



## Araştırma Makalesi/Reserach Article

# Carpet Art As A Source of Inspiration in Urban Landscape Design

Reyhan Erdogan<sup>1</sup>  Dicle Nur Demirhan<sup>1</sup>  Rifat Olgun<sup>2\*</sup> 

<sup>1</sup>Department of Landscape Architecture, Faculty of Architecture, Akdeniz University, Antalya, Turkey

<sup>2</sup>Department of Park and Horticulture, Serik G-S. Sural Vocational School of Higher Education, Akdeniz University, Antalya, Turkey

\*Sorumlu yazar: rifatolgun@akdeniz.edu.tr

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### Abstract

One of the sources of inspiration used to increase the aesthetic value of a design product is the traditional arts owned by that culture. When the Turkish traditional art is examined, it is seen that the oldest art is the art of carpet. For this reason, Turkish carpet art was used as a means of inspiration in urban landscape designs. The aim of the research is to emphasize the importance of using local and cultural values as inspiration in urban landscape designs and to provide urban landscape design proposals for the preservation and transfer of these values to future generations. In this context, "Döşemealti" carpets belonging to the Antalya region, which have a significant place in terms of traditional carpet art in Turkey, are considered as a source of inspiration in urban landscape design. In this context, the characteristic features of Döşemealti Carpets, which are among the traditional Turkish carpets, are reflected in the designs. And aesthetically and physically successful urban reinforcement elements that can be offered to the use of the city have been designed. Thus, the characteristic features of Döşemealti carpets in traditional Turkish carpets are reflected in urban landscape designs.

**Keywords:** Inspiration, traditional art, carpet art, landscape design, reinforcement element.

## Kentsel Peyzaj Tasarımında İlham Kaynağı Olarak Halı Sanatı

### Öz

Bir tasarım ürününün estetik değerini artırmak için kullanılan ilham kaynaklarından birisi de o kültürün sahip olduğu geleneksel sanatlardır. Türk geleneksel sanatı incelendiğinde en eski sanatın halı sanatı olduğu görülmektedir. Bu nedenle kentsel peyzaj tasarımlarında Türk halı sanatı bir esin kaynağı olarak kullanılmıştır. Araştırmanın amacı, yerel ve kültürel değerlerin kentsel peyzaj tasarımlarında ilham kaynağı olarak kullanılmasının önemini vurgulamak ve bu değerlerin korunması ve gelecek nesillere aktarılması için kentsel peyzaj tasarım önerileri sunmaktır. Bu bağlamda Türkiye'de geleneksel halı sanatı açısından önemli bir yere sahip olan Antalya yöresine ait "Döşemealti" halıları, kentsel peyzaj tasarımında bir ilham kaynağı olarak değerlendirilmiştir. Bu bağlamda geleneksel Türk halıları içerisinde yer alan Döşemealti Halılarının sahip olduğu karakteristik özellikler tasarımlara yansıtılmış ve kentin kullanımına sunulabilecek estetik ve fiziksel açıdan başarılı kentsel donatı elemanları tasarlanmıştır. Böylece Döşemealti halılarının geleneksel Türk halılarındaki karakteristik özellikleri kentsel peyzaj tasarımlarına da yansıtılmıştır.

**Anahtar Kelimeler:** İlham, geleneksel sanat, halı sanatı, peyzaj tasarımı, donatı elemanı.

### Introduction

As in many disciplines, from natural sciences to architecture, engineering, city and regional planning, and fine arts, landscape architecture is based on the act of design. In this context, it is necessary to understand what design is and its importance. In a general sense, design is to portray the form of anything in the mind and prepare the first form or model that can be written. Design, which has no direct relation to objective reality, is a bridge between perception and concept. In other words, design is a purposeful intellectual production (Booth, 1989; Milburn and Brown, 2003; Yasar and Düzgünes, 2013). Landscape design, as in other design disciplines, follows a path that reaches the product from the synthesis of unconscious, cognitive, and internal processes of determining the problem, revealing the needs, creating ideas for preparing the design, and maturing the idea. The most

important feature that is unconditionally needed in this whole process is creativity (Erdogan and Olgun, 2019; Li and Liu, 2020).

Therefore, designers need inspiration and extensive research to develop their creativity before the design stage. During the design process, the designer feeds the imagination through different channels, and at the end of this feeding process, the abstract ideas of the imagination turn into concrete products. Nurturing imagination and creativity can be achieved by well analyzing the source of inspiration and undergoing extensive research. The said inspiration can arise from interaction with an object that the designer sees around him or her, as well as from interaction with factors such as abstract concepts, historical events, cultural and traditional habits, and living conditions. So, it is almost impossible to limit inspiration (Kocabas Atilgan, 2014; Fadamiro and Adedeji, 2016).

Landscape architects are inspired by a variety of landscape designs. The term “resources of inspiration” here refers to the conscious use of previous designs and other resources as a reference to the solution of the current problem (Eckert and Stacey, 2000; Cai and Do, 2010). In this context, inspiration resources play a significant role in the design process as a trigger for the development of ideas and in the structuring of mental representations of designs. It enhances creativity and encourages the development of innovative solutions by defining a context for new designs and directing their formation (Eckert and Stacey, 2000; Setchi and Bouchard, 2010; Mete, 2006; Mumcu and Düzenli, 2018; Marques and Grabasch, 2021). Because of that, investigating the sources of inspiration in the early stages of the design process is an important step for designers and is a common activity regardless of the level of mastery/experience in design (Goncalves and Cardoso, 2011; Goncalves and Cardoso, 2014; Mumcu and Düzenli, 2018; Ikudayisi and Odeyale, 2021).

One of the sources of inspiration used to increase the aesthetic value of a design product is the traditional arts owned by that culture. In the case of Turkish traditional art, it seems that its oldest art is the art of weaving and therefore the art of carpet. In this context, the carpet business is a branch of the ‘weaving’ culture that dates back to the centuries before BC. (Gorgünay Kirzioglu, 2001). Although weaving was born as a production caused only by the necessity of adapting to the natural environment of man, it has increasingly become an art of pleasure subtlety with examples of fashion and space arrangement within the socio-cultural life environment. Therefore, carpets have a privileged place in the cultural heritage. Turkish carpets with weaving style, technique, icons, paints, and colours, as well as tradition, exhibit the technical, economic, artistic, and aesthetic, values of the period in which they were produced (Aytac, 2016; Güral, 2019). Hence, the use of traditional Turkish carpet art as a means of inspiration in landscape designs is of great importance in terms of the originality of the designs of the region. At the same time, it is important to preserve the cultural texture of cities that grow and change like a living organism and to include designs suitable for the identity of the city (natural and cultural structure) in terms of highlighting the authentic structure of the cities (Angin et al., 2020). But in today’s landscape designs, there is not enough work to use local values as an inspiration.

In this context, the aim of the research is to emphasize the importance of using local and cultural values as inspiration in landscape designs and to provide landscape design proposals for the preservation and transfer of these values to future generations.

### **Materials and Methods**

Antalya is surrounded by Taurus mountains, which run parallel to the sea in the South of the Mediterranean Sea, and borders the provinces of Icel, Konya, and Karaman in the East, Isparta, and Burdur in the North, and Mugla in the West. It has an area of 20815 km<sup>2</sup> and accounts for 2.6% of the area of Turkey (Sari, 2012; Olgun and Erdoğan, 2016). Antalya is one of the most significant cities of Turkey, recognized by the world with its natural and cultural riches and developments in recent years Turkey (Erdogan and Olgun, 2016; Engin and Erdogan, 2020). Döşemealtı district is located on a wide plateau in the North of Antalya, about 20 km from the city. According to the 2020 data of the Turkish Statistical Institute (2021), the district, which has a population of 69300, is famous for its handwoven carpets (Figure 1).



Figure 1. Location map of the research area (Anonymous, 2022)

The history of the Döşemealti region dates back to the Paleolithic Age (600.000-100.000 BC). Karain and Oküzini caves located near the village of Yagca provide information about the life levels of the first human communities living in the region. Archaeological excavations in the Gökhöyük and Bademagaci mounds in the district belong to the Neolithic and Mining ages (BC.3000-1200) (Döşemealti District Governorship, 2021).

Carpets woven on stalls called “ıstar” in this region are called Döşemealti carpet in the literature. These carpets constitute the main material of the research. Döşemealti carpets have an important place in Turkey in terms of traditional carpet art. One of the biggest features of Döşemealti carpets is that they are usually small in size (Döşemealti Municipality, 2021) (Figure 2).



Figure 2. Döşemealti carpet samples included in the traditional Turkish carpet art (Apgem, 2012)

The research was carried out in 3 stages.

At the first stage of the research, the purpose and scope of the research were determined and the literature (project, book, thesis, article, paper, report, etc.) scans were made. In this context, socio-economic and socio-cultural information and data belonging to design, landscape design, inspiration, traditional arts, and carpet art and the Döşemealti region, which is the field of the research, were obtained. In addition, institutions/organizations and experts related to this issue were interviewed.

In the second phase of the research, the carpets of Döşemealti were examined in detail and the original motifs, patterns, and colours on these carpets were determined. With determined motifs and patterns, visually rich and original esquisse designs have been created suitable for the region. The esquisse obtained were digitized in a computer environment with AutoCAD software belonging to Autodesk. Two-dimensional digitized plan, cross-section, and views are 3d rendered through the SketchUp program. The resulting 3d models were rendered in Lumion, an architectural visualization software. Images of 3d urban reinforcement elements prepared through software were evaluated together with experts in the municipality of Döşemealti and the necessary corrections were made as a result of these evaluations. Thus, the characteristic features of Döşemealti carpets in traditional Turkish carpets are reflected in the designs and aesthetically and physically successful urban reinforcement elements that can be presented to the use of the city are designed.

In the final phase of the research, the effects of landscape designs on urban identity, aesthetics, landscape, and image were evaluated and the interactions of different disciplines such as carpet art and landscape architecture were discussed.

### Results and Discussion

Döşemealti carpets are examined in 2 groups in terms of their composition characteristics. The first group consists of rectangular carpets expressed as “Halıelli”, Camili and Yıldızlı” carpets. In these carpets in the first group, the middle floor is very fragmented. The idea of infinity prevails especially on the floor of Halıelli and Yıldızlı carpets. Mihrab and double Mihrab carpets are the second type of carpet. A single Mihrab is usually seen in quarters, which are called prayer. The double

mihrab is more commonly seen on runners and mats. “Dallı, Toplu, Akrepli Toplu and Yastık Yanışlı Toplu” carpets are included in this group (Sirin, 1994). As with all Anatolian carpets, Dösemealti carpets get their name from the floor arrangement. This nomenclature is made either according to the floor motif or according to the floor composition (Turkey Culture Portal, 2021) (Figure 3).



Figure 3. a. Camili, b. Yıldızlı, c. Dallı, d. Akrepli (Apgem, 2012)

In the floor composition, except for Halielli and Mihrab carpets, odd-numbered groupings such as 1, 3, 5, and 7 motif groupings are noted. The same grouping is observed in the borders surrounding the floor from the inside to the out. This odd number idea stems from the Islamic faith and represents the belief in one God (Eren, 1977; Ministry of National Education, 2020). The most commonly used floor motifs in Dösemealti carpets are seen as flowers and folds, saddlebag water, stars, butterflies, and Arab. In addition, jingle, hand, and Scorpio motifs are among the other floor motifs seen on Dösemealti carpets (Sirin, 1994).

Every motif and composition used in Turkish carpet and rug art has a meaning, as well as the motifs and patterns in Dösemealti carpets have many meanings. For example, a motif inspired by Bathurst burr (*Xanthium strumarium L.*), a plant that clings to people's clothes and animals' clothes, is believed to ward off evil looks (Bozkurt, 2020). It is also thought that this motif is a symbol of abundance. Again, the tree of life motif used in Dösemealti carpets is a symbol of eternity. This motif is the symbol of the search for immortality and the hope that there is a life after death (Ministry of National Education, 2007). These patterns and motifs, which date from thousands of years to the present day, are in the form of symbols that express the situation, emotions, social status, migration, disaster, joy, grief, longing, and desires of those who weave them (Demirhan, 2019).

The colours used in carpets and rugs woven in various regions of Anatolia are gathered around the three main colours. They are red, yellow, and blue. Other colors are obtained from a mixture of these main colours. Colors are arranged on the basis of contrast in carpet and rug weaving. No color can cloak another colour. However, one color can strengthen the prominence of another colour. Dösemealti carpets are also coloured according to this principle (Seyirci, 1989). When looking at the carpet, it is possible to see the sadness and joys of the fabric in colours and motifs. In this context, is a number of symbolic meanings expressed by the colours used in the region. For example, the richness of red on carpets expresses happiness and joy while the green colour expresses religious beliefs, heaven, and eternal happiness. Blue symbolizes nobility and glory, yellow symbolizes protection from evil, and black symbolizes purification from world troubles (Eren, 1977; Ministry of National Education, 2020).

#### Urban Reinforcement Element Designs Inspired by Dösemealti Carpets

The star, which is a symbol of productivity and light depicting the sky, is used as a floor and border motif on Dösemealti carpets. In this context, the seating element was designed with the forms obtained as a result of graphical studies inspired by the star motif. It was considered in the design of the seating element to provide users with a comfortable and aesthetic resting area. The 35 cm wide section, made into the resting part of the seating element, is designed to serve as a table on which users can eat, put their laptops or drinks. In this way, the seating element will offer its users a double-sided

and versatile use. As a result, the seating element will have a dual-sided and versatile use for its users. A tree grid design with the same motif has also been created to ensure that the seating unit design in the area is consistent (Figure 4).

The spinning wheel motif, which is used as a border on Döşemealti carpets, is coloured blue-burgundy-white and navy blue. In addition to being used in Döşemealti carpets, this motif is seen in most Anatolian rugs (Sirin, 1994). In a seating element design inspired by the spinning wheel motif, the spinning wheel motif was completely abstracted and interpreted as a sitting unit. Also, the design seating element is suitable for use as a tree-bottom seating unit. In this context, the user will be able to establish a social connection with other users and benefit from the shade of the tree and the refreshing smell of the plants in the flower boxes.

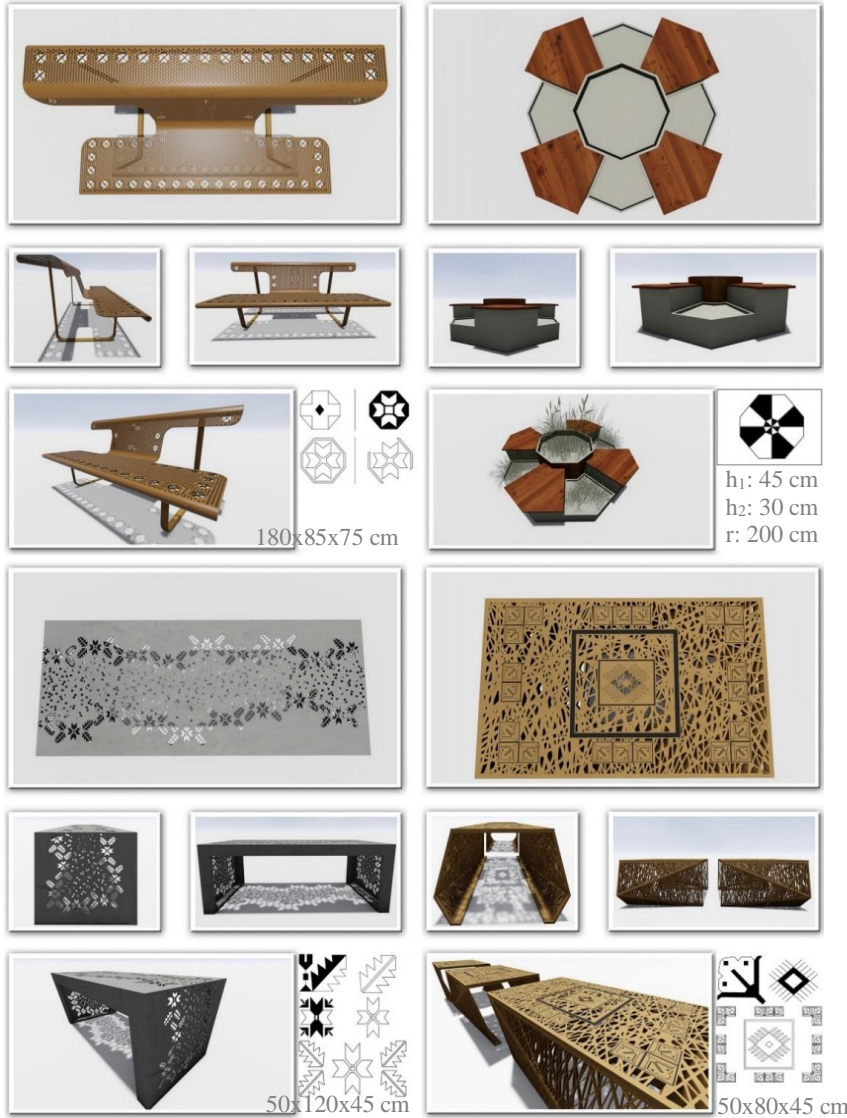


Figure 4. Designed seating elements inspired by Döşemealti carpet motifs

The leaf motif of Mersin, which is used as a border motif in Döşemealti carpets, is seen with the part next to it that looks like a goblet. It is mostly coloured red-white and green-red on a white background. The part of the leaf is arranged diagonally to the border while the part resembling the goblet is arranged perpendicular to the side of the edges of the border (Eren, 1977). In addition to being a symbol of fertility, the Mersin leaf motif used in the design was preferred because it is a landscape motif used in carpets. In addition, the design has been enriched with the star motif. Design with the inspiration of the Mersin leaf motif on Döşemealti carpets, the bench is a comfortable sitting element where people who are constantly walking in streets, squares, and open-air shopping areas can relax when they are tired. Offering double-sided seating according to the density and view of the space, the bench is an elegant reinforcement element with aesthetically fine details. It is suitable for

both indoor and outdoor use with this aspect. Lighting unit models, inspired by a similar motif, will also provide integrity in the place when used together with the benches and increase the value of the place aesthetically (Figure 5).

The tulip motif used in Dösemealti carpets and rugs is a stylized floral motif. The branch parts are green, and the flower parts are white or red (Sirin, 1994). The cocklebur motif was used as the middle motif in the bench design decorated with a tulip motif. Inspired by these two motifs, the bench has an aesthetic and functional structure with modern lines and modular structure used in addition to traditional patterns. The modular design of the bench design makes it easier to use in narrow areas, as well as to provide seating as needed by users in large and crowded areas.

Tutmac water border is one of the oldest border motifs used in Dösemealti carpets. It is used as a wide border on old carpets while today it is used as a narrow border. Tutmac water border is formed by sorting the knife tip motifs located on the sides of the star motif called “Tutmac Ball” (Sirin, 1994; Demirhan, 2019). This motif used in the waste bin can give the design of the waste bin a dynamic structure. While the patterns found in the edge frame remind users of the carpet border, they also appeal to the eye with their modern structure.

Another old ground motif used in Dösemealti carpets is the ball motif. A stylized flower is seen in the middle of the motif, which is red, white, green, and blue. Inspired by a representation of the ball motif used in Dösemealti carpets, the bus stop located in urban reinforcement elements was designed. In the created design, the Dösemealti carpets were reduced to the simplest and used on the ceiling of the bus stop. Herewith, at the bus stops, a shadow was created on the floor under the influence of sunlight during the day and lighting elements at night, and it was thought that this would evoke the carpet in users.

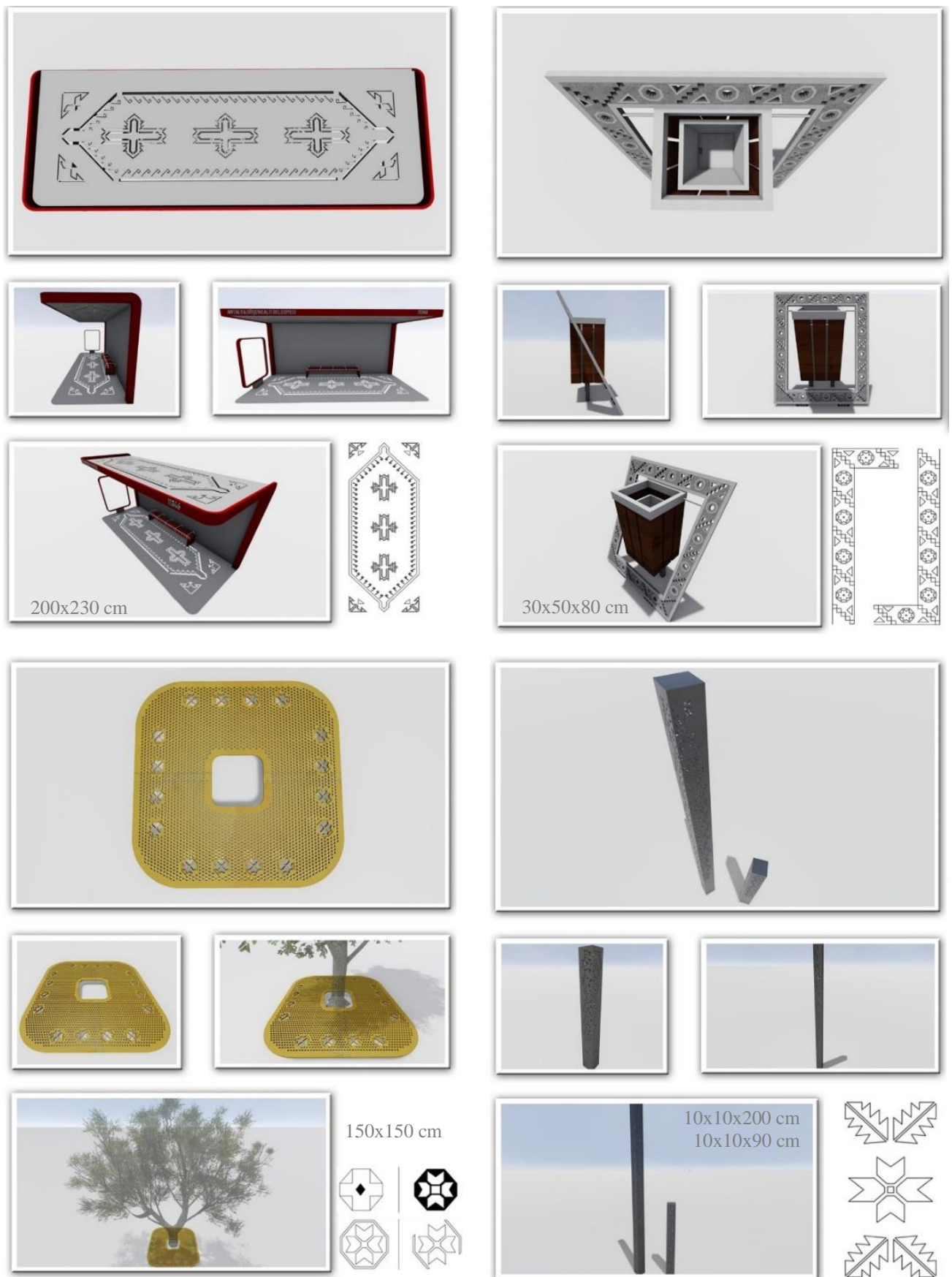


Figure 5. Designed reinforcement elements inspired by Döşemealtı carpet motifs



### Conclusions

Today, the comfort and aesthetic understanding of societies is changing, thanks to changing conditions and ever-evolving means of communication. With the developing technology, cities that are very similar to each other are formed. However, every city has its own unique structure, different culture, and natural structure. Accordingly, different urban furniture and landscape designs designed for each city are needed. For this reason, designers turn to innovations and different sources of inspiration in order to create cities with aesthetic values, modern and identity. In this context, it is of great importance in research on urban furniture and landscape designs.

In this research, the motif, pattern, colour, and composition features of the Döşemealtı carpets, which have an important place in Turkish carpet art and are woven in the Antalya region, are reflected in the landscape design. For this reason, the research is important in terms of increasing interdisciplinary cooperation and opening new horizons for landscape designers. Changing and reconstructing the urban aesthetics and texture with a rich understanding of art blended with Turkish culture for centuries is important both in terms of preserving our culture and transferring it to future generations.

In this context, the aim of the urban reinforcement elements designed by being inspired by the Döşemealtı carpets is the idea that the reinforcement elements created with local motifs will positively affect the perception of the users. In addition, reflecting the traces of traditional art on urban reinforcement elements will contribute to the survival of this art and the creation of cities/spaces with identity.

### Authors' Contributions

All authors contributed equally to the article.

### Conflicts of Interest Statement

The authors declare that they have no conflicts of interest.

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