

TIME CONCEPT IN ART

Prof. Dr. İsmail Tunali
Visual Communication Design Dept.,
Faculty of Communication,
Yeditepe University, Turkey

The art, which was created by humanity through spirituality of the environment in order to serve it an alternative model, is a culture asset. Such a culture asset produces a solid communication system between humans and assets. When we take a look at this communication system, we can see that it consists of a basic category. This category is called the TIME CONCEPT that identifies the art as a cultural being, and is part of the rest of culture assets. Culture and art assets are moralized and are trimmed at a certain time. Then it becomes tangible in a communication phenomenon between human and the environment. This TIME CONCEPT, which assigns the all types of arts, is a definite TIME CONCEPT and it is beyond life. The basis of art depends on this definite TIME CONCEPT. This means that there is the moralization of thoughts and emotions through forming the object in every art work. That is the reason why this basic remains the same in each work of art. The changes, which occur in a mass of colors of a painting, for instance, do not affect the basic of that painting. I would say that this basic category, which makes an art work remarkable, is the definite TIME CONCEPT, the logical TIME CONCEPT and the transcendental TIME CONCEPT.

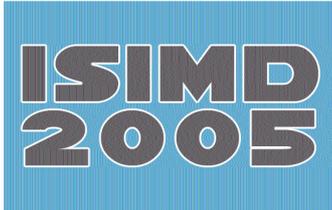
Therefore, when we look at the architectural works, we can see that this situation is different. The architecture and the art works are not only the culture assets but also they are the functional assets. Besides having an aesthetic being, the architecture has a practical asset too. For example, a building is a school, a house, a mosque, and a hospital. Each of them has a function. Once upon a time, Vitruvius (1st cent. BC) has expressed the word "utilitas", which means to be functional, as being one of the basic categories of architecture. During Renaissance, Leon

Battista Alberti expressed the word "comodita", which also means to be functional in Italian, for architecture. Functionality is the universal language of architecture.

The purpose that every architectural building has as an individual is the constituent of this universal language. Purpose and function are the third elements between an object and form that are the other constituents of the architecture. Architecture is served as an alternative to the environment with its original model in this universal language. Every architectural building has a function; therefore, they are included in the EMPIRICAL time as they become part of human life.

The necessity of human changes constantly while communicating with an asset. As a result, the MODALITY of communication and the architectural buildings also change. The changes in purpose lead the TIME CONCEPT of a building gain a new quality. This quality allows TIME CONCEPT to have an EMPIRICAL side. However, an art work, which was assigned by the EMPIRICAL TIME CONCEPT, remains as a cultural asset despite of the changes occurred in itself.

When I would like to explain it with my words, I would say that EMPIRICAL TIME CONCEPT changes depending on the purposes, but the transcendental TIME CONCEPT remains the same. For instance, the buildings fall as well as the cities in a historical stage and remain underground for centuries. They re-appear through the excavations by archeologists. However, such buildings are not functional anymore, which means that they release from the EMPIRICAL TIME CONCEPT and remain as a mere-culture in the transcendental TIME CONCEPT. As we can see, unlike the rest of arts, the architecture is related to the philosophy of arts with two-sided solicitudes. One of these solicitudes is that the architecture is the cultural asset of an art work in logic-transcendental TIME CONCEPT. That is to say that the architecture is stable. The other solicitude is that architecture is an EMPIRICAL asset due to its causality, obligation and its functionality, and remains in the EMPIRICAL TIME CONCEPT. On the other hand, the



3RD INTERNATIONAL SYMPOSIUM OF INTERACTIVE MEDIA DESIGN

JANUARY 5 - 7, 2005

architectural works do not appear, first, in a transcendental TIME CONCEPT and then in an EMPERICAL TIME CONCEPT as an art work. The architectural works appear in both categories of time. Appearing in both of these two categories of time is a must for the architectural works.