

Research Article

## INTERPRETING COLLINGWOOD'S ARTISTIC APPROACH THROUGH THE DESIGN PHILOSOPHIES OF ARATA ISOZAKI, JAMES CORNER AND KARIM RASHID

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Received: 18.12.2023, Received in Revised Form: 20.12.2023, Accepted: 24.01.2024, Available Online: 29.01.2024

### Keywords

Art;  
Principles of Art;  
Architecture;  
Design;  
Design Principles

**Abstract** This study posits a hypothesis that the essence of art can be understood through the perspectives of influential figures in architecture, planning, and design. Beginning with an analysis of Collingwood's "The Principles of Art" the paper extrapolates characteristics of the art phenomenon. Emphasizing the interdisciplinary nature of art, the study then focuses on architectural, interior design, landscape architecture, urban planning, and industrial product design. Noteworthy figures such as Arata Isozaki, James Corner, and Karim Rashid are selected to represent these disciplines, chosen for their potential depth and philosophical contributions in their works. Following the identification of the sample, discourse analysis and document analysis methods are employed to reveal the design philosophies of these figures.

Subsequently, individual concept maps representing the design perspectives of each figure are created. Finally, identified art principles and concepts are paired, and their relationships are elucidated and discussed in light of the literature. In the context of art principles, an examination of concepts determined by designers reveals significant overlaps with art, particularly in terms of possessing a unique thought process, being a creative and process-oriented experience, and relying on imagination. The study concludes that design approaches in different disciplines draw from various dimensions of art, contributing to significant richness within the design discourse.

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## Introduction

The art act, nourished by the interest in the external world and the allure of the unknown, is a phenomenon subject to various interpretations over time, based on different perspectives and open to interpretation. Due to its fluctuating and probability-filled nature and the inability to delineate its boundaries, the definition of art always falls short (Bozkurt, 1995, p.9; Cemal, 2012; Ötgün, 2009, p.16). Emerging as a formation filled with possibilities, art presents itself as a mystery, constituting a creative act aiming to perceive and convey all kinds of emotions (Bozkurt, 1995, p.14). According to Tolstoy, art is the process of an individual, after mentally recreating an emotion they once felt, conveying the same emotion to others through forms determined by movement, line, color, sound, or words so that others can also experience it (Doğan, 1998, cited in Arslan & Yapıcı, 2014, p.43). In artistic activity, the subject transforms itself into a tangible form of the object (Özçınar, 1999, p.113).

The fundamental characteristic of art is its emergence as a result of a design or narrative and its connection to human creative power (Bozkurt, 1995, p.16). As can be understood from this statement, the human is at the center of art in both creation and subsequent stages. Dobbs expresses this situation by saying, "Art concerns us because it is a human-centered science and involves us" (Beken, 2007, p.25).

Due to being a social activity focused on humanity, art inevitably becomes a part of other phenomena related to humans. It can be argued that this situation turns art into an interdisciplinary phenomenon (Beken, 2007, p.5). In this context, the view that architecture, another discipline centered around humanity, is also an art has been a subject of ongoing debate. Le Corbusier addresses the relationship between architecture and art by stating, "Architecture is, above all, art; exciting relationships leading to the grandeur of Plato, reaching mathematical order, narrative, and the perception of harmony. This is the purpose of architecture. On the other hand, Frank Gehry establishes the connection between architecture and art by expressing, "Architecture is a frozen picture, a sculpture lived within" (Köse Doğan, 2016, pp.50-51). According to Friedrich Hegel, architecture is a symbolic art and holds the position of the mother of all arts. In contrast, English critic John Ruskin contends that architecture is nothing more than ornamentation (Hasol, 2011, p.1). It can be said that any work aiming to enrich such debates holds value, as it contributes complexity to these discussions.

Several studies have been identified highlighting the interdisciplinary nature of art and examining its connections with fields such as architecture, literature, cinema, and more. The literature review revealed works addressing the intersection of architectural philosophy and art (Leach, 2005; Davies, 2011; Mallgrave & Grave, 2011; Foster, 2013). Additionally, studies are exploring the links between architecture and various art forms, including painting, sculpture, music, and literature (Reuben Peters & Olabode, 2018; Al Şensoy & Özdemir Işık, 2018; Alp, 2020). However, a comprehensive exploration of the relationship between art and various disciplines in architecture and design, viewed through the perspective of the human creator, is lacking. To address this gap, the study aims to conduct an in-depth comparative analysis of

the connections between the disciplines of architecture, interior architecture, landscape architecture, urban planning, and industrial product design with art.

### ***The Purpose and Methodology of the Study***

The main aim of this study is to provide a comprehensive, multidisciplinary examination of the expansive nature of art. The hypothesis suggests that art, acting as a unifying force across diverse disciplines, can be explored through the viewpoints of seasoned professionals contributing to architecture, planning, and design. To validate this hypothesis, the study analyzes the perspectives of influential figures deeply engaged in these disciplines, namely Arata Isozaki, James Corner, and Karim Rashid. Leveraging insights from their discourses and existing works, the research aims to evaluate how these figures perceive the intersection between their respective fields and the realm of art. Isozaki, an architectural luminary; Corner, an expert in landscape architecture and urban planning; and Rashid, acclaimed for contributions to industrial design and interior architecture, have been selected as exemplary figures in the sample group, given their significant impact in their respective domains.

The selection of the sample group was based on several considerations, including the availability of ample written sources, diversified contributions in architectural, artistic, or design disciplines beyond their primary focus for a comprehensive examination, and a philosophical foundation guiding their works. The study delves into the symbiotic relationship between art and various disciplines, identifying common characteristics and exploring the convergence of artists' thoughts with the essence of art. Through an analysis of the chosen designers' perspectives on art within their respective fields, the research aims to validate the hypothesis that the phenomenon of art can be elucidated through the insights of experienced designers in the fundamental realms of architecture, planning, and design.

When investigating the relationships between art and the disciplines of architecture, planning, and design, the philosophical insights presented by Collingwood in his work "The Principles of Art" were initially considered as a criterion for defining what art is and its characteristics. The aim is to compare the observations about art made by the author in the book with the concepts representing the perspectives of the chosen designers in their respective fields, revealing the extent of the alignment between these perspectives and Collingwood's views.

In his work published in 1938, Collingwood emphasized the philosophy of art and the unveiling of the original definition of art. The criteria considered in selecting this book as a filter for the study, as outlined by Arslan (2022), include its discussion of what art is through existing theories and general opinions, its inclusion of numerous theories and diverse perspectives on art, and the author's passion for art, recognized as a significant contemporary source on the subject.

Following the observations made based on Collingwood's views on the characteristics of art, the thoughts and approaches of the selected figures—Isozaki, Corner, and Rashid—regarding their works were examined through primary and secondary sources such as interview videos, books, articles, theses, to seek answers to the research questions. Specifically, the study delved into the approaches adopted by the chosen figures in creating their works, their thought

processes regarding design, elements they emphasized, points of focus, goals, function, and how they positioned the user in their works. The document/record analysis method was used to study the designers, while their interviews were analyzed through discourse analysis.

Subsequently, the views of designers and artists on their fields were conceptualized, and concept maps were developed. In the final step, the inferences from these perspectives were compared with Collingwood's art characteristics, revealing points of convergence between art and architecture, planning, and design (Figure 1).

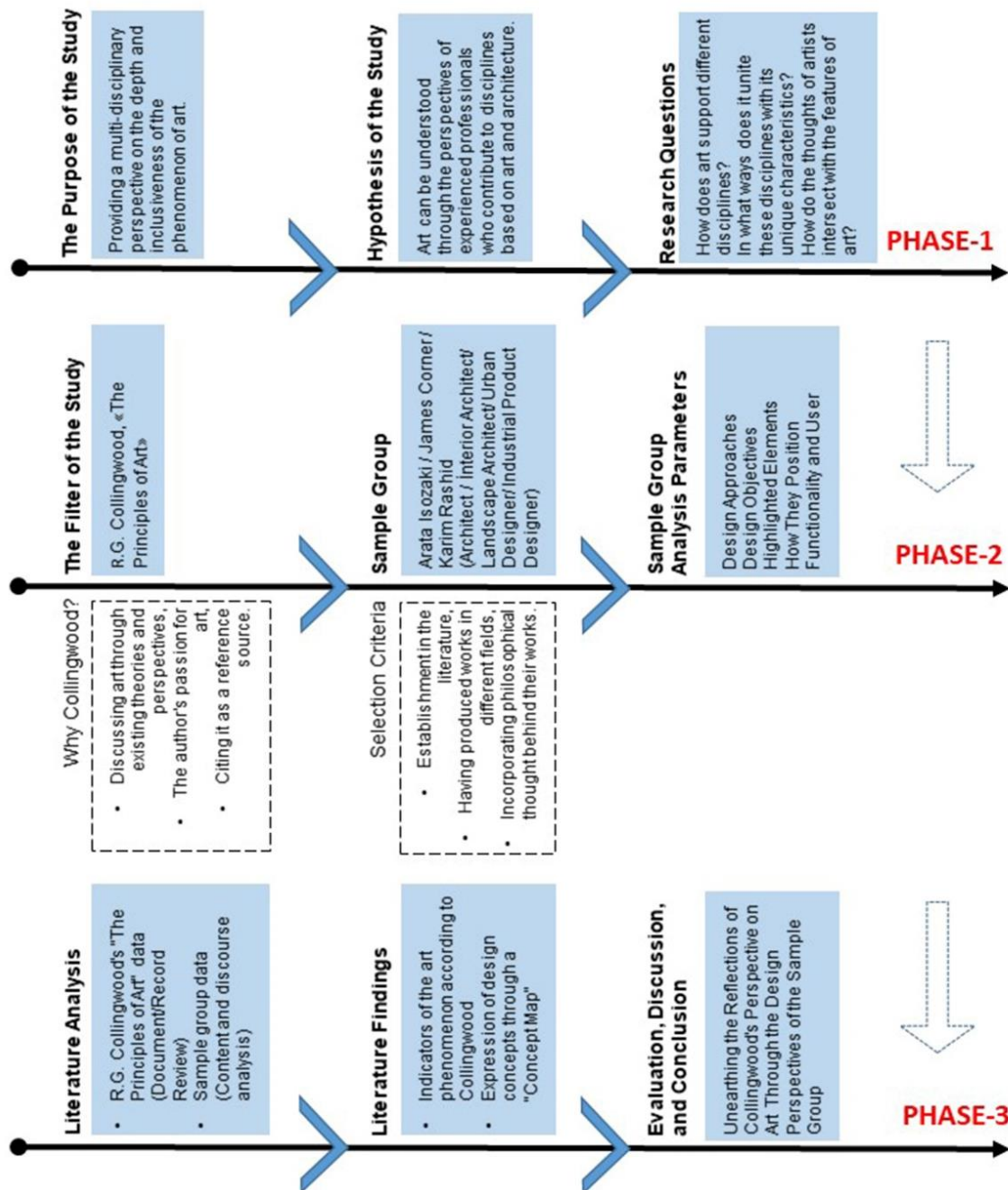


Figure 1. Research Design.

## Literature Findings

The literature findings begin with extrapolations from Collingwood's views on art. Subsequently, concept maps were constructed representing Isozaki, Corner, and Rashid's perspectives on their profession. Finally, these concept maps were aligned with Collingwood's indicated characteristics of art, revealing how each designer approaches art from different facets.

### *Filter of the Study*

In his book "The Principles of Art," Collingwood aims to define art based on existing views and theories. He argues that understanding what art is requires a clear delineation of the relationship between art and craft throughout history. Collingwood (2021) lists six fundamental characteristics of craft, highlighting that the most crucial feature distinguishing craft products from art products is that the produced item is pre-planned by the designer for a specific purpose (p.27-28).

However, Collingwood (2021) contends that art pieces are not mere instruments, unlike tools imposed for specific purposes (p.40). According to Collingwood (2021), an artist produces two things: 'internal' or 'mental,' existing solely in their mind, often referred to as an "experience." The second is 'material' or 'perceptible,' understood only in conjunction with the first. This artistic experience is personal and subjective, and artworks transport viewers to another realm by creating emotional and intellectual impacts in their inner world. Therefore, the purpose of art lies in creating, expressing, and sharing these experiences (p.47).

Collingwood emphasizes the concept of representation in art, diverging from Plato and Aristotle, contending that no art is representational since representation involves skill and a specific craft. However, stating that art is not representational does not create an inconsistency between art and representation. As an artifact, a building can be both a work of art and representational, just as an artwork can be representational. Nevertheless, what defines it as a representational work differs from what characterizes it as an artwork (Collingwood, 2021, p.55).

Collingwood's concept of representation underscores art's power to create a new reality distinct from actuality. Artworks represent the artist's experiences, emotions, thoughts, and imagination, transcending mere imitation of the real world. According to Collingwood, art goes beyond representation; it emerges as an expression of the artist's inner world, engaging viewers and eliciting responses from their inner worlds.

Collingwood posits that, unlike in craft, where the raw material is tangible, emotions serve as the raw material in art. Each artwork has a form that, unlike artifacts, takes shape not in material but in spirit and emotion. The artist's task is not to evoke emotions but to express them, requiring an awareness of the emotion. Collingwood argues that the fundamental purpose of art is expression, emphasizing the significant role consciousness can play in the expressive process (Wiltsher, 2017, p.5).

In Collingwood's thoughts on art, it is known that he embraces Croce's view of the artwork as an expression. According to Collingwood, the artist sees the artwork as a form of self-expression (Bal, 2012, p.35). While carrying the artist's expression, the artwork influences viewers' experiential worlds and contributes to the emergence of new meanings.

Artists express emotions that everyone possesses. Imagination is the ability to express these emotions. The mental states expressed by the artist belong to them but are not exclusive to them. The artist's task is to guide us to understand the same emotions in our mental lives (Collingwood, 2021, p.125). From this perspective, art should address not a particular group but all of humanity, making it universal. In addition to expression, Collingwood also emphasizes the importance of imagination, philosophy, thought, and religion in art.

According to Collingwood, art:

- Is a unique thought process: Collingwood asserts that art is not merely a sensory experience but a form of thinking. The artist engages in intellectual efforts, and the artwork is a tangible manifestation of the artist's thoughts.
- Expresses emotion: Collingwood believes art is a tool for expressing emotions. Artworks reflect the artist's emotional experiences and convey these feelings to the audience. The fundamental purpose of art is to impact and stimulate people through emotional communication.
- Requires awareness: According to Collingwood, if art is about expressing emotions, a certain level of consciousness is required for expression and understanding.
- Is a creative process: Collingwood emphasizes that art is a creative process. The artist combines thought, emotion, and imagination to create the artwork. The artist's creative process generates a new perception and understanding in the viewer.
- Expresses the inner world rather than imitating the external world: Collingwood argues that art is more about expressing the artist's inner world than reflecting reality. Artworks are products of the artist's emotional and intellectual experiences.
- Is process and experience-oriented: Collingwood emphasizes that art is not solely result-oriented; the creative process and the viewer's experience are equally important. The experience during the creation and perception of the artwork is a fundamental aspect of art.
- Is a product of imagination: According to Collingwood, imagination is a creative force in art, allowing artists to delve into the depths of their inner worlds. Using imagination, artists seek to convey their experiences, emotions, or thoughts to the audience.
- Should be associated with philosophy: Collingwood suggests that art and philosophy are disciplines aimed at understanding and expressing human intellectual and emotional experiences. Both contribute to efforts to comprehend and express the inner world of humans.
- Should be evaluated in context: Collingwood argues that for a complete understanding of a work of art, one must comprehend not only aesthetic values but also the historical, cultural, and social conditions under which the artwork emerged.

- **Creates a Cathartic Effect:** Collingwood describes the cathartic effect as a relief and purification, where an artist, aware of an emotion but unable to express it, experiences a sense of helplessness. Expressing that emotion leads to relief and relaxation, replacing the suppressed feeling.
- **Stimulating in Nature:** According to Collinwood, when an artist influences viewers to make them feel enriched, a sense of gratitude is elicited. Thus, the artist's primary purpose is to evoke a specific emotional response in people, encouraging them to engage in intellectual activities.
- **Pleasurable and Entertaining:** Collingwood notes that artworks, by diverting viewers from the busyness of life, transform into a means of entertainment.
- **Imagination-Based Experience:** Collingwood asserts that enjoying art is not merely a sensory experience but an imagination-based one. According to him, art is not just about the pleasure derived from sensory elements; it is also an experience rooted in the imagination provoked by these elements. Viewers should integrate with the artwork, not just through seeing, hearing, or touching but by engaging in imaginative experiences.

All these views have been utilized as a guiding filter in presenting analyses of how the selected artists and designers incorporate art into their respective fields within the framework of the study.

### ***Arata Isozaki***

Isozaki, an architect, urban planner, educator, and theorist, began his career by working alongside Kenzo Tange, often regarded as the father of post-war Japanese architecture (Goodwin, 2019). Reflecting on the impactful decision to become an architect after the devastation of World War II, Isozaki stated:

"Everything was in ruins; there was no architecture, buildings, or even a city. ... Thus, my first architectural experience was the void of architecture, and I began to contemplate how people could rebuild their homes and cities" (URL-2).

Isozaki defines architecture as meaning, theory, and profound thinking, emphasizing that it extends beyond building design to reveal hidden aspects and encompass deep understandings (Isozaki, 2019). Palladio played a crucial role in shaping Isozaki's architectural understanding when he sensed a void in Palladio's structures, leading him to adopt a design approach centered on the void (Isozaki, 2010; Isozaki, 2019). Isozaki integrates the Japanese cultural philosophy of "Ma" into his designs, characterizing it as the spaces between objects, intervals between sounds, voids between forms, or pauses between movements, representing essential time and space for life's continuity (Arıbaş, 2021). Isozaki draws inspiration from Surrealism, notably Constantin Brancusi's Infinite Column idea (Lehmann, 2017). In his book "Japan-ness in Architecture," Isozaki references Sutemi Horiguchi's definition of void in "Style without Style," emphasizing that void is specific, concrete, and not fixed, perceived only by humans. Isozaki further notes that users can grasp architectural voids solely through bodily intuition (Isozaki, 2006).

In its early stages, the *City in the Air*, designed by Isozaki, resembles the remnants of temples in the Doric order from ancient Greek architecture. Despite expressing sympathy for the ideas and theories of the Metabolist movement that emerged in Japan during that period regarding new urban forms, Isozaki emphasized the limited utility of this approach, choosing to pursue his avant-garde path (Isozaki, 2009; Lehmann, 2017; Isozaki, 2019; Arıbaşı, 2021).

Isozaki's profound knowledge of architectural history facilitates easy connections between his designs and the past. His keen interest in Renaissance and Classical architects and extensive architectural theory provide a foundation for using various historical references in his work (Lehmann, 2017). Isozaki acknowledges that his fascination with ancient architecture has taught him valuable lessons about architecture. He views buildings not as entities defined solely by materiality but as formations encompassing social and historical contexts, meant to be continually interpreted and reinterpreted, resembling texts (Isozaki, 2009).

Isozaki perceives architectural structures as a realm where thoughts, subjects, or ideas interact to create events and constructions. He emphasizes this to convey that architecture goes beyond mere buildings, each part having its narrative (Isozaki, 2009). Isozaki adopts the idea that his structures, rather than having a social narrative, should consist of pure forms that users perceive (Lehmann, 2017). His creative use of rigid geometric forms has made a dramatic impact not only in Japan but also in the international art and architecture world. Renowned architect Robert Venturi admired Isozaki's return to fundamental forms, praising his remarkable skill in detailing the combinations of materials and forms (Giovannini, 1986).

Isozaki, hailed as the "Emperor of Japanese Architecture" by Tadao Ando, is renowned as the first Japanese architect to work globally. Designing 100+ public and cultural structures in countries like Japan, Spain, the United States, China, Italy, and Qatar, Isozaki meticulously evaluates each project based on context and specific needs. His commitment to design diversity is evidenced in his statement, "My desire is always to create a difference... to evaluate architectural style as a solution, designing according to the current situation and environment without adhering to a single style" (Arıbaşı, 2021; Lehmann, 2017).

Isozaki, ahead of his time, facilitated a global dialogue between East and West, producing a broad spectrum of works from traditional to technologically advanced spaces. Beyond architecture, he is known for his contributions in various fields, such as furniture and fashion design, philosophy, visual arts, music, and the film industry (Arıbaşı, 2021; Gür, 2019).

Describing himself as "Post-Modern, not post-modernist," Isozaki designs structures that depart from traditional Japanese aesthetics but carry the concealed humility of Japanese culture (Giovannini, 1986). Isozaki is an architect rooted in history, conveying symbolic messages and embracing post-modern freedom.

Frampton categorizes Isozaki as both architect and artist, accentuating artistic intentions beyond techniques and structures (Cho, 2020, p.1). Frampton asserts the need for a design narrative, highlighting the intimate connection between architecture and art. Isozaki, influenced by ancient architecture, Le Corbusier, and Louis Kahn, merges primary geometric forms with



organic lines. He has attained global recognition as an architect by referencing history, bridging East and West, and pursuing perfection.

Isozaki's design philosophy is summarized through his views and existing literature. Conceptual equivalents are provided in Table 1, and the designer's frequently used key concepts are indicated by circle sizes. Considering the relationships between these concepts, a conceptual map is created (Figure 2)

Table 1. Conceptualization of Inferences.

Concepts	Inferences Drawn from Sources	Concepts	Inferences Drawn from Sources
▽	▽	▽	▽
Philosophy	In a simple sense, influenced by the philosophy of time and space, the "Ma" philosophy (Aribaş, 2021).	Void-Time	"Void appears only when perceived by humans, hence it is always specific, concrete, and not fixed" (Isozaki, 2006).
Context	"My desire is always to create a difference. To evaluate architectural style as a solution, designing according to the current situation and environment without adhering to a single style." (Lehmann, 2017)	Culture	Designs reflect a humble concealment of Japanese culture, despite deviating from the traditional Japanese appearance (Giovannini, 1986).
Historical Nourishment	Isozaki's deep knowledge of architectural history enables easy connections between his designs and the past (Lehmann, 2017).	Inspiration	Influenced by ancient architecture, Tange, and classical architecture (URL-1).
Thought	Architecture is a product of revealing hidden things and profound thoughts. Isozaki evaluates architectural structures as an interaction of thoughts, subjects, or ideas that shape events and structures (Isozaki, 2019).	Form	"Isozaki's return to basic forms impressed me. His remarkable skill in detailing the use of combinations of materials and forms is something admirable to me" (Venturi, n.d. cited in Giovannini, 1986).
East-West Synthesis	Influenced by ancient architecture and Italian architect Palladio, Isozaki's structures reflect the impact of both Japanese culture and the concepts he admires (URL-1).		

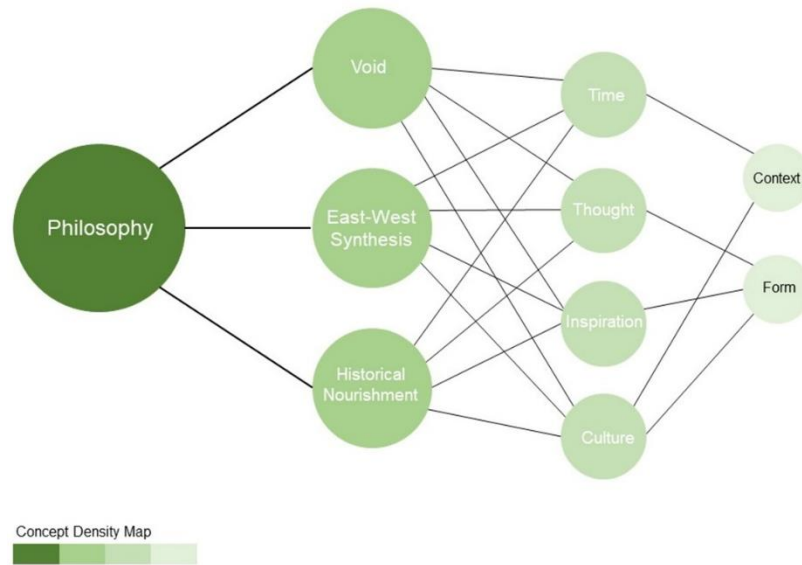


Figure 2. Concepts Shaping Isozaki's Design Philosophy.

### **James Corner**

Corner, a distinguished landscape architect and theorist, focuses on innovative approaches to his field and has earned numerous awards, becoming the first landscape architect to achieve many of these accolades (URL-8). He defines landscape architecture as the "planning and design of spaces under the sky" (URL-2), valuing urban landscapes as vital components in design perception.

Corner explores the concept of "place" in planning and design, aligning with landscape architecture's principle that design should reflect regional culture. He asserts that the essence of landscape architecture is in planning spaces under the sky. Corner highlights design's transformative power through the example of the High-Line project, where designers converted an abandoned area into a well-designed space, emphasizing their role in turning negatives into positives (URL-2).

Corner draws inspiration from philosopher Bachelard's concept of "Intimate Immensity" in his adoption of the term. Bachelard (1958) suggests that "immensity is within ourselves," signifying an internal expansion rooted in the desire to break free from life's constraints. Corner's embrace of this concept reflects an architectural approach aiming to explore the physical boundaries of space and its emotional, symbolic, and intellectual depths. "Intimate immensity" encompasses a design philosophy concerned not only with the external features of space but also with its internal meanings and sensory experiences.

Corner stresses the need to redefine landscapes' intricate, hybrid structure concerning their relationship with culture. He sees landscape as a metaphor embodying complexity and plurality on a grand scale. Contrary to being the antithesis of the city or a picturesque backdrop, Corner contends that landscape is not merely a preserved resource but a dynamic process or activity, transcending conventional nomenclature (Corner, 1999, pp.2-3-4 as cited in Bingöl, 2021, p.607).

Corner envisions dynamic landscapes shaping cities over time. In his Fresh Kills Park design, the landscape's formative influence on the terrain takes precedence: "... the terrain presents a novel public-ecological landscape potential, governed by time and process rather than space and form, nurturing human creativity from biology" (Field Operations 2002,7). Corner defines landscape as a performative force shaping the entire terrain, evolving into an operational tool (Bingöl, 2020, p.608). As a tool, landscape signifies a process-focused design enabling human activity, flexibility, and variability over time.

Corner highlights ecological, cultural, and social values in his designs, emphasizing design's transformative and imaginative aspects. His various projects, including the Detroit transformation proposal, New York's High-Line Project, and the Fresh Kills project for repurposing a former waste site, showcase these approaches. The High-Line and Fresh Kills projects are exemplary works sustaining cultural elements in urban settings while prioritizing the natural environment (Çabuk et al., 2013, p. 476). Corner's philosophy is encapsulated in this statement:

*"Direct physical experience through visits and exploration is always richer and deeper than merely looking at images. There are so many historical, contemporary, natural, and designed elements that limiting examples is impossible. Visit as much as possible; open your eyes and senses. Landscape experiences delve deep into the human spirit: enduring, enriching, and highly satisfying" (URL-3).*

The design integrated with nature is expressed in inspiring people and giving meaning to the design through visitors' experiences, stating that it goes beyond visuals and penetrates the depths of the soul. In an interview, Corner discusses the palpable and experiential nature of High-Line's post-industrial character, even after its transformation.

As a result, Corner emphasizes ecological sustainability and the preservation of the identities and history of workspaces in his works. Additionally, he advocates for design as an element that triggers imagination and heals spirits by integrating with people and their lifestyles.

The findings regarding Corner's design philosophy are summarized based on his views and writings, and conceptual equivalents (Table 2) and a map of concept usage density (Figure 3) are provided.

Table 2. Conceptualization of the Inferences.

Concepts	Inferences Drawn from Sources	Concepts	Inferences Drawn from Sources
Philosophy	Based on the concept of intimate profundity, it believes in the boundless nature within ourselves. (URL-12)	Concept of Place	"Landscape architecture is fundamentally concerned with the planning and design of space under the sky. One of the phenomena landscape architecture deals with is the concept of place." (URL-3)

Contemporary Developments	"In the past 20 years, the events in various societies around the world have been very inspiring to me. It has been a period of increased freedoms, openness, and, of course, technological developments in both communication and media." (URL-4)	The idea of Being Bold	"To be courageous means to be ambitious. We should encourage students to think beyond conventional boundaries, to think big, to try innovative and experimental ideas, and to push boundaries. Because they are essential in seeing what is possible." (URL-4)
Communication	"Asking people what they want and then providing it is not a simple matter. It is a project that requires great skills in communication, vision, and authentic dialogue." (URL-2)	Thought	"As designers, I believe that we add immense optimism and faith by transforming things that may be perceived negatively into something positive." (URL-2)
	"As landscape architects working in various parts of the world, we need to enhance our capacity to listen, be open to locality, local culture, and ecology to create contextual, meaningful places." (URL-3)	Enhancement and Triggering Imagination	The concept of 'Lifescape' is the starting point, aiming to improve and renew the extensive environmental rehabilitation of the area. It focuses on preserving both ecosystem health and biodiversity in the ecological process while enhancing the spirit and imagination of the new park's users. (URL-2)

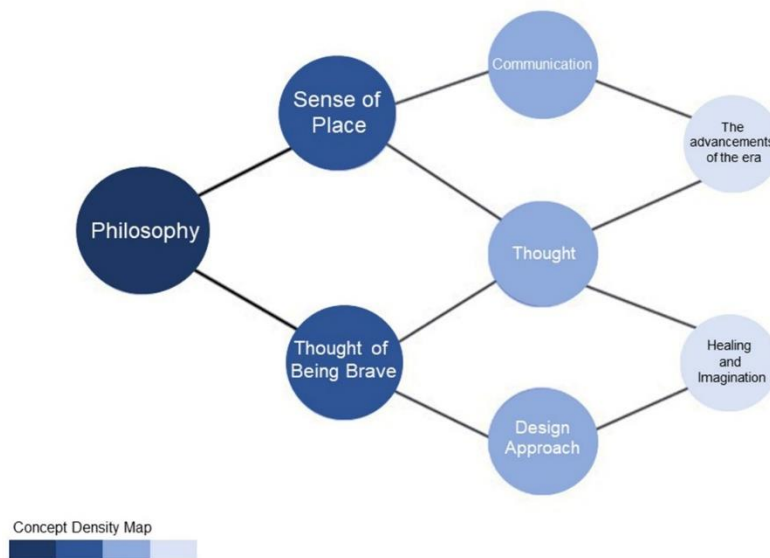


Figure 3. The Concepts that Form Corner's Design Philosophy.

**Karim Rashid**

Karim Rashid is a prominent designer in various fields, such as furniture, lighting, surface design, and brand identity. Describing himself as a design enthusiast, cultural shaper, and plastic poet (URL-5), the artist showcases diverse and unique designs using colors and different materials. He establishes an original design line in his interior designs by incorporating intense colors, textures, and geometric forms. Giving importance to the design process, he uses colors to shape spaces and influence people. Rashid, who states, "Nature never has sharp lines" (URL-8), incorporates curved and oval forms throughout his designs.

The designer, using the expression, "In the early days of my career, I thought the greatest reward I could achieve would be to have my work in a museum collection. But I realized that seeing my own designs when entering someone's home is much more exciting" (URL-5), defines the desire to enrich the human experience and enhance life aesthetically, emotionally, and experientially.

Rashid, embracing a pluralistic approach in his designs, believes design should reach everyone across cultures. He operates on the idea that design is a facet of art, emphasizing the need for design to possess aesthetic qualities, making life easier and contributing to improvement.

When asked about design, Rashid states, "Design is every aspect of our life experience. Design touches everyone. My goal is to inspire people with my designs and words, push the boundaries of design, and create inspiring objects" (URL-5). He suggests that design products should be understood as entities that enhance emotional, physical, economic, and political aspects of life and include enjoyable and stress-reducing objects and spaces.

The relationship between design and life is emphasized, highlighting design's role in benefiting and inspiring various aspects of life. Rashid underscores the need for design to be reflective and adaptable to the current era. "Design is not limited to visuals; it touches all our senses and is a culmination of life experiences." He views design as a form of communication with our emotions, evident in the uniqueness of his creations. Embracing contemporary approaches, Rashid heavily incorporates technology into his designs, imparting a sense of the space age (Şpat, 2017, p.70). Additionally, he adopts artificial textures, integrating them into interior designs by manipulating surfaces, wall coverings, and textiles (Kılıç, 2020, pp.863-864). This approach showcases Rashid's adept use of texture as a design tool in shaping interior spaces, with digital production techniques used to create diverse patterns and colors. The artist's incorporation of technology into applications and design processes is evident in his works reflecting contemporary life.

A summary of design insights derived from Karim Rashid's personal views and writings has been provided, along with conceptual equivalents (Table 3) and a map illustrating the density of concept usage (Figure 4).

Table 3. Conceptualization of Inferences.

Concepts	Inferences Drawn from Sources	Concepts	Inferences Drawn from Sources
▽	▽	▽	▽
Originality	In my journey, I've always pursued originality. Sometimes unpredictability, sometimes randomness creates your uniqueness. (URL-5)	Inspirational	Design is every aspect of our life experience. It touches everyone. My goal is to inspire people with my designs and words, push the boundaries of design, and create inspiring objects. (URL-5)

Design for Everyone	"In the early days of my career, I thought the greatest reward I could achieve would be to have my work in a museum collection. But I realized that seeing my own designs when entering someone's home is much more exciting." (URL-5)	Recyclability	Known as the "Prince of Plastic," I use a lot of plastic in my designs because it's a material with fantastic qualities - durable, malleable, and can be very comfortable. Using plastic also makes my designs more accessible in the market. (URL-7)
Process	Rashid believes design is a process, not just an outcome, where inspired ideas nourish this ongoing process. (URL-10)	Technology	"I develop my ideas first, then bring them to my team, and we try variations using 3D renders." (URL-7)
Color	"Pink; energetic, sparkling, captivating, and a mimicry of the masculine world dominating our constructed landscape. Every mood, every person has many shades of pink." (URL-6)	Durability	"I believe every artist, designer always wants to contribute to culture. I have always been obsessed with making a real impact on people's lives." (URL-7)

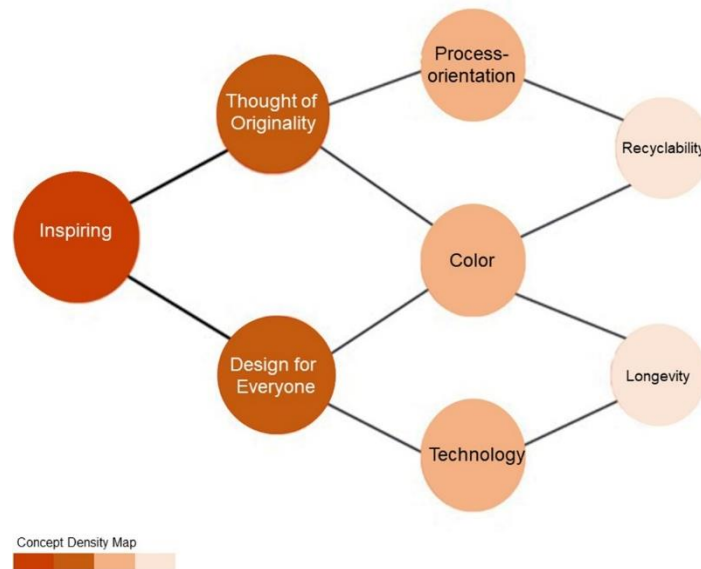


Figure 4. Concepts Shaping Rashid's Design Philosophy.

### Evaluation, Discussion, and Conclusion

The discourses of notable figures with successful contributions to the literature, such as Arata Isozaki, James Corner, and Karim Rashid, were examined along with research findings. Their design philosophies were elucidated through document analysis.

Subsequently, conceptual maps were individually created for each name, representing their design approaches. Finally, identified art principles and concepts were correlated through graphic arrangement (Figure 5, Figure 6, Figure 7). The relationships between them were explained and discussed based on the literature.

Derived from Isozaki's design philosophy rooted in the "Ma" philosophy, the concept of "philosophy" aligns with Collingwood's principles of art: "Involves a unique thought process," "Requires awareness," and "Should be associated with the philosophy" (Figure 5).

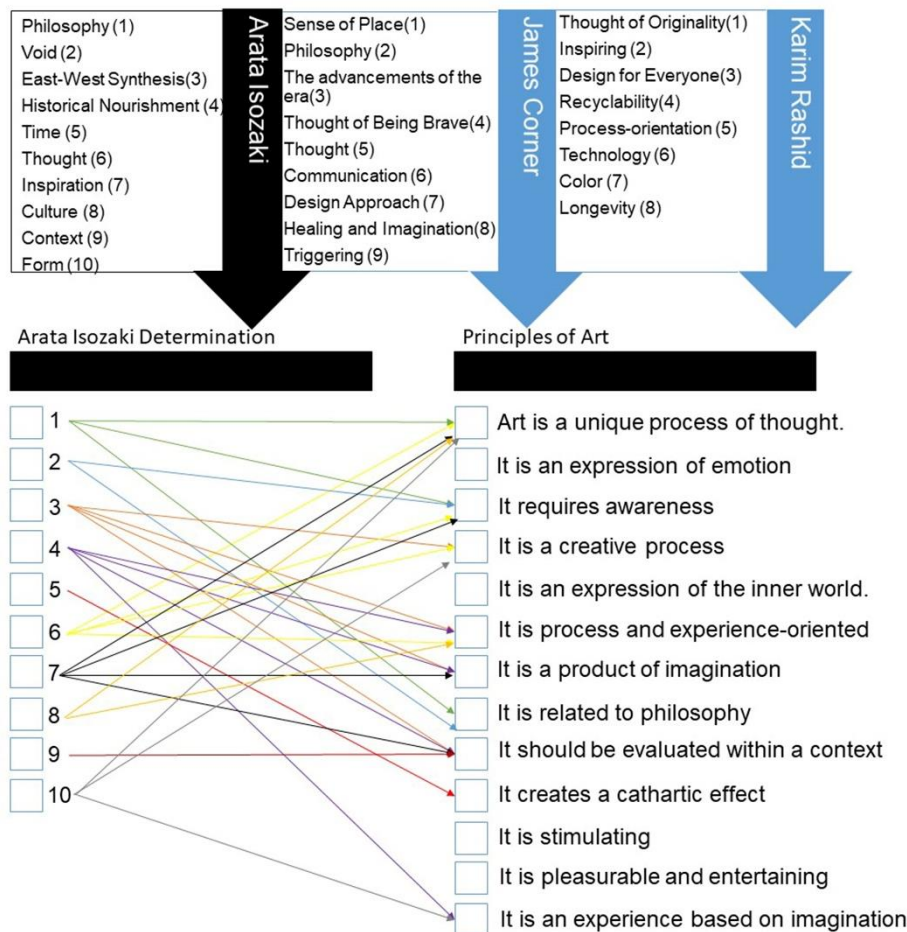


Figure 5. The Matching of Isozaki's Design Concepts and Art Principles.

Art, architecture, and philosophy collectively explore diverse dimensions of human experiences. In "On Architecture," Vitruvius contends that philosophical knowledge enhances architects, underlining the intrinsic connection between architecture and philosophy (Vitruvius, 2021, pp.26-27). Linking architecture with philosophy facilitates nuanced solutions to spatial challenges, encourages interpretative possibilities, and deepens comprehension of the human-environment dynamic, expanding the architect's perspective (Örnek, 2015, p.1328). Reflecting on these ideas and Collingwood's insights into art and philosophy, it is arguable that art and architecture share parallel philosophical foundations. Isozaki's incorporation of the "void" concept, influenced by the "Ma" philosophy, further illustrates the symbiotic relationship between architecture and philosophy.

A point of convergence between Isozaki's architectural philosophy and Collingwood's art perspective lies in the notion that art involves a "unique thought process." Since architectural products are designed to meet individual and societal needs, the process begins with thoughts and subjectivity (Beken, 2007, p.7). For instance, American architect and art collector Barry

Berkus emphasizes starting with thoughts and observations when creating an architectural product. He states that these thoughts transform into surfaces and volumes alongside observed artworks, becoming symbols and actions in the design process. Berkus contends that all visualizing artists use parallel techniques, asserting connections between these fields (2000, p.IX).

Collingwood's principle, "requires awareness," aligns with another feature associated with the philosophy concept. According to Pallasmaa (2016), architecture is an art form dealing with existential and metaphysical questions about human existence (p.58). Each art form develops metaphysical and existential thinking with its unique environment (Pallasmaa, 2016, p.57). The thought process involved in this development requires a certain level of awareness. In this context, it is evident that developing products in the fields of architecture and art demands a specific level of awareness.

Based on Isozaki's architectural philosophy, the concept of "void" stands out. Rooted in the teachings of the "Ma" philosophy, the void aligns with Collingwood's principles of art, mainly "Requires awareness" and "Must be associated with philosophy." Representing pause and repose in Japanese teachings, Isozaki incorporates the void in his structures. Void holds significance in architecture, philosophy, science, and art (Özkaraca & Halaç, 2021, p.338). Dating back to the 6th century BCE, philosopher Lao Tzu asserts, "The truth of a building lies not in its floors and walls but in the voids within" (Hasol, 2021). Beyond its functional aspects, including aesthetic, emotional, and symbolic meanings enhances the depth and richness of the design. Thus, the role of void in the design process extends beyond creating empty spaces; it holds the potential to imbue the structure with meaning and character (Erdem Küçükşahin, 2022, p.81).

Isozaki advocates for a balance between modernism and tradition in art and architecture. He contends that harmony must be struck between the teachings of the past and the innovations of the future. Isozaki not only embodies the elevated spirit of contemporary Japanese architecture but also incorporates the dilemmas he faces into his designs. These dilemmas revolve around reconciling his Japanese and Western identity, establishing a balance between tradition and originality, and dealing with contrasts inherent in established orders (Giovannini, 1986). In this context, the designer's architectural philosophy is evaluated through the concept of "East-West synthesis." This concept aligns with Collingwood's principles of art: "It is a creative process," "It is focused on process and experience," "It is a product of imagination," and "It should be evaluated within its context." Design is fundamentally a cognitive process, transforming into a design product under the influence of creativity (Önal, 2011, p.155). According to San, creativity is shaped not only by cognitive abilities but also by sensations, perceptions, and the faculty of imagination, among other factors and their connections (cited in Önal, 2011, pp.156). Imagination is the ability to create a mental idea as a precursor to producing a design product. Consciousness and imagination synthesize in the mind, influenced by the designer's or artist's lived experiences, to form the design product (Özrili, 2021, p.100).



Auguste Perret defines architecture as a spatial art expressed through structure (Hasol, 2011). Architecture is not only a field of knowledge that analyzes and researches existing structures but also a design activity that develops standard perspectives for structures to be built in the future. Consequently, individuals, when interacting with architectural objects, experience these objects from various perspectives based on their locations, defining various integrities on the built environment (Koçyiğit, 2022, p.775). This statement, in parallel with Collingwood's artistic perspective, supports the idea that architecture should be evaluated in conjunction with its context. Venturi argued that the context in which a structure is situated is the factor determining its meaning; therefore, any change in context would lead to a change in meaning (Alagöz & Güner, 2022, p.145). The establishment of the context for an architectural object is determined by visitors' previous experiences, cultural backgrounds, and approaches developed within their beliefs, similar to the way it occurs with art objects (Koçyiğit, 2022, p.775).

Another concept derived from Isozaki's architectural approach, "drawing inspiration from history," parallels art's characteristics of being "process and experience-oriented," "a product of imagination," and "an experience based on imagination." Vitruvius (2021) argued that architecture and history are intertwined, emphasizing the importance of history for architects in knowing architectural history and their works (p.24). Isozaki has stated that his designs drew significant influence from ancient architectural remnants and Palladio. To utilize this influence in his structures, he needed a knowledge base of those historical periods and the ability to associate this knowledge with the respective eras in his mind. This is where the faculties of imagination and imagination-based skills emerge. Like other art forms, architecture demands imaginative abilities. Imagination guides architects to contemplate a space's meaning, aesthetics, and utility. This emphasizes that architecture is not merely a structure but also an expression of culture.

Another concept in Isozaki's architectural design philosophy is "time." The architect, who explores the concept of time derived from the Japanese cultural philosophy of "Ma" in his structures, is evaluated within the framework of Collingwood's indicated art principles, particularly the judgment that art is "evaluated in context." Viewing architectural structures as legacies left to time, the architect considers cultural, historical, and social contexts. By limiting boundless space and infinite time, architecture makes it habitable for people (Pallasmaa, 2016, p.22). Therefore, time is a significant parameter for understanding and perceiving space in architecture, playing a crucial role in realizing architecture. In this regard, time is considered in both art and architectural products when evaluating contexts.

Derived from Isozaki's views, another concept is "thought," which is associated with art principles stated by Collingwood: "It is a unique thinking process," "It requires awareness," "It is process and experience-oriented," and "It is an experience based on imagination." It is well-known that there is always a thought behind Isozaki's structures. Like Derrida's perspective, which asserts that architectural structures must carry meaning and exist through this meaning (2005, p.308), this situation also requires awareness and experience. Moreover, adapting history to the present is also a product of imagination.

Another concept identified in the readings is "Inspiration," which is associated with the art principles of art being "a unique thinking process," requiring "awareness," and being "evaluated with context." Architects draw inspiration from nature, art, various movements, when designing their structures. Therefore, inspiration in architecture requires a level of awareness. The relationship between the inspired source and the design product is evaluated with context.

In Isozaki's architectural approach, another concept with noticeable influences is "culture." Although Isozaki is influenced by ancient architecture, traces of the Japanese culture in which he was raised are always evident in his works. Architecture and culture cannot be thought of separately. Architecture can be a direct expression of the cultures of individuals or societies because spaces are designed according to the needs of people. Simultaneously, reflecting a culture in architecture helps preserve society's integrity (Gujuluva, n.d.). This situation correlates with Collingwood's assertion that art should be "evaluated in context." The reflections of a culture in architecture, shaped by the lifestyles, beliefs, and habits of societies, should be assessed within the context of that culture.

Isozaki emphasizes the cultural, social, and historical context in his structures. In this context, another identified concept can be considered as "context." This concept aligns with Collingwood's perspective on art, stating that it should be "evaluated in context." As mentioned earlier, architecture is not just the process of creating a physical structure but also the process of understanding, evaluating, and adapting to the surrounding context (Derrida, 2005, p.308). Similarly, works of art should be approached within the framework of cultural, social, communal, and historical values.

Venturi expresses that Isozaki is influenced by how he uses primary forms (cited in Giovannini, 1986). Isozaki, with the influence of Japanese culture, stands out for using pure forms in his structures. The concept of "form" prominent in the artist's architectural style is associated with Collingwood's views on art: "Requires awareness," "Is a creative process," and "Is an experience based on imagination." Creating a form in architectural terms requires a particular awareness and is a creative act as a product of imagination.

Corner, another figure in the sample, has embraced the concept of "Intimate Vastness," believing that vastness exists within the individual. Considering that vastness is seen as an internal process, this brings awareness. Based on this, intimate vastness is evaluated as an emotional and intellectual process, aligning with Collingwood's assertion that art is "related to philosophy" (Figure 6).

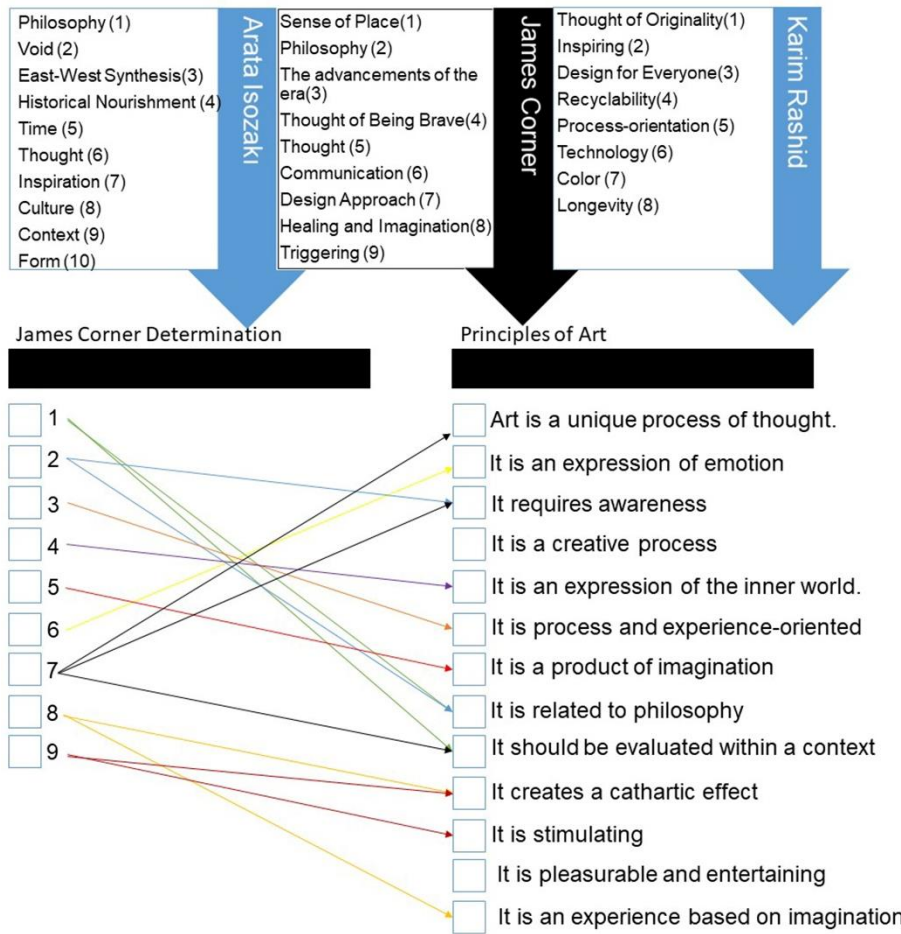


Figure 6. The Matching of Corner's Design Concepts and Art Principles.

Collingwood's discourse on art includes the idea that art can be evaluated in the context. This notion suggests that an artwork, in addition to its aesthetic aspect, should reflect the cultural, historical, and social dimensions of the era it belongs to, and it can only be understood in this way. Corner, with his concept of "place," emphasizes that every space under the sky can be designed, and while doing so, it is crucial to continue reflecting the culture of the surrounding environment without deviating from its identity, ensuring its preservation. Corner's perspective on "place" aligns with Collingwood's idea that "art is evaluated in context." The artist's perception of the visual world involves a process of effortful shaping (Kara, 2011, p.2). Creating an artwork also encompasses a period covering the artist's perception and the time of production. Corner mentions the various gains he has acquired from the events and thought systems that have taken place in the world over time and states that various experiences inspire him in this process. John Dewey defines experience as a concept that brings about the interaction between the subject and the object, being formative and constructive (Eroğlu, 2017, p.18). Dewey argues that experience enhances the power of initiative by arousing curiosity in the individual, thus becoming a driving force (Eroğlu, 2017, p.215). Thus, Corner's thoughts on experience and process relate to Collingwood's principle that "art requires a process and experience."

Corner emphasizes the importance of the belief in freedom and courage for individuals to explore what they can achieve and considers "being free" a crucial concept. According to him, artists can create art with freedom and creativity by presenting themselves authentically (Bingöl, 2011). Adorno suggests that when individuals turn towards freedom, they encounter art, stating, "The idea of freedom is tied to individuality. Primarily, the concept of freedom has meaning for us as individual freedom, i.e., the freedom of the individual to act on his responsibility, autonomy, act on his initiative, and decide for himself..." (2006, cited in Sütçü, 2015, p.278). Adorno explains the meaning of freedom as it relates to individuality. The artwork also finds its meaning when it emerges from an individual with a free mind and idea. The notion that artists can boldly express their inner self aligns with Collingwood's principle that "art is the expression of the inner world and is based on imagination."

Collingwood's definition and characterization of art include another idea regarding art's "catharsis effect" and its healing aspect. Art can regulate human life, enabling individuals to perceive the external world differently and contributing to mental and sensory improvements (Ataseven, 2021, p.518). Corner refers to the High-Line project as a transformation project that turns a neglected place into a space capable of creating positive impacts through belief and optimism, leaving good impressions on people (URL-2). For him, purging the negative and replacing it with positive thoughts is a healing power.

Freud likens the artist to a child at play, combining their toys with their imaginary worlds. Similar to how children merge their fantasies with playthings, the artist reflects their imaginative world in their creations. Corner argues that effective communication with people involves understanding their desires and influencing their broader thinking and imagination. This perspective aligns with Collingwood's principle that art has a "stimulating quality, triggering the imagination."

In the Corner design approach, creating meaningful projects that align with, preserve, and sustain local characteristics is crucial. This perspective resonates with Collingwood's idea that art should be contextually connected. Examining the periods in which artists lived allows us to understand the emotions and thoughts of the artist and the society they belonged to (May, 2003 & Satır, 2011, p.14). Art is a formative process in which emotions and thoughts are conveyed (Özkül & Kaya, 2022, p.296). Within this process, artists are influenced by the atmosphere of their time, reflecting this influence in their works (Bingöl, Çevik & Kayahan, 2020, p.14). Therefore, it can be argued that a designer's awareness should be high, reflecting not only aesthetics but also the identity of their environment and the norms of society.

In his designs, Rashid, the last figure in the sample, has adopted the principle of making architectural products, especially those using plastic and recyclable (Figure 7). The possibilities of materials and techniques in art applications are expanding, leading to a focus on sustainability and recycling, with plastic as an alternative material (İba, 2023, p.2). Plastics used as an alternative material have been transformed into practical materials and evolved into a medium for artists to create art (Sevim and Tan, 2020, p.163). This alternative approach has added a different dimension to artworks, contributing to the artist's subjectivity and expanding expressive possibilities (Ağatekin, 2012, p.1).

Over time, Rashid has recycled various materials he has used and experienced, developing a distinctive style while emphasizing the importance of recycling designs within specific processes to be reclaimed without fading over time. This perspective aligns with Collingwood's principle that art "requires process and experience." Another approach in line with this principle is Rashid's utilization of technology to bring his design ideas to life. The relationship between art and technology has progressed proportionally throughout history. As technology becomes integrated into life, production methods and meaning dimensions change. The artist has begun using technology to produce artistic works that would be challenging to create otherwise, treating technology as a new form of expression (Türkmenoğlu, 2014). The active presence of technology in various aspects of life, including design, can be employed, as Rashid suggests, to create diverse variations, requiring experience and a specific process.

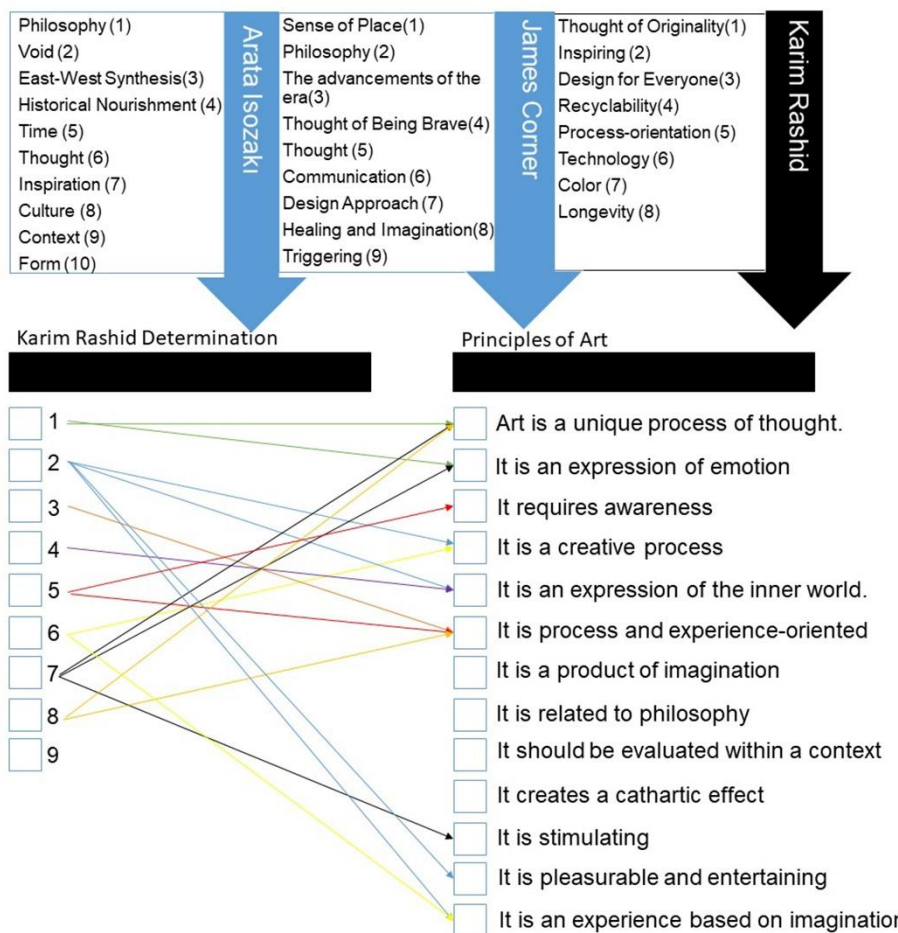


Figure 7. Matching Concepts of Rashid's Design Approach with Art Principles.

Another of Collingwood's principles of art is having distinctive design thinking. Art can achieve uniqueness only by freely reflecting and expressing one's feelings. Rashid, who believes that uniqueness can be captured through randomness and free thought, aligns with Collingwood's principle.

Rashid argues that design will evolve through experiences, creating inspiration and generating pleasure. He suggests that design can be for everyone, emphasizing that the ability to create

art for everyone is a developed experience within a process formed by experiences. This notion aligns with Collingwood's assertion that "art is a creative, pleasurable process."

Rashid's use of the color pink in his designs, aimed at adding energy to the environment, can be associated with the principle of art being pleasurable and entertaining. The concept of color is intertwined with human interaction and emerges as a powerful expressive tool (Doğru et al., 2021). In various fields, such as art and design, colors serve as a means for artists to express their emotions (Canbolat and Öner, 2019). Goethe perceives color as a source of pleasure for humans and, when considered part of art, describes it as the most effective aesthetic tool (Goethe, 2013, cited in Koca, 2019). With this perspective, individuals identify with colors, and color becomes integrated with the eyes and the soul.

Using color to express emotions and thoughts is also related to Collingwood's view that art involves a "distinctive mode of thought and emotional expression." Additionally, forming a distinctive thought mode can bring the artist permanence. Rashid describes contributing something to the cultural climate and creating a lasting impact on people as a path to permanence for artists.

A classification has been made, based on the principles of art derived from Collingwood's views and the approaches of the designers in the example, to make a general inference about the relationship between the concepts identified through the designers' approaches to design (Table 4).

Table 4. Classification of Art Principles.

Artist	Product	Visitor
▽	▽	▽
<ul style="list-style-type: none"> <li>• Unique thought process.</li> <li>• Requires awareness.</li> <li>• A creative process.</li> <li>• Expresses the inner world.</li> <li>• Process and experience.</li> <li>• Product of imagination.</li> <li>• Experience based on imagination.</li> </ul>	<ul style="list-style-type: none"> <li>• Expression of emotions.</li> <li>• Should be associated with philosophy.</li> <li>• Should be evaluated within context.</li> </ul>	<ul style="list-style-type: none"> <li>• Creates a cathartic effect.</li> <li>• Stimulating in nature.</li> <li>• Pleasurable and entertaining.</li> </ul>

Based on impressions derived from Collingwood's book, perspectives that attribute the artist's knowledge, experience, and imagination as sources for creating art objects have been categorized within the "artist" group. Additionally, characteristics believed to give meaning to art products, perceived as the end result of a creative process, fall within the "art product" group. The effects of art products on visitors (perceptual, psychological) are considered within the "visitor" group.

Within the scope of the classification performed, characteristics attributed to the artist group align more with concepts such as "philosophy," "void," "thought," "inspiration," "culture," "East-

West synthesis," "design approach," "freedom of thought," "color," "permanence," "communication," "courageous thinking," and "originality thinking" within architectural disciplines. On the other hand, characteristics associated with the art product group in architectural disciplines correspond to concepts such as "philosophy," "time," "context," "nourishment from history," "East-West synthesis," "courageous thinking," "communication," "originality thinking," and "color." Attributes evaluated within the visitor group align with "improvement and imagination," "triggering," "inspiring," and "color."

From this perspective, the attitudes architects possess when expressing their structures parallel the dynamics of art, suggesting that architectural works, like art products, may carry various underlying thoughts. Additionally, just like art objects, architectural structures can impact visitors differently.

Considering its definition and place in human experience, architecture is the art of creating living spaces that go beyond meeting users' physical needs, allowing for the fulfillment of their social, cultural, and psychological needs and the realization of their actions. Rasmussen (2021) defines architecture as a functional art that establishes the order surrounding lives and sets limits within the lived space (p.12). From Rasmussen's statement, it is understood that functionality is the distinguishing factor separating architecture from art. Tadao Ando elucidates the relationship between architecture and function, stating, "The importance of architecture lies in the distance from functionality." According to Ando, once the functional foundation is established in architectural structures, it becomes necessary to distinguish architecture from mere functionality (Cited in Pallasmaa, 2016, p.77). Ando's statement implies that architecture should not be solely based on pure functionality.

Architecture cannot exist without constantly transcending its limits; it is always in the process of formation and changing (Benjamin, 2005, p.276). The multidisciplinary nature of architecture leads to its perception as more complex than other arts (Beken, 2007, p. 6). What sets architecture apart from other art forms is its inability to be executed in isolation. Supporting this notion, Rasmussen (2021) likens architects to theater producers—they design the lived spaces but are not the ones constructing them. Despite these distinctions, the creative process most closely resembling architecture is found within the realm of art (Kuban, 2002, p. 59).

In conclusion, within the scope of this study, strong correlations can be identified between Collingwood's principles regarding the characteristics of art and the perceptual and applicative approaches of the examined designers in their design processes.

In the context of the principles of art, examining concepts determined by designers' design perspectives reveals that art most aligns with design disciplines in terms of having a "unique thought process," being a "creative process," focusing on "process and experience," and providing an "imaginative experience." The hypothesis that the phenomenon of art can be interpreted through the perspectives of experienced designers in the fundamental areas of architecture, planning, and design is affirmed based on this information.

The study concludes that the varied approaches to design in different design disciplines draw from certain aspects and principles of art, indicating significant richness within this interconnection.

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