Turkish Journal of Agriculture - Food Science and Technology, 9(sp): 2401-2408, 2021
DOI: https://doi.org/10.24925/turjaf.v9isp.2401-2408.4807

Turkish Journal of Agriculture - Food Science and Technology

Available online, ISSN: 2148-127X | www.agrifoodscience.com | Turkish Science and Technology Publishing (TURSTEP)

Examination of the Use of Sculpture in the Open-Green Areas of Selçuk University Alaeddin Keykubat Campus

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ARTICLE INFO

[#]*This study was presented as an online presentation at the 2nd International Journal of Agriculture - Food Science and Technology (TURJAF 2021) Gazimağusa/Cyprus*

Research Article

Received : 03/11/2021
Accepted : 26/11/2021

Keywords:
Campus
Landscape design
Landscape elements
Sculpture
Open-Green Areas

ABSTRACT

The sculpture, which is the expression of beliefs and fears in prehistoric times, has taken on different roles as an urban reinforcement element in all cultures with numerous themes. In the Middle Ages, it became an organic part of the architectural structure, teaching the truth about religious beliefs. With the Renaissance movement, it became independent by breaking away from the architectural structure and moved to the urban space. In the twenty-first century, its dimensions have grown to be equivalent to architecture, it has created its own space and established new aesthetic and functional relations with the audience. In this study, the relationship of some sculptures on the Alaeddin Keykubat campus of Selcuk University with the landscape elements was examined in terms of design elements and basic design principles. In the light of the data obtained, suggestions have been developed in order to increase the life and aesthetic quality of the campus.

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Introduction

Universities, the first examples of which can be observed in the 5th century BC, emerged in the 12th century in the Middle Ages in western countries. The first universities were initially educational institutions with an introverted understanding of life and education based on the church, mostly on the basis of learning and knowing. This understanding was also reflected in the plan schemes, and buildings were designed as indoor spaces with interior courtyards. In Islamic civilizations, it is observed that the foundation of higher education institutions dates back up to the madrassas of the Seljuk period. The fact that the Seljuks established a number of madrassas in 1040 created a reform in the Islamic world. The Bayezid II Complex, which was founded in Edirne in the 1400s during the Ottoman Empire period, constituted a sufficient complex in itself. This complex, the main elements of which are mosque, hospital, medical school, dining hall, kitchen, etc., is considered as the initial schema of a modern university campus (Kortan, 1981).

Universities that were grounded on both madrassas in our country and churches in Europe were nearly stuck in the city as a result of rapidly increasing urban population and urbanization while entering the 20th century and searched for different physical formations. The changing and developing economic, social, cultural and recreational requirements of the society required universities to be planned in a small city model in large areas outside of cities. Thus, today's concept of campus emerged, and universities began to be established based on certain systems in large areas far away from the city (Önder and Kara, 1998).

Among educational institutions in which qualified manpower that will shape the future of a society is trained, universities refer to a collection of buildings that physically involve training and research activities. Universities should include physical formations that will respond to functions such as working, nutrition, shopping, entertainment, sports, recreation, health, etc. that are required by today's education system, apart from training and research that are their basic functions (Aydın, 2003).

The fact that campus settlements that contain these various functions mentioned are composed of different units, the need to associate these functions and units, and to ensure working as a whole require planning and that these plannings are performed in line with certain principles. University settlement systems created by different design principles emerged as a result of this need, and a systematic order has been created for campus settlements (Büyükşahin Sıramkaya and Çınar, 2012).

The determination of natural data, circulation system in campuses, outdoor spaces and planting studies included in university campus designs constitute the outdoor design principles of university campuses. The elements such as floors, seats, lighting elements, plastic elements, waste bins, billboards, direction signs and plant pots constitute the reinforcement elements among outdoor spaces included in the university campus design (Subaşıoğlu, 1991).

Plastic elements that are among reinforcement elements are used as artistic elements that symbolize the cultural understanding, development, and characteristics of the university and educational fields in campus areas. These objects have functions such as creating a focal point, drawing interest and giving messages to people (Akyol, 2006).

All elements used in campuses should be artistically understandable. It is important to decide on the scale, form, volume and color of these elements. Materials such as stone, bronze, clay, iron, plaster and wood are generally used. On the other hand, the background to be created behind the element, its ratio to other elements around it with respect to scale, and the form will have a direct effect on the apparent perception of that element (Yaylalı, 1998; Önder, 2015).

The aim of this study is to examine the relationship of some sculptures in Selcuk University Alaeddin Keykubat campus with landscape elements in terms of design elements (color, shape, line, texture, size) and basic design principles (unity, balance, harmony, rhythm, contrast, sovereignty, hierarchy). In line with the data obtained, suggestions have been developed in order to increase the life and aesthetic quality of the campus.

Definition, Development Process and Importance of Sculpture

Definition of Sculpture

Sculpture is a volume arrangement art in the space. Sculpture, which is a volume art, can be defined as a three-dimensional object, a work intended to create an aesthetic experience (Alkar, 1991).

Sculpture is a volume-space phenomenon that appears with the reflection of light in the eye and moves by delivering changing messages by constantly displacing, creating surprises from different directions and aspects (Demirbaş, 1985).

Historical Development Process of Outdoor Sculpture

In the world history, work of art first emerged during 50 000 BC. The human type who lived in the Ice Age and who was called "Cre-magnon" made a sculpture and painting for the first time. In the Middle Stone and New Stone ages after the Ice Age, woman, water and bull figures were depicted as a symbol of fertility, and terracotta and stone tombs and several figures were created (Öztürk Kurtaslan, 2005).

The first examples of Egyptian sculpture art emerged in the form of pharaoh and god sculptures, obelisks (standing stones) and reliefs. The sculpture of pharaoh Kefren in the great pyramid made in 2550 BC is the finest example of block expression and full body form (Öztürk Kurtaslan, 2005).

In Greek art, sculpture took its place in architecture, and architecture also had a sculptural feature. In the Roman period, monumental arches of triumph that virtually documented the power of Rome and the pillars in the memory of the victors of rulers were made, and then these works were imitated in some European countries (such as Italy, France, England and Germany) since 1500 (Öztürk Kurtaslan, 2005).

The fact that a number of sculptures were usually placed on the roof of the building, which was observed in the Renaissance Period, took the form of a traditional style in this period, and this was started to be applied in garden walls and bridge railings (Öztürk Kurtaslan, 2005).

When the history of the Turks is examined, victory towers, tower mausoleums, obelisks and observation towers appear as monumental structures. It can be said that mosques and kumbets created the same monumental effect. The stone-sculpted decorations and reliefs that have been observed in architecture since the Seljuk period or animal-shaped grave stones created under the effect of Shamanism in Anatolia can also be evaluated within the scope of sculpture. Western-style sculpture art developed after the Tanzimat Period in the Ottoman Empire, and traditional decorating motifs in architecture influenced by the Baroque and Rococo styles in the Tulip Age were transformed into relief sculptures (Renda, 2002).

With modernization, monument sculptures emerged in Turkey and gained a focal point character as it was in the Greek and Roman civilizations. The equestrian sculptures of rulers that were made during the Ottoman period were not located in urban space, and the representation of a political leader in urban space was realized with Atatürk (Yeşilkaya, 2002).

Within the new urban understanding of the Republican Period, parks and squares emerged as important centers of public life; in addition to these areas, there were Atatürk sculptures on the boulevards and in the gardens of the public buildings of the period. These areas were the signs of the War of Independence, Republic, modernity and secularity (Yaman, 2002).

Importance of Sculptures

It is possible to achieve a healthy urban life only by improving the quality of urban life. Quality urban life is also associated with quality urban spaces as well as social components such as equality, health, and welfare. According to Relph and Canter, quality or successful urban spaces are related to physical structure as well as the activities and perceived experiences there. These three components should be designed in a way to create vitality in urban space (Öztürk Kurtaslan, 2005).

The sense of seeing is the most complex and uncontrolled sense in getting information. The components such as contrast with color and texture, repetition, viewing distance and viewing duration are effective for visual sensory richness. Sensory richness and visual suitability are the determinants of satisfaction level achieved

especially in the pedestrianized spaces of the city (Bentley et al. 1985).

Sculptures emerging as plastic elements in urban spaces contribute to improving the quality of urban life along with other elements that constitute the urban landscape (buildings, plants, urban furniture, etc.). Sculptures that are especially located in the public space improve the aesthetic quality of the space by contributing to visual sensory richness (Öztürk Kurtaslan, 2005).

Materials and Method

Selçuk University Alaeddin Keykubat Campus is located within the borders of Selçuklu district in the north of the city and is 20 km from the center. The campus has an area of 14 million m^2 decares, and approximately 2 million m^2 of it are used as a settlement area. The campus land is bordered by the Konya-Afyon highway in the east, Şadiye town in the north, Ardıçlı village in the west, Yazır neighborhood in the south and the lands of these settlements (Önder and Kara, 1998).

The open green areas of Selçuk University Alaeddin Keykubat campus constituted the study area. The main material of the research consists of 10 sculptures in Selcuk University Alaeddin Keykubat campus and the landscape elements (the sculpture floor and the structural-plant elements around the sculpture) around these sculptures. Furthermore, the relevant thesis, articles, books and reports, and data obtained from the internet were used as materials in the study.

The method of the research consists of observation, analysis and evaluation stages. Evaluations were carried out with 6 faculty members from Selçuk University, Faculty of Architecture and Design, Department of Landscape Architecture. Each faculty member was given 10 (as much as the total number of sculptures) of the table created in Table 3.1. And they were asked to evaluate these charts separately for each sculpture. The charts evaluated by 6 faculty members were brought together with the Microsoft Excel 2010 program, and common results were created. The faculty members who make the evaluation are experts in the design profession. Experts analysed the relationship between sculptures and landscape elements by looking at the sculptures from the front.

Experts were asked to evaluate the relationship between sculptures and landscape elements in terms of design elements and basic design principles. The table in Table 1 has been created so that they can easily make these evaluations.

Evaluation of sculptures with their floors (bases), "Floor"; evaluation of sculptures with plant elements around them "Plant"; The evaluation of the sculptures with the structural elements around them is indicated in the table as "Structure" (Table 1). With these created tables, the relationship between the sculptures and the landscape elements has been evaluated.

Table 1. Evaluation of the Relationship between Sculptures and Landscape Elements in terms of Basic Design Principles and Design Elements

		Design Elements														
		Colour			Shape			Line			Texture			Size		
Landscape Elements (Floor-Structure-Plant)		F	S	P	F	S	P	F	S	P	F	S	P	F	S	P
Basic Design Principles	Unity															
	Balance															
	Harmony															
	Rhythm															
	Contrast															
	Sovereignty															
	Hierarchy															
(F) Floor: Positive Value: Negative Value:		(S) Structure: Positive Value: Negative Value:									(P) Plant: Positive Value: Negative Value:					

The relationship of the sculptures with the landscape elements, the basic design principles and the design elements were examined one by one in the prepared chart and positive (+) or negative (–) values were found. In the light of these values, negative situations have been clearly revealed, and it has become clear at what point and for what solution proposals will be made. The percentage of the positive and negative values that the work of art receives for each landscape element has been determined and thus the general condition of the work has been revealed (Taşkıran, 2010). Percentages were formed by counting (+) positive and negative (–) values and establishing a correct proportion. For example, suppose there are 20 (+) positive values and 15 (–) negative values for the floor of any sculpture. When the percentage is calculated, if 20 of the 35 values are positive, 57.1 percent of them are positive values by establishing a direct proportion. Values are written to whichever number is close to one above or one below, without using commas. For example, instead of writing 57.1%, 57% is written.

Research Findings and Discussion

The relationship between 10 sculptures located in Selçuk University Alaeddin Keykubat Campus and landscape elements was examined and evaluated separately in terms of basic design principles and design elements.

Alaeddin Keykubat Sculpture

Alaeddin Keykubat sculpture is located at the main entrance of the campus. The fact that the sculpture of the person who gave his name to the campus is located there adds an extra value to the campus. This sculpture is approximately 3m high and 1m wide. The sculpture made of the bronze polyester material is placed on a marble base (Table 2).

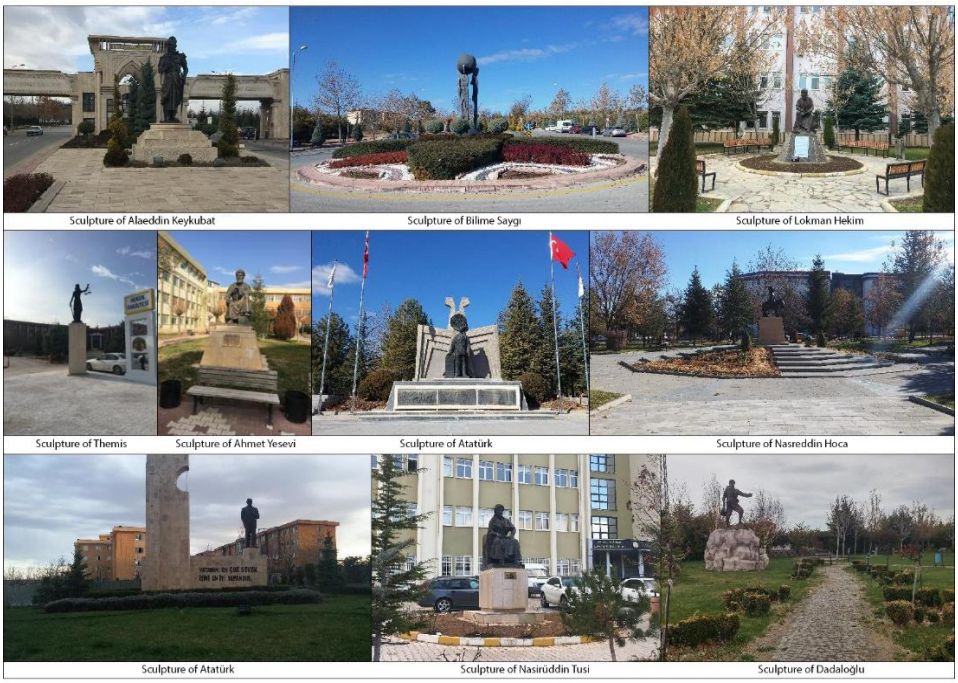

Figure 1. Some Sculptures located in the Outdoor Areas of Selçuk University Alaeddin Keykubat Campus (Original, 2017)

Table 2. Evaluation of the Relationship between Alaeddin Keykubat Sculpture and Landscape Elements in terms of Basic Design Principles and Design Elements

		Design Elements													
		Colour			Shape			Line			Texture			Size		
Landscape Elements (Floor-Structure-Plant)		F	S	P	F	S	P	F	S	P	F	S	P	F	S	P
Basic Design Principles	Unity	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+
	Balance	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+
	Harmony	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+
	Rhythm	+	–	–	–	–	+	+	+	+	+	+	+	+	+	+
	Contrast	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
	Sovereignty	–	+	–	–	+	–	–	+	–	–	–	–	–	+	–
	Hierarchy	–	–	–	–	+	–	+	–	–	–	–	–	–	+	–
(F) Floor: Positive Value: %57 Negative Value: %43		(S) Structure: Positive Value: %69 Negative Value:%31						(P) Plant: Positive Value: %54 Negative Value:%46								

According to the evaluation performed based on basic design principles and design elements, there is a positive relationship between all three landscape elements and the sculpture. The sculpture has established the best relationship with the structure by 69%. The relationships of the sculpture with the floor and plant are positive by 57% and 54%, respectively. In the relationship between the sculpture and structural elements, it is observed that the shape, size and line elements have strengthened the design.

Sculpture of Respect for Science

The sculpture of respect for science is located on the main axis of the entrance to the campus. The sculpture is approximately 3m in length and 1m in width. It is made of light gray polyester material. The fact that it has a smaller size compared to the intersection where it is located decreases the emphasis effect. The sculpture has a positive relationship with the floor and plant by 40% and 57%, respectively. However, there is a 100% negative relationship with the structure. In the relationship between the sculpture and plant elements, it is observed that design elements have strengthened the composition (Table 3).

Lokman Hekim Sculpture

It is located in the garden of the faculty of dentistry. The sculpture is approximately 2m high and 1m wide. It is made of bronze polyester material. The sculpture has a positive relationship with the landscape elements of floor, structure and plant by 6%, 23% and 31%, respectively (Table 4).

Themis Sculpture

The fact that there is no other distracting structure around the sculpture located in the garden of the Faculty of Law has made it easier to perceive it. However, the sculpture cannot fulfill its aesthetic function because it is not supported by plant and structural elements. It is 6 m high and approximately 1.5 m wide. It is made of bronze polyester material.

The sculpture has a positive value with the floor and structure by 3% and 17%, respectively. The relationship of the sculpture with the plant elements is 100% negative. In the relationship between the sculpture and structural elements, it is observed that the line element has strengthened the design (Table 5).

Table 3. Evaluation of the Relationship between Sculpture of Respect for Science and Landscape Elements in terms of Basic Design Principles and Design Elements

		Design Elements														
		Colour			Shape			Line			Texture			Size		
Landscape Elements (Floor-Structure-Plant)		F	S	P	F	S	P	F	S	P	F	S	P	F	S	P
	Unity	+	–	+	+	–	+	+	–	+	+	–	+	+	–	+
	Balance	+	–	+	+	–	+	+	–	+	+	–	+	–	–	+
	Harmony	+	–	+	+	–	+	+	–	+	+	–	+	–	–	+
Basic Design Principles	Rhythm	–	–	+	+	–	+	–	–	+	–	–	+	–	–	+
	Contrast	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
	Sovereignty	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
	Hierarchy	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
(F) Floor: Positive Value: %40 Negative Value: %60		(S) Structure: Positive Value: %0 Negative Value:%100								(P) Plant: Positive Value: %57 Negative Value:%43						

Table 4. Evaluation of the Relationship between Lokman Hekim Sculpture and Landscape Elements in terms of Basic Design Principles and Design Elements

		Design Elements														
		Colour			Shape			Line			Texture			Size		
Landscape Elements (Floor-Structure-Plant)		F	S	P	F	S	P	F	S	P	F	S	P	F	S	P
	UNITY	–	–	–	–	–	–	–	–	–	+	+	+	–	–	+
	BALANCE	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
	HARMONY	–	+	+	–	–	–	–	–	–	–	–	+	–	–	+
Basic Design Principles	RHYTHM	–	–	–	–	–	–	–	–	+	–	–	+	–	–	+
	CONTRAST	–	–	–	–	–	–	–	+	–	+	+	–	–	+	–
	SOVEREIGNTY	–	+	–	–	+	+	–	–	+	–	–	+	–	+	–
	HIERARCHY	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
(F) Floor: Positive Value: %6 Negative Value: %94		(S) Structure: Positive Value: %23 Negative Value:%77								(P) Plant: Positive Value: %31 Negative Value:%69						

Table 5. Evaluation of the Relationship between Themis Sculpture and Landscape Elements in terms of Basic Design Principles and Design Elements

		Design Elements														
		Colour			Shape			Line			Texture			Size		
Landscape Elements (Floor-Structure-Plant)		F	S	P	F	S	P	F	S	P	F	S	P	F	S	P
	UNITY	–	–	–	–	–	–	–	+	–	–	–	–	–	–	–
	BALANCE	–	–	–	–	–	–	–	–	–	–	–	–	–	+	–
	HARMONY	–	–	–	–	+	–	–	+	–	–	–	–	–	–	–
Basic Design Principles	RHYTHM	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
	CONTRAST	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
	SOVEREIGNTY	–	+	–	–	–	–	+	–	–	–	+	–	–	–	–
	HIERARCHY	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
(F) Floor: Positive Value: %3 Negative Value: %97		(S) Structure: Positive Value: %17 Negative Value:%83								(P) Plant: Positive Value: %0 Negative Value:%100						

Ahmet Yesevi Sculpture

This sculpture is placed near the walkway at the entrance of the Faculty of Science. The sculpture placed on a marble base is approximately 1 m in length. It is made of bronze polyester material. The sculpture has a positive relationship with the landscape elements of floor, structure and plant by 9%, 23% and 9%, respectively (Table 6).

Atatürk Sculpture located in the Garden of Keykubat Mansion

The sculpture is located in the front garden of the Keykubat mansion. The sculpture is approximately 3 m high and 1 m wide. It is made of bronze material. It is in harmony with the base on which it is placed and the background behind it. It has an interesting effect that strengthens the area (Table 7).

The sculpture is positively related to the landscape elements of floor and plant by 63% and 60%, respectively. The relationship of the sculpture with structural elements does not have a positive value. In the relationship between the sculpture and floor, it is observed that color and line elements have strengthened the design. In the relationship between the sculpture and plant elements, it is observed that colour, size and line elements have strengthened the design.

Nasreddin Hodja Sculpture

This sculpture is located at the intersection point of several faculties. The fact that it is located in a region that constitutes the transition between the areas provides environmental contributions to the area. It is approximately 1 m in length and 1.5 m in width. It is made of bronze polyester material (Table 8).

The sculpture has a positive relationship with the floor, structure and plant by 71%, 43% and 63%, respectively. In the relationship between the sculpture and floor, it is observed that size and line elements have strengthened the design. In the relationship between the sculpture and plant elements, it is observed that texture, size and shape elements have strengthened the design.

Atatürk Sculpture at the entrance of Atatürk Dormitory

The fact that the sculpture is placed at the entrance of Atatürk dormitory and in a region where the human-vehicle flow is intense has enabled it to be in harmony with its dimension, form and theme. The sculpture, which is placed on a marble base of 2 m in length, is 3 m in length and 1.5 m in width. It is made of bronze polyester material. The sculpture has the best relationship with the floor at the rate of 86%. The relationship of the sculpture with the plant elements has a positive value of 46%. It is seen that the colours and textures of the plants strengthen the design (Table 9).

Nasreddin Tusi Sculpture

This sculpture located in the garden of the Faculty of Tourism is stuck between the building and the road, therefore it has lost its emphasis effect. The sculpture, which is placed on a marble base of 1.3 m in height, is 2 m in length. It is made of black polyester material. The sculpture has a positive value of 29% with the floor and 23% with the plant elements. Its relationship with the structure is 100% negative (Table 10).

Nasreddin Tusi Sculpture cannot be perceived too much because of its location and positioning. The sculpture could not provide unity with structural and plant elements.

Table 6. Evaluation of the Relationship between Ahmet Yesevi Sculpture and Landscape Elements in terms of Basic Design Principles and Design Elements

		Design Elements														
		Colour			Shape			Line			Texture			Size		
Landscape Elements (Floor-Structure-Plant)		F	S	P	F	S	P	F	S	P	F	S	P	F	S	P
Basic Design Principles	Unity	–	+	–	–	–	–	+	–	+	–	+	–	–	–	–
	Balance	–	–	–	–	+	–	–	+	–	–	–	–	–	–	–
	Harmony	–	–	+	+	+	–	–	–	–	–	–	+	+	+	–
	Rhythm	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
	Contrast	–	+	–	–	–	–	–	–	–	–	–	–	–	–	–
	Sovereignty	–	–	–	–	–	–	–	–	–	–	–	–	–	+	–
	Hierarchy	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
(F) Floor: Positive Value: %9 Negative Value: %91		(S) Structure: Positive Value: %23 Negative Value:%77									(P) Plant: Positive Value: %9 Negative Value:%91					

Table 7. Evaluation of the Relationship between Atatürk Sculpture and Landscape Elements in terms of Basic Design Principles and Design Elements

		Design Elements														
		Colour			Shape			Line			Texture			Size		
Landscape Elements (Floor-Structure-Plant)		F	S	P	F	S	P	F	S	P	F	S	P	F	S	P
Basic Design Principles	Unity	+	–	+	+	–	–	+	–	+	+	–	+	+	–	+
	Balance	+	–	+	+	–	–	+	–	+	+	–	+	+	–	+
	Harmony	+	–	+	+	–	–	+	–	+	+	–	+	+	–	+
	Rhythm	+	–	+	–	–	–	+	–	+	–	–	–	–	–	+
	Contrast	–	–	–	–	–	+	–	–	–	–	–	–	–	–	–
	Sovereignty	+	–	+	–	–	+	+	–	+	+	–	–	+	–	+
	Hierarchy	+	–	–	–	–	–	–	–	+	–	–	–	–	–	–
(F) Floor: Positive Value: %63 Negative Value: %37		(S) Structure: Positive Value: %0 Negative Value:%100									(P) Plant: Positive Value: %60 Negative Value:%40					

Table 8. Evaluation of the Relationship between Nasreddin Hodja Sculpture and Landscape Elements in terms of Basic Design Principles and Design Elements

		Design Elements														
		Colour			Shape			Line			Texture			Size		
Landscape Elements (Floor-Structure-Plant)		F	S	P	F	S	P	F	S	P	F	S	P	F	S	P
Basic Design Principles	Unity	–	+	+	+	+	+	+	+	+	+	+	+	+	+	+
	Balance	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+
	Harmony	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+
	Rhythm	+	–	–	+	–	+	+	–	–	–	–	+	+	–	+
	Contrast	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
	Sovereignty	+	–	+	–	–	+	+	–	–	–	–	+	+	–	+
	Hierarchy	+	–	–	+	–	–	+	–	–	–	–	–	+	–	–
(F) Floor: Positive Value: %71 Negative Value: %29		(S) Structure: Positive Value: %43 Negative Value:%57									(P) Plant: Positive Value: %63 Negative Value:%37					

Table 9. Evaluation of the Relationship between Atatürk Sculpture and Landscape Elements in terms of Basic Design Principles and Design Elements

		Design Elements														
		Colour			Shape			Line			Texture			Size		
Landscape Elements (Floor-Structure-Plant)		F	S	P	F	S	P	F	S	P	F	S	P	F	S	P
	Unity	+	–	–	+	–	+	+	–	+	+	–	+	+	–	+
	Balance	+	–	+	+	–	–	+	–	+	+	–	–	+	–	–
	Harmony	+	–	+	+	–	+	+	–	+	+	–	+	+	–	–
Basic Design Principles	Rhythm	+	–	–	+	–	–	+	–	–	+	–	–	+	–	–
	Contrast	+	–	+	+	–	–	+	–	+	+	–	+	+	–	–
	Sovereignty	+	–	+	+	–	–	+	–	–	+	–	+	+	–	+
	Hierarchy	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
(F) Floor: Positive Value: %86 Negative Value: %14		(S) Structure: Positive Value: %0 Negative Value:%100									(P) Plant: Positive Value: %46 Negative Value:%54					

Table 10. Evaluation of the Relationship between Nasreddin Tusi Sculpture and Landscape Elements in terms of Basic Design Principles and Design Elements

		Design Elements														
		Colour			Shape			Line			Texture			Size		
Landscape Elements (Floor-Structure-Plant)		F	S	P	F	S	P	F	S	P	F	S	P	F	S	P
	Unity	+	–	+	+	–	+	+	–	+	–	–	+	+	–	+
	Balance	+	–	+	+	–	–	+	–	–	–	–	+	+	–	+
	Harmony	–	–	–	–	–	–	–	–	–	–	–	–	+	–	–
Basic Design Principles	Rhythm	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
	Contrast	–	–	–	–	–	–	–	–	–	+	–	–	–	–	–
	Sovereignty	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
	Hierarchy	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
(F) Floor: Positive Value: %29 Negative Value: %71		(S) Structure: Positive Value: %0 Negative Value:%100									(P) Plant: Positive Value: %23 Negative Value:%77					

Table 11. Evaluation of the Relationship between Dadaloğlu Sculpture and Landscape Elements in terms of Basic Design Principles and Design Elements

		Design Elements														
		Colour			Shape			Line			Texture			Size		
Landscape Elements (Floor-Structure-Plant)		F	S	P	F	S	P	F	S	P	F	S	P	F	S	P
	Unity	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+
	Balance	+	+	+	+	+	+	–	+	+	+	+	+	+	+	+
	Harmony	+	+	+	+	+	+	–	+	+	+	+	+	+	+	+
Basic Design Principles	Rhythm	+	–	–	–	–	+	–	–	+	+	–	+	–	–	+
	Contrast	+	–	–	+	–	+	+	–	–	–	–	–	–	–	–
	Sovereignty	+	–	+	–	–	+	–	–	+	+	–	+	–	–	–
	Hierarchy	–	–	–	–	–	–	–	–	–	–	–	–	–	–	–
(F) Floor: Positive Value: %57 Negative Value: %43		(S) Structure: Positive Value: %43 Negative Value:%57									(P) Plant: Positive Value: %69 Negative Value:%31					

Dadaloğlu Sculpture

This sculpture is located in the garden of Dilek Sabancı Conservatory. The location of the sculpture was selected correctly for both people who use the conservatory's garden and for vehicles and pedestrians passing by to see it. The sculpture is approximately 2 m in length and 1 m in width. It is made of bronze polyester material. Dadaloğlu sculpture has a positive relationship with the floor, structure and plant by 57%, 43% and 69%, respectively.

In the relationship between the sculpture and floor, it is observed that color and texture elements have strengthened the design. In the relationship between the sculpture and plant elements, it is observed that texture, line and shape elements have strengthened the design (Table 11).

Conclusion and Recommendations

In order for the sculptures in urban open-green areas to be effective in the quality of life, they must be in positive relations with the landscape elements around them. Although the sculpture is aesthetically pleasing to the eye, its harmony with the pedestal on which it is placed will either bring it forward or cause it to remain in the background. The relationship of the sculpture with the structural and plant elements is like this. If these elements are not used correctly in the design, they can overshadow the magnificence of the sculpture or, on the contrary, provide a better emphasis on the sculpture.

Selcuk University Alaeddin Keykubat campus, which has a dynamic structure, is a place that develops itself socially and culturally. The sculptures in the area aimed to contribute to the quality of life aesthetically and functionally by enriching the place. However, as a result of the evaluations, it was understood that the sculptures could not fully realize this purpose. The reason for this situation is that the relations of the sculptures with the landscape elements were not made in accordance with the design principles and design elements.

The Atatürk sculpture in the dormitory garden, the Nasreddin Hodja sculpture and the Atatürk sculpture in the Keykubat Mansion garden are the first three in the list with their positive values in the sculpture-floor relationship. These examples reflect the sculpture-floor relationship in the best way.

Alaeddin Keykubat sculpture, Nasreddin Hodja sculpture and Dadaloğlu sculpture are the first three in the list with their positive values in the sculpture-structure relationship. Dadaloğlu sculpture, Nasreddin Hodja sculpture and Atatürk sculpture in the garden of Keykubat Mansion are the first three in the list with their positive values in the sculpture-plant relationship.

The positive relations of the sculptures, which are in the top three in the ranking, with the landscape elements added a special value to them. Sculptures with increased emphasis effects can be easily noticed in the area. When the evaluation results of other sculptures are examined:

The pedestal on which the Respect for Science sculpture is placed provides integrity with the sculpture, but this does not contribute to the perception of the sculpture. By increasing the dimensions of the pedestal, raising the sculpture higher will make the sculpture noticeable. If the sculpture is left like this, the accent effect of the plants will prevent the sculpture from being perceived.

The base of Lokman Hekim sculpture and the structural elements around it are old and neglected. By putting an end to this situation, restaurant works should be started in the area. The same is true for the Ahmet Yesevi sculpture.

There are hardly any plant and structural landscape elements around the statue of Themis. This prevents the sculpture from standing out in harmony with its quarter.

The sculpture of Nasreddin Tusi constitutes one of the most negative examples in the field. The sculpture is in harmony with its base, but its base is old and neglected. Its biggest disadvantage is that it is located in the parking lot. The sculpture, which cannot show integrity with the structural elements, has almost no relationship with the plant elements.

In order for all the sculptures that are not in the top three in the ranking to be in a composition with the landscape elements, it is necessary to work with landscape architects in the landscape applications within the campus. Only in this way can the sculptures be perceived as a whole with structural and plant elements. Thanks to the designs that attract the attention of the people who use the area, the sculptures of the people whose importance is wanted to be emphasized will be visited more. Considering that sculptures of people who are wanted to be an example for students are included in the campus, these sculptures will be easily perceived and will be provided to guide students. While the design of the landscape areas, including the sculptures, on the campus will enable the students to perform their recreational activities, the aesthetic designs will also increase the positive effect on the student.

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