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## POSTER DESIGN IN THE PROCESS OF SOCIO-CULTURAL STRUCTURING IN POST-WAR POLAND AND TURKEY

### SAVAŞ SONRASI POLONYA VE TÜRKİYE'DE SOSYO-KÜLTÜREL YAPILANMA SÜRECİNDE AFİŞ TASARIMI

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#### ABSTRACT

Art has been an effective communication language since the caves where the first examples of visual communication took place. In addition, art has many functions such as being educational for people, being a guide, being a means of communication, and expressing what is not said in society. The effects of art, which is a part of the lives of societies, are very important at every level of social life. After the brutal invasion of Poland by Hitler, the art of posters, which played an important role in the resurrection of life, maintained its importance during the establishment of the Republic of Turkey. Poster art, which is part of graphic design, has contributed to the formation and development of the socio-cultural structures of societies, as well as pioneering the emergence of radical changes in these societies. This research aims to examine the path followed by the art of poster art, which shapes the future of the country, while the foundations of Poland are being laid again, during the establishment of the Republic of Turkey. In poster designs, an examination was carried out in terms of the way followed during the establishment of societies and the messages to be given, and similarities and contrasts were examined.

**Keywords:** Poster, Poster Design, Poland, Turkey.

#### ÖZET

Görsel iletişimin ilk örneklerinin yer aldığı mağaralardan bugüne, sanat etkili bir iletişim diline sahiptir. Bunun yanında, sanatın insanlar için eğitici olma, yol gösterici olma, haberleşme aracı olma, toplum içinde söylenilmeyenleri dile getirme gibi birçok işlevi vardır. Toplumların yaşamlarının bir parçası olan sanatın etkileri toplum yaşamının her düzeyinde oldukça önemli bir şekilde karşımıza çıkmaktadır. Polonya'nın Hitler tarafından acımasız bir şekilde istila edilmesinden sonra tekrar yaşama tutunmasında önemli bir rol üstlenen afiş sanatı Türkiye Cumhuriyeti'nin kuruluş aşamasında da aynı şekilde önemini korumuştur. Grafik tasarımın bünyesinde yer alan afiş sanatı toplumların sosyokültürel yapılarının oluşmasına ve gelişmesine katkı sağlamanın yanı sıra bu toplumlarda meydana gelen radikal değişimlerin ortaya çıkmasına da öncülük etmiştir. Bu araştırma Polonya'nın temelleri yeniden atılırken ülkenin geleceğine yön veren afiş sanatının, Türkiye Cumhuriyeti'nin kuruluş aşamasında izlediği yolu incelemeyi amaçlamaktadır. Afiş tasarımlarında toplumların kurulum aşamasında izlenen yol ve verilmek istenen mesajlar açısından bir inceleme gerçekleştirilmiştir ve benzerlikler ve zıtlıklar incelenmiştir.

**Anahtar Kelimeler:** Afiş, Afiş Tasarımı, Polonya, Türkiye.

## 1. INTRODUCTION

Communication has been an important part of human life since the day human beings existed. As graphic design is a visual communication art, the elements used in the designs must accurately give the desired message. A graphic designer should observe and analyze the cultural, political, and social events in the society well and design artworks that will attract the attention of the society. Poster art in graphic design has an effective role in guiding societies. In this regard, the poster is one of the most effective application areas of graphic design. In history, posters appear as printed products. Today, posters can be seen as both digital and printed products. "For a poster; it is necessary to closely monitor the cultural environment of the society, the economic, social and political structure of the country, the understanding of the period, in short, the life. Throughout history, there have been many developments and changes in the world, sometimes devastating and sometimes constructive. Nations, which differ from each other in terms of their cultural, political, economic and social structures, have been affected by these developments and changes in different dimensions" (Gümüştekin, 2012: 64).

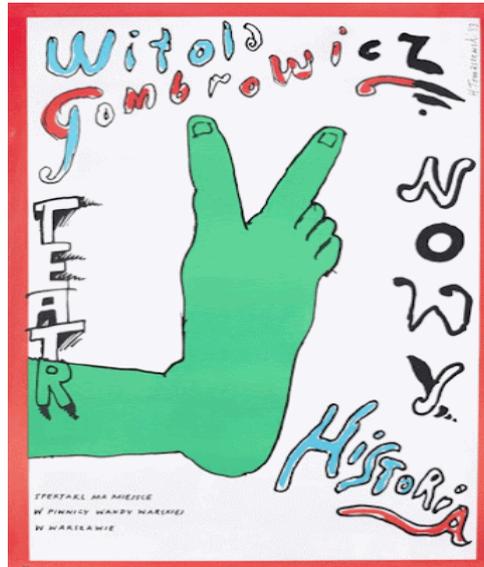
## 2. POSTER ART

Posters are wall advertisements with pictures that have equal aesthetic and artistic concerns, take their source from the society, deal with commercial, social and cultural areas, contain the characteristics of the country in which they are prepared, and make their voices heard by large masses (Ağsakallı, 2014: 8). "The poster is a lively and aesthetic indicator that reflects the cultural, commercial and political characteristics of the country in which it is designed" (Becer, 2018: 204). Posters are divided into three groups as cultural, social and commercial posters. Cultural posters deal with the subjects such as cinema, festivals, exhibitions and theatre. Commercial posters are posters with commercial concerns in which product promotion is at the forefront. Social posters are posters promoting a political thought or a political party, as well as covering educational and warning issues such as health, transportation, civil defence, traffic, and the environment (İncearık, 2015:16).

One of the most basic purposes of poster art is to persuade and influence people. Poster designs are used while presenting innovations to societies. Especially in wars, posters were used to guide people politically and socially and to ensure unity. Since posters are used effectively in many areas, they can easily reach large audiences from all parts of society. For this reason, the poster is one of the most impressive elements of graphic design.

## 3. POLISH POSTER ART

After the Second World War, in Poland, which was shaken by the invasion of Hitler, many industries were destroyed. However, contrary to these negative factors, the opening of the Polish poster art school set an example that hopes can be rekindled. In Poland, which was trying to recover after the war, writers, film directors, graphic designers and similar artists established an institution called the "Polish Artists Union". In order to enter this institution, it was necessary to have completed the Warsaw and Krakow Art Academies. The first artist to grow up in the Polish Artists Union after the war was Tadeusz Trepkowski, who lived between 1914 and 1956. In his works, Trepkowski aimed to reflect the wounds of war and the hope that the future would offer in a simple way. After Trepkowski's sudden death, Henryk Tomaszewski, who was also a Professor at the Warsaw Academy of Fine Arts, became a light for local and foreign students with his design style. While the artist includes a lot of details in his works, his free design approach gives the impression that a small child has touched his works. The humorous and minimalist visual expression language in the works of the artist creates a thought-provoking effect on the audience. The posters produced by Tomaszewski were composed of typographies obtained with a few visual elements and brush traces, which were generally used on a flat surface, and were distinguished by their characteristic visual expression language. The artist's design approach attracted a lot of attention because it was different from the design style used among the designers of the period. With the sarcastic and humorous language used by the designer in his works, it was possible to easily distinguish the designer from the artists of the period.



**Visual 1.** Poster Design by Henryk Tomaszewski for A Work by Witold Gombrowicz, **Source:** URL 1

In the poster design produced by Henryk Tomaszewski for Witold Gombrowicz's work, the artist made a victory sign with the toes, mocking the issue that it was forbidden to make a victory sign due to the circumstances of the period. At that time, the poster was one of the most important mass media in the fields such as politics and culture. The artists, who were limited in expressing themselves with the social and political developments in the country, drew the attention of the whole world to the Polish poster art with the iconographic language they created. In this way, the colors used to escape the dark days in the Polish posters, which attracted great attention, are bright, the shape is flexible, and the collages created by randomly using colored papers appeared in an eye-catching form. One of the biggest contributions to the graphic design profession of the period was the poster museum opened in Wilanow, and the other was the "International Warsaw Poster Biennial" held every two years, and it can be said that these developments are the factors that encourage the artists to share and emphasize the importance given to the graphic design profession at that time (Bektaş, 1992).

By the 1960s, it is seen that very creative products emerged in cartoons and experimental designs. Jan Lenica is one of the most striking names of the period, as he uses the collage technique in a different style in his works.



**Visual 2.** Jan Lenica Poster Design for The Opera Le Sacre De Printemps (The Rite of Spring) (1962), **Source:** URL 1

Jan Lenica created the Le Sacre de Printemps poster by painting the shapes he created from the tears of paper with watercolor. Lenica argues that the designer of the work should reveal his ideas on the work as well as the author of the work. In Poland, like medicine and engineering, graphic design is also a valuable profession. Even a poster museum was established to crown this situation.

During the re-establishment phase of Poland, poster art informed and guided the public, while at the same time keeping the people loyal to their traditions, thus increased the interest in the graphic design profession. Polish poster works, which have strong and modern design integrity, continue to be a light for many countries. In this context, it is possible to see the traces and interaction of Polish poster art in Turkish poster works.

#### 4. POSTER ART IN TURKEY

Poster art in Turkey, whose roots go back to the pre-Republican era, has been very effective in introducing the innovations of the Republican period. The posters designed for Ferah Theater in the Republican period are the first known graphic design work in the Turkish Republic (T.R. Ministry of Culture and Tourism, 2017). Poster designs were frequently used in the adaptation process to the new life of the Turkish Republic period, which went through tough wars like Poland. The new era that started in Poland at the end of the Second World War begins with the proclamation of the Republic in Turkey.

Poster art, which started the new era in Poland with Henryk Tomaszewski, also started in Turkey with İhap Hulusi Görey. Since the posters guide and raise awareness of the society with the subjects they contain, posters are among the graphic design elements that are often used in the process of creating a new system and order. Returning to Turkey in 1925, İhap Hulusi Görey plays an important role in the process of introducing the innovations of the Republican era to the public. İhap Hulusi Görey made poster designs for many innovations and state institutions such as İşbank, Ziraat Bank, National Lottery during the Republican period (Komisyon, 2008: 615).



**Visual 3.** Bank Posters by İhap Hulusi Görey, **Source:** URL 3

İhap Hulusi Görey clearly shows the transition period to multi-party life in Turkey with his political poster designs during the Republican period. The artistic language used in the poster designs, where there is an obligation to explain the innovations offered by the Republic to the public, is clear and

unequivocal. The poster works, which are generally designed to raise awareness of the public, to attract the attention of the people, and to guide them politically, include the most striking works of the period.



**Visual 4.** Poster Designs by İhâp Hulusi Görey to introduce Republican Era innovations to the public,  
**Source:** URL 4

Due to the fact that the social network of the period was posters, and the poster designs were the tools that best expresses the message to be given and delivers the message to all segments in the fastest way, poster designs were used during the introduction of the changes in the rules of society, newly established banks, state institutions and fundamental changes such as the alphabet, which are among the innovations that took place with the proclamation of the Republic of Turkey. That's why poster artists of the period are very valuable. Since there was no art school in our country at that time, İhâp Hulusi Görey, who studied abroad was the first graphic design artist of the Republic of Turkey. The artist expressed the changes that took place in his works in a very clear artistic language and raised the awareness of the public. The designer, who uses illustration flawlessly, has been a source of inspiration for graphic designers for many years.

## 5. CONCLUSION

Poster designs prepared to promote the post-war innovations in Poland and Turkey were prepared both to direct the public and to attract people's attention. The artistic language used in post-war poster designs in Poland was humorous, but not politically radical. In the Republic of Turkey, poster design contains a much clearer direction. The poster designs of both countries have a unique design language integrity. While the features of political and social change have been tried to be emphasized in the posters of the Republic of Turkey, the artistic language used in the poster designs made at the beginning of the new order in Poland contains much more witty and thought-provoking messages. Polish poster design had a plain design language of expression and was prepared with vibrant colours. The differences in the period and political situation of both countries reveal the difference in the artistic language presented by the posters. In the poster designs of both countries, the poster designs, which are usually made with the illustration technique, appear as one of the most important communication tools of the period.

The works of İhâp Hulusi Görey, who played a major role in promoting the Republic of Turkey to the public, are still used by some companies. In Poland, on the other hand, poster designs were made, mostly focusing on artistic activities, avoiding political issues. Poster works, which pioneered Poland's resurgence, also pioneered the establishment of the Republic of Turkey. Polish poster art has been a source of inspiration for poster artists all over the world by breaking new ground. Artists have played a major role in announcing the innovations that have taken place. Different economic and cultural infrastructures of societies affect the artists of that society and therefore the works of art. One of the most basic duties of graphic designers is to respond to the needs of society with aware and informative products in order to meet the problems and needs of the society they live in. Poster designs are among the most basic design elements that show developments.

The works of İhâp Hulusi Görey in the Republic of Turkey are more realistic than the post-war poster designs in Poland and include human figures. Poster designs made in Poland, on the other hand, are far from realistic drawings and have drawings that both entertain and make people think. While vivid colors

were used in the poster works made in Poland, natural colors were preferred in the poster works made in Turkey. The typography used in the poster works of the two countries was used regardless of a certain writing style and the illustration technique was used in the poster works prepared in both styles. The design styles of both countries are used to guide a society trying to survive again.

The present research talks about the techniques used in poster works that Poland and Turkey used in the process of raising public awareness during the change and establishment phase. Depending on the possibilities of the period, the posters announce the innovations or developments taking place in a social media position to the public. For this reason, they are of great importance.

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