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THE DIMENSION OF CULTURE IN POSTER DESIGN

ABSTRACT

The poster has a significant place in terms of communication in people's lives, which are full of visual inputs. The posters are classified as cultural, commercial, and social posters in accordance with the needs of the community. The posters are also grouped in two ways as indoor and outdoor posters. The posters, which meet the communication requirements, come up with the purpose of announcement and promotion as well as their artistic use for decorative purposes. With their informative feature, the posters also reflect the cultural characteristics of the societies. People have communicated with other people for centuries to survive in society. During the communication, people use cultural elements. Poster art has an important place in social communication with the various cultural elements it uses. Communication tools have also changed with the developing and changing communication conditions. Many modern communication tools such as desktop broadcasting systems, network communication systems, computers, and satellite broadcasting systems have been added to existing communication tools such as writing, speech, telegraph, and telephone. With this study, it has been tried to draw attention to the effects of cultural poster works on society in the changes offered by the world, which constantly updates itself. Since the beginning of history, communication has played an important role in establishing social relations. In this study, the historical development of poster art in Turkey is depicted in an overview. The works of artists such as İhap Hulusi Görey, Mengü Ertel, Yurdaer Altıntaş, Emrah Yücel and Yusuf Kara were examined.
Keywords: Graphic Design, Poster, Culture, Turkey

AFİŞ TASARIMLARINDA KÜLTÜREL YANSIMALAR

ÖZET

Afiş, insanların görsel karmaşası ile dolu olan yaşamlarında iletişim açısından oldukça önemli bir yere sahiptir. Afişler toplum gereksinimlerine uygun bir şekilde kültürel, ticari, sosyal olarak sınıflandırılmaktadırlar. Afişler iç ve dış mekan afişleri olarak iki şekilde gruplandırılmaktadır. İletişim gereksinimlerini sağlayan afiş sanatsal açıdan, dekoratif amaçlı kullanımının yanı sıra duyuru ve tanıtım amacı ile de karşımıza çıkmaktadır. Bilgilendirme özelliği ile afişler, toplumların kültürel özelliklerini de yansıtmıştır. İnsanlar toplum içinde yaşamlarını sürdürebilmek için yüzyıllardır diğer insanlarla iletişim kurmuşlardır. Kurulan iletişim esnasında insanlar kültürel öğeleri de kullanmaktadırlar. Afiş sanatı kullandığı çeşitli kültürel öğeler ile toplumsal iletişimde önemli bir yere sahiptir. Gelişen ve değişen iletişim koşulları ile iletişim araçları da değişmiştir. Yazı, söz, telgraf ve telefon gibi var olan iletişim araçlarına masaüstü yayıncılık sistemleri, network iletişim sistemleri, bilgisayarlar ve uydu yayın sistemleri gibi birçok modern iletişim aracı eklenmiştir. Bu çalışma ile sürekli kendini güncelleyen dünyanın bize sunduğu değişimlerde kültürel afiş çalışmalarının toplum üzerindeki etkisine dikkat çekmeye çalışılmıştır. Tarihin başlangıcından beri iletişim, toplumsal ilişkilerin kurulması açısından önemli bir rol oynamaktadır. Bu çalışma kapsamında Türkiye'deki afiş sanatının tarihsel gelişim süreci genel bir bakış içerisinde betimlenmiştir. İhap Hulusi Görey, Mengü Ertel, Yurdaer Altıntaş, Emrah Yücel ve Yusuf Kara gibi sanatçıların eserleri incelenmiştir.
Anahtar Kelimeler: Grafik Tasarım, Afiş, Kültür, Türkiye

1. INTRODUCTION

Having an important place in the society in terms of communication, poster art aims to catch the right effect in the society with the cultural elements it contains in designs. Every society has its own cultural identity. The way of life of societies has caused cultural change over time, and this change has created visual culture. Visual images that make up the visual culture are effectively presented to people through

promotional tools such as posters. Today, visual elements that dominate humanity emerge for many purposes such as the promotion of a product, the solution of a problem or the self-expression of people.

This study has been carried out to examine the ways that the posters can reach the target audience accurately and quickly by considering the content and typography relationship in the posters since 1960. The study was conducted within the scope of cultural posters (concert, theater, cinema, and festival posters). The reason for this is that people are in constant communication with other people in the society where they live. People have felt the necessity to communicate since their existence. Drawing attention to the fact that seeing came before words in this historical process, Berger noted that we establish our place in the surrounding world; we explain that world with words, but the words can never undo the fact that we are surrounded by it (Berger, 2004, p. 7). The development of poster in Turkey is scrutinized historically and the content of cultural posters is examined.

As Paul Harris and Gavin Ambrose pointed out, the design is inherently connected with culture as a whole, but also there are specific links that need to be understood and taken into accounts, such as the history of some art movements, the way styles and trends are raised (Ambrose & Harris, 2011). In order to understand design contexts, looking back is just as much necessary as forcing disciplinary possibilities. Every designer bears a responsibility in the context of using the texts, images and materials that the audience understands and associates. As a result of many research studies conducted today (Lester, 2006; Barnard, 2002; Mirzoeff, 1999; Sartori, 2004; Parsa, 2004), it seems that we live in a visual era in which societies' forms of communication, perception and understanding are renewed.

Understanding the previous things will help you see where we are now, where culture and design can go in the future. In order to have a broad overview of the history of the design, it is necessary to examine the cultural and historical events that shaped it (Ambrose & Harris, 2011). Culture can be seen as a globalizing dynamic with the products it contains in this context.

2.   THE CONCEPT OF CULTURE

The term "culture" comes from the Latin "cultura" etymologically. The origin of the word 'culture', which means to reside, protect, cultivate is based on the word 'colore', which means repair, cultivate, grow. As one of the first people to describe the word culture, Edward Tylor states that culture is "that complex whole which includes knowledge, belief, art, law, morals, custom and any other capabilities and habits acquired by man as a member of society" (Tylor, 1920, p. 1). Culture is a heritage that is transmitted from generation to generation, produced by human communities in the historical process. It is divided into a visible culture and invisible culture. In the visible culture appears everything that is physically done by human beings, on the other hand in invisible culture appears social beliefs, religions and mental norms.

3.   POSTER

Graphic works prepared with the aim of promoting a product or idea, with an equal weight of design and art concerns, are called posters. Posters are prepared by combining written and visual elements. It is among the aims of the poster to raise the awareness of the society, to promote a product, and to promote an event. In addition to providing information, posters also raise awareness of society. Message-image integrity in the poster is the most important criterion that should be. The message to be sent should be given directly. Posters are divided into two as indoor and outdoor posters. The time it takes to notice outdoor posters is much shorter than indoor posters. The posters on the billboards are outdoor posters and their dimensions are larger. Indoor posters are smaller in size and posters in exhibition halls can be given as examples of indoor posters. Posters are graphic products, the effect of which has not decreased since the day they appeared.

4.   HISTORICAL DEVELOPMENT OF POSTER ART IN TURKEY

A new era started in communication with Gutenberg's mechanical moveable type printing technique in 1450. In addition to this, it was ensured that wide public masses were reached with posters. With the development and spread of these communication forms, the poster also showed its effect. The first poster samples were seen in England by William Caxton in 1477. In the 19th century, the posters were made by the combination of stone printing and text and painting. With the increase of consumer goods and

the advancement of the competitive economy in that period, the use of posters was needed in product promotion, and the poster became widespread.

The term 'afiş' (poster) has been transmitted from French to Turkish and is the equivalent of the word "poster" in English. The history of the poster goes long before the graphic design appears like a profession. Since its inception, the poster has a message that can be understood at first sight. For this reason, it would be appropriate to say that the poster and communication interact simultaneously. Although seen much earlier in the West, posters showed itself in the 19th century in Turkey. The history of the poster dates back to the period before the Republic in Turkey, and the poster positively affected the increase of social and cultural activities, the growth and development of trade and industry with the arrival of the printing machine. The first noted representatives of the poster in Turkey are İhap Hulusi Görey, Kenan Temizan and Münif Fehim, who are among the artists of the Republican era.
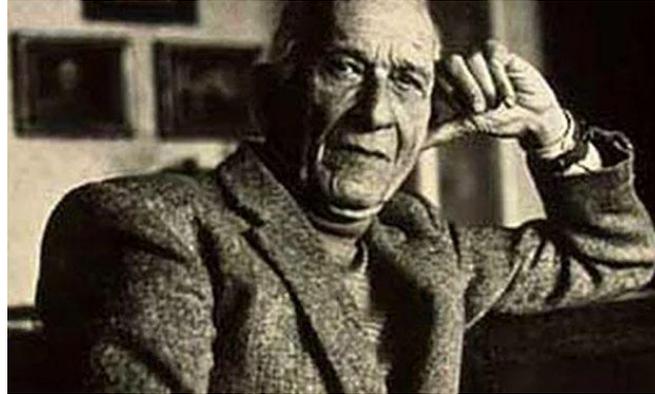
Visual 1. The Man Who Postered the Republic İhap Hulusi Görey (Book Cover), (Merter, 2008) (URL 1)

Posters designed by İhap Hulusi Görey, who received education in Europe, with the aim of introducing the innovations brought by the Republic were very effective in raising public awareness at that time. He also encouraged the use of domestic goods in poster designs and contributed to the development of the country's economy. İhap Hulusi Görey has an important place in the transition process from the Ottoman to the Republic. In the first years of the Republic, he worked with many institutions including Sümerbank and Yapı Kredi Bank.

Visual 2. İhap Hulusi Görey 1927, Toothpaste branded İnci (URL 2)

İhap Hulusi Görey reflected the Turkish family life, social life and history in his illustration works in that period. In his work, he generally preferred to use illustrations, photographs and people from his

immediate environment as models. Again, one of the artists who influenced the Republic period with his works is Münif Fehim. The generous use of colors, strong patterns and effective black and white drawings are presented in his artworks (Yurdakul, 2002, p. 9). Originality came to the fore in the studies carried out in this period. In the works of the artists, calligraphy, which is a Polish style, is more important than illustration and typography.

Mengü Ertel, who has a special place in Turkish poster art, generally used ecolin, oil paint, pastel paint and diluted India ink in his posters. The artist developed a reputation all around the world with theatrical posters loaded with messages. Especially the posters he created using two colors were very successful at that time.
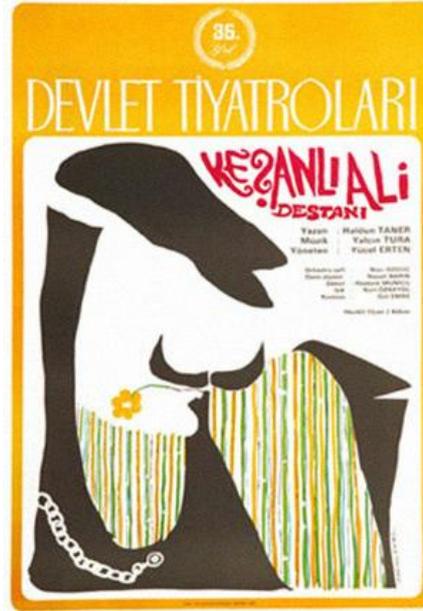
Visual 3. Mengü Ertel Theater Poster of The Epic of Keşanlı Ali (1984) (URL 3)

In the 20th century, posters became visible even from mobile devices. For this reason, billboards made up of large images have been prepared so that they can be easily seen by everyone. In the designs, all possibilities offered by the computer have been used in the digital age. "Posters whose aim is to convey the message quickly should be designed and evaluated not to be decorated but to be noticed instantly. The main purpose of the poster should be to convey the message dramatically instead of providing information. Therefore, it contains design criteria different from other media criteria" (Teker, 2009, p. 140).

**Visual 4.** Yurdaer Altıntaş "İstanbul Film Festival" (1999) (URL 4)

This poster, designed by Yurdaer Altıntaş, was made for Alfred Hitchcock for the 18th Istanbul Film Festival. The poster, which was created entirely in typographic style, refers to the mysterious world of Hitchcock films. Hitchcock, who appeared in at least one scene in his films, was also placed in the poster by referring to this situation.

Poster art establishes a stronger connection with the world owing to the developing technology every day. With the possibilities offered by technology, the poster is getting stronger every day in terms of technique and content. Due to the spread of the internet to large masses in the world, posters are easily accessible. Artists are affected by the posters they see and apply this effect to their works.
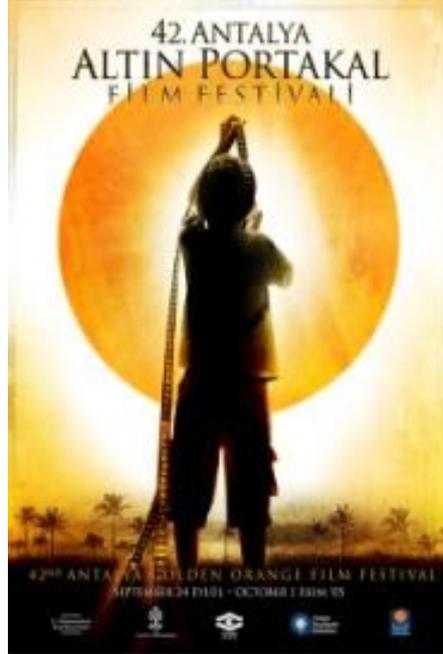
Visual 5. Emrah Yücel "42nd Antalya Golden Orange Film Festival" (2005) (URL 5)

In "42th Antalya Golden Orange Film Festival" poster designed by Emrah Yücel, orange and filmstrip images were combined to create the perception of sunset. Movie lovers were asked to be invited to the festival with a boy trying to see the film strip by looking in the sun.
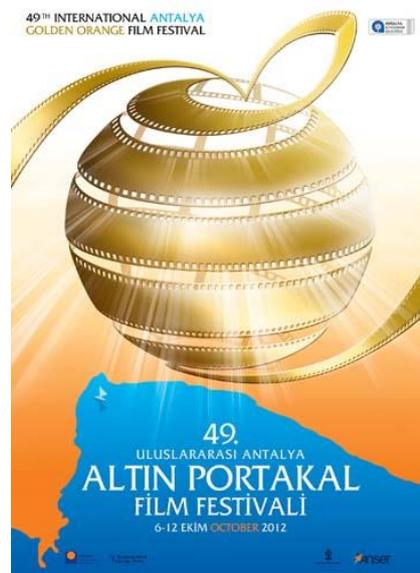
Visual 6. Yusuf Kara "49th Antalya Golden Orange Film Festival" (2012) (URL 6)

"49th Antalya Golden Orange Film Festival" poster designed by Yusuf Kara was created by placing an orange from the film strip and the silhouette of the Antalya gulf. At the same time, it has an intriguing and inviting structure with the lights leaking from the orange formed from film strips reminiscent of the world.

5.   CONCLUSION

This study was conducted to examine the cultural elements of visuals on the posters designed in Turkey. Cultural wealth determines the structure of society. It is seen that the poster as a visual cultural element can ensure the continuity of the examined works in the following years. Social changes are reflected in typography, visuals, printing techniques and even presentation forms, which are the main materials of the posters. With the increase in theater and performing arts, posters and graphic artists who design posters have been offered many domestic and international opportunities; they have been given the opportunity to open exhibitions and can introduce themselves and their works more easily.

Since the years' Republic of Turkey was first founded, the poster, which has many contributions to the change and development of the country, is still in effect today. Considering the cultural elements in the posters designed in Turkey, although they have been influenced by the western style in typography, it is seen that the visual figures are used most effectively. The effect of technological developments on the art of poster can be seen clearly. Today, the poster, which is still an effective communication tool, is currently up-to-date. We see the posters in many areas we look at, and we are affected by it still.

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