Ege University, Agriculture Faculty, Landscape Architecture Dept, Izmir, Turkey*

³*Yozgat Bozok University, Agriculture Faculty, Landscape Architecture Dept, Yozgat, Turkey*

E-mail: *hadeezah.arch@gmail.com*

ABSTRACT: In this study, cultural landscape, which is a wide area on which the concept of cultural landscape was based, was briefly mentioned. The aim of the study was "by building a bridge between the concept of cultural landscape and historical space" It was to examine how the art that we encounter in our journey in history with our culture is reflected in nature, the buildings we use and life. By combining culture and art, which is the whole of material and spiritual values, it has been tried to make sense through visuals and examples based on tile art. The place and importance of glass mosaics, ceramic mosaics and materials used in the cultural landscape. They were emphasized in the study.

Keywords: *Landscape Classification, Cultural Landscape, Tile Art*

INTRODUCTION

Cultural landscape is defined by the International Union for Conservation of Nature (IUCN) as "geographical areas that contain cultural and natural resources and, in this context, wildlife and domestic animals, with a historical event and an event, or exhibiting various cultural and aesthetic values". The harmony of the elements created by nature and man in these areas; their historical, aesthetic, ethnological and anthropological value; Being able to represent the dominant natural elements, land use patterns and the textures of traditional life on behalf of the region are among the other qualities sought. Actually, all landscape areas have cultural elements. Because all these areas contain artifacts created by human hands. However, in order for an area to become a "cultural landscape" area, the combination of nature / human must produce important products over time and these products must be in harmony (Ağır, 2007, Atik et al., 2009; Gülgün et al., 2014)

Cultural landscape areas can be of three different types. The first of these includes man-made parks and gardens, and structures and / or building groups, most of which are public (Yazici et al., 2019a; Yazici et al., 2019b) The second subtitle of organically developed landscape areas are landscape areas with continuity. These areas have been functionalized by human beings for social or economic purposes since ancient times and have come to the present day by developing. Rural settlements that still preserve and maintain the natural and traditional aspects of the land around them and the harvesting from this land are also included in this category. The third type is defined as the auxiliary landscape area. These areas are completely natural formations integrated with religious, artistic or cultural motifs. "Crying Rock" (Niobe) near Manisa, which is a nature formation combined with a mythological motif, can be cited as an example of this type (Madran and Uysal, 2009; Yazici et al., 2018).

Thanks to the Cultural Landscape, important data such as historical artifacts, ruins, traditions, mythological and epic stories have been gained. The things done in line with the challenges and needs of the living conditions of the time has been learned and conveyed through the cultural landscape. We will deal with art branches such as tile, ceramic mosaic, glass mosaic, which are still widely used as landscape materials today. It shows us the artistic perspective of the period, the importance and origin of these art branches, which show the difference from region to region, of the cultural landscape. The past works of these aesthetically pleasing and meaningful art branches are tried to be preserved to this day. Today, these materials are used and loved in the landscape area under the guidance of the preserved works.

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TILE ART

The original word is Ottoman tile (It belongs to tile, tile work) and it is derived from the name China after the Chinese who introduced the art of porcelain to the world. As a result of baking the boards of various shapes by coloring and glazing, the protective transparent layer created by the melting glaze on the plate made of tile paste became the basis of the tile art and provided an unfading color to the architectural decoration used (TDV Encyclopedia of Islam). Tile is a glazed, waterproof layer or a plate that is formed as a result of fusing glass and ceramic together with fire (Url 1).



Figure 1. One of the first examples that comes to mind when tile is mentioned (Url 2)

The history of Turkish tile art; is traced back to the Karakhanids from the first Muslim Turkish states. This shows that the art of tile has a history of over a thousand years. Great Seljuks and Anatolian Seljuks used tiles frequently in architectural decorations, after the collapse of the Anatolian Seljuk State, a new era of tile art began with the foundation of the Ottoman Empire (Url 1). Tiles are used to cover surfaces such as walls, arches and domes, made by firing clay soils, usually colored and glazed plates; the items of use made of terracotta in closed or open forms such as glazed or unglazed bowls, plates, cups, vases are also called çini evânî or ceramics. The art of tile, which developed depending on the architecture, came to life with the Seljuks in Anatolia. In the Anatolian Seljuks, colored glazed brick as a building material and colored glazed tiles as decoration material were widespread and gained recognition in certain regions. While turquoise color was dominant in glazed bricks in the first years, XIII. From the second half of the century, alongside with turquoise, cobalt blue as well as aubergine purple also took its place. XIV. From the middle of the century XVII. Until the end of the century, the city of Iznik became the tile production center of the Ottoman Empire. The tiles produced in Iznik and its surroundings are generally red paste. XV. In the middle of the century, blue-white tiles with white hard paste emerged. XV. At the end of the century, with the influence of tile porcelains, white paste, mostly without lining, colorless transparent glazed, blue-white tiles were produced in Kütahya just as in Iznik.



Figure 2. Handcrafted tile art from the past to the present (Url 3)

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Iznik Tile

The first Ottoman period Iznik tiles can be seen in Bursa Yesil Mosque and tomb (1421), Bursa Muradiye Mosque (1426), Edirne Muradiye Mosque (1433) and Tiled Pavilion (1472). These are usually tiles produced with mosaic or glazed painting techniques.



(a) Iznik tiles (Url 4)

(b) Muradiye tiles (Url 5)



(c) Iznik pottery tulips (Url 6)

Figure 3. Examples of tile art

Kütahya Tile

While the first tile samples had started to be seen in Kütahya at the end of the 14th century, the real progress in tile started after the second half of the 16th century, when Iznik was at the peak of tile art. Especially in order to meet the tile needs of Istanbul, tile workshops were established in Kütahya, and with the decline of the Ottoman Empire, tile making in Iznik started to decline at the same pace. With the disappearance of the art of tile art in Iznik in the 18th century, Kütahya became the only place operating in this field. The most beautiful and last examples of tiling in the Ottoman Empire were made by Hafız Mehmed Emin Efendi (Url 1).



(a) Kütahya ceramic coffee cup (Url 7)



(b) A visual of the famous Kütahya tiles (Url 8)

Figure 4. Kütahya Tile art samples



Figure 5. The tile vase, symbol of the city of Kütahya (Url 9)

MOSAIC ART

The technique of creating a picture by bringing alongside small, different, three-dimensional pieces together on a surface and the resulting work is called "mosaic" (Hakan, 2003). Especially in Byzantine Art, Mosaic shows itself with the application of sacred scenes on the walls and daily life scenes on the floor. The subjects in Mosaic Art have varied in the following centuries and today, Mosaic has taken its place in our lives with different designs and applications. (TKHV - mosaic art). Mosaic art, as one of the fields of painting, is the arrangement of small three-dimensional and dissimilar pieces together to form a picture. Mosaic is a painting art that was first tried by the Sumerians five thousand years ago. There are two types of mosaic art from that period till today. One is to stick mosaic pieces on concrete, and the other is to stick small pieces to the floor with glue, (Bilgihanem- research).

Glass Mosaics

Glass mosaic is a mesh wall covering product formed by gluing mosaic glasses in the same or different sizes on a 30x30 mesh. There are basically two different types of glass mosaic. These are solid and crystal glass mosaics. The reason for this distinction occurs due to the difference in the stages of production (Kaplan, 2019).



Figure 6 Glass mosaic sample (Url 10)

Glass mosaic usage areas

- You can easily apply glass mosaic on all walls of interior spaces.
- It is the most preferred wall decoration product among the kitchen countertops.
- It is the only product preferred in small pools or swimming pools.
- You can easily choose it for bathroom floors and walls.
- You can also use solid glass mosaics as bathroom flooring.
- It can be easily applied on walls exposed to high temperatures such as a bread oven, pita oven or pizza oven.

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- To make the walls of restaurants and cafes look cleaner and more aesthetic Glass mosaic can be preferred



Figure 7. Samples of glass mosaics (Url 11, Url 12; Url 13)

Glass Mosaic Technical Specifications

- It has a wide selection of colors and models.
- With its stylish and aesthetic appearance it adds value to the place where it is applied
- Since it goes through a high degree of firing in its production, it is not affected by changes such as temperature differences, humidity and moisture.
- It is durable. It can remain in the applied area for years without damaging its structure.
- It is very simple to assemble. Due to its mesh, it can easily be cut and applied to corner places.

Ceramic mosaics



Figure 8. Ceramic samples (Url 14; 15)

Mosaic is a leveling technique obtained by placing small pieces of different types side by side and embedding them in mortar. Stone, ceramic, wood as well as fabric, paper and colored glass pieces are also used in mosaic technique. In this context, mosaics can be classified according to the material used (Hakan, 2003).

Mosaic, which stands out as a permanent and decorative application in interior and exterior architecture, on objects, parks, squares and gardens, is a special art branch that has reached the present day as a result of a very old history, a deep culture and very different interpretations. Today, two methods are mainly used for the art of making mosaics:

- * Immersing mosaic materials on cement-coated ground
- * Laying Plaster between the glued parts.

As mosaic particles, a wide variety of materials, shapes and sizes, from ceramic to metal, from wood to glass, can be used together. Mosaic, can be used as a ground, floor decoration, wall decoration and

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sometimes as a vase or plate decoration. In the past, while it was made from stone, marble and ceramic pieces, today small mosaic pieces of 1 cm called 'smalti' are produced only for use in mosaic art.

An example of the mosaic art from the past to the present can be given in Figure 10. This mosaic piece, which is said to be dating from 1700, was found in the excavations in Amasya city in our country. The person pictured in the mosaic is presumed to be a queen.



Figure 9. An example of mosaic art (Url, 16)

As can be seen in Figure 11, the work made with ceramic mosaic is a wall mosaic. The father figure taking his two children on a camel. It is currently located in the Istanbul Palace Mosaics Museum.



Figure 10. Mosaic art example (Url 16)



Figure 11: Example of mosaic in landscape Url 17

CONCLUSION

Within the scope of this research, it can be concluded that the concept of landscape is very broad, as it can be explained by the topic of "building a bridge with the concept of cultural landscape". Information

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on materials is given in relation to landscape architecture. In addition, considering that culture, one of the elements that makes a nation a nation, sheds light on our past, its relevance to art is obvious. For example, the “tile vase”, which has become the symbol of our city Kütahya, will inform landscape architects about understanding culture, more precisely understanding it and keeping it alive. Within the scope of the course (material knowledge), glass, ceramics and many other materials are mentioned, and it is an important fact how the right material selection reflects aesthetically to the works, art and life.

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