

ART AND ENVIRONMENT

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ABSTRACTS OF PRESENTED PAPERS

Problems of Designing a Monument by Mehmet AKSOY

In the Monument to the War of Independence at the Selçuk Town Square, Mehmet Aksoy deals with the issue of the sculpture's relation to history, nature and the urban site. The problems of designing a square and how to relate the monument to the site through its meaning and form are concerns which Aksoy tries to articulate by the consideration of light and time. Aksoy is also concerned with the participation of observers and how to engage them in the work through meaning and form.

Plants as Inspiration Sources and Materials in Art by İlçin ASLANBOĞA

Dimension, volume, texture and color characteristics of plants are inspiration sources for art. Plants have daily and seasonally changing images. Plants, with their developing, metamorphic genuine constructions and with their effects on environment's ecology, give not only visual but physical and psychological impression possibilities. But, as living creatures, they have some expectations from their environment. They grow and dependently their visual-perceptual values change. In this paper, plants that are adapted to different growing environments and the use of plants in environmental design art will be discussed.

Brancusi's Ensemble at Tirgu Jiu, Rumania by Friedrich Teja BACH

The paper starts out with a brief outline of the intrinsic urban dimensions of Brancusi's sculpture as a background for the development of his Ensemble of Tirgu Jiu (1937-1938). The main issues will then be the importance of contemporary urban planning (Le Corbusier, Mallet-Stevens, etc.) for Brancusi's concept and the discussion of the interrelation between symbolic dimensions of meaning and the particular topographic and social conditions of the environment for which the work was conceived. The precarious balance of relatedness and unrelatedness to site that characterizes Brancusi's sculptural chef-d'oeuvre is then discussed within the framework of the European monument-tradition and in relation to later work stimulated.

Gallipoli Peace Park by Raci BADEMLİ

The paper is about the International Idea and Design Competition of Gallipoli Peninsula Peace Park. The peninsula embodies natural, archaeological, historical, societal and cultural values which are thought to be intensified, unified and glorified to produce a new understanding through the idea of "peace." Bademli will discuss how the idea of "peace" is conceived, designed and applied to the peninsula.

Culture, Politics and Environment
by Bülent BARATALI

Bülent Baratalı has been repeatedly elected as the president of the city municipality of Urla for many years. In the panel, he will talk about environmental problems and how they are handled during his presidency. The main subjects will be art, culture, environment and politics.

Landscape as Reality
by Patrick BERGER

The reality that the landscape has become does not demand any fictive model or sign of art anymore, but something that could make this turn towards us. Today, architecture is poetics of 3 “imaginary”: what was already there, what is there and what can be there (in the future). The project is attached to what appears there, but which has not taken yet a significant constructed form: reality of new social practices, reality of production, ideas at work. The project is attached to what is there, but that the form has lost the meaning: the city, the territory, the cultural heritage. The project is attached to what was there, and that the meaning could act in present: the past as materials, as instrument, the past not as forms to be reproduced but as building sites to reopen. These convictions will be illustrated through a number of projects like Samarcande, Park André Citroen and Chartres.

Environmental Aesthetics
by Arnold BERLEANT

Environmental concerns have become increasingly prominent over the past two decades. Many distinctive values are associated with environment: Practical ones concerning the use of resources, ethical ones raised by the extinction of species and environmental pollution, practical values in assuring that the earth can support its growing human population. Central among these, though not always visible, are aesthetic values. These concern not only the appreciation of natural processes but the recognition of the aesthetic values embodied in the built environment, the landscape of city and countryside shaped by human action. Admitting the human hand leads us to acknowledge that what people have done to the landscape is not always good and not always beautiful. The aesthetics of environment, then includes a critical component, the need to develop criteria for the aesthetic judgment of environment. Finally, as all environment experience involves sensory perception, an aesthetic factor is present everywhere, and its satisfaction is one of the great fulfillment of life. What the arts have always done has been to give order to perceptual experience. And so in shaping the landscape we engage in the most extensive art of all, a collective art. In giving perceptual order to human life, we undertake a goal as much moral as aesthetic.

**Changing Images of a City:
İzmir in the Writings of Travelers from the 17TH to the 19TH Centuries
by CÂNÂ BİLSEL and Sibel ZANDİ-SAYEK**

The city of İzmir emerged as a significant break point in the international silk trade at the end of the 16th century. Its wealth and importance in the East-Mediterranean grew together with its population during the following centuries. By the turn of the 19th century, İzmir which became the biggest port city of the Ottoman Empire after İstanbul, was a cosmopolitan city.

In the eyes of the European travelers İzmir was the gate to the Orient; most of them came to this city with Oriental images in their minds. Others searched for the city of Homeros, the antique city refounded by Lysimakhos at the time of Alexander the Great and the grandiose Roman city described later by Strabo. Most of these travelers could not find the city of their expectations, but some of them discovered a new world out of the “complexity” of this city. For Francs who lived there, İzmir was the “Paris of the Levant,” for Turks it was “İzmir the Infidel.”

The descriptions of the city in the writings of the travelers, as well as the subjects which they insisted on, changed in time: The city was being transformed, while the vision of the Occident towards the Orient changed. What was common, however, in many of the descriptions of the city made by the European travelers throughout the centuries, was the perception of the townscape always in relation with the complex social picture of İzmir.

**An Exhibition on the Earth and Its Memory
by Handan BÖRÜTECENE**

The paper is about Handan Börütecene’s own exhibition “The Earth and Its Memory” which was held at the Anatolian Civilizations Museum in Ankara between 28th April- 2nd June, 1995. Some of the themes from the exhibition are: “If the earth haven’t had its memory I/you could not have created anything” and “My/your memory is also a part of earth’s memory.”

**La Fontaine, Gardens and the Love of Nature
by Michel CONAN**

La Fontaine is the author of a book of fables, written in the 17th century, that earned him the honor of being acknowledged as one of the French authors most genuinely in love with nature, plants and even the most insignificant of animals. Children were taught that he would forget about the passing of time when watching ants in the forest as if he had been carried away in a dream. He turned out to be as well a great admirer of gardens, even though the share given to their description in his complete works is fairly small and does not provide any clue about the forms of contemporary gardens.

His fables and his poems demonstrate that he gave more attention to the interpretation of gardens than to the descriptions of their material appearance. They teach us also that these interpretations were meant to allow readers to follow in his steps and discover the essence of nature to be found in the gardens. Actually nature does not reveal its secrets to laymen. Both the “honest man” of the classical age, and the contemporary ecologist must know how to read her book in order to discover her essence. This essence was neo-Platonic in the classical age, it is mostly neo-transcendentalist at present in America. The teachings of La Fontaine in order to make this hidden truth clearly

understood can be summarized by two ideas: First, one should develop an art of gardens that provides symbols of the hidden meanings of nature and make them readily accessible, and second, poets or critics must provide examples which invite a creative use of these symbols allowing anyone following them to express a personal sense of nature.

Culture, Politics and Environment by Oktay EKINCI

When we look at political processes of the cultural and environmental politics in today's Turkey, we see that many people, groups and parties who proclaim themselves as "conservatives" in order to protect historical and natural values, named universally "heritage", are not actually conservatives. On the contrary, it can be observed that in a gradually increasing ratio, such inclinations and efforts to protect and revitalize same values as "accumulation" are welcomed and supported by "non-conservative" political tendencies and organizations.

If we emphasize the same observation more clearly, the progressives and even people, groups, etc. who are "on the side of change or metamorphosis" are more desirous and determined than "conservatives" for transferring cultural heritage to the future. Those who continue their political discourse with constant reference to the past, and thus try to create a discourse untouchable, as if a "taboo", display an astonishing estrangement, in a completely opposite behavior treating cultural and environmental values.

Is this contradiction really "astonishing"?
or, is it really a "contradiction"?...

The paper aims to find answers to these questions, while trying to prove that those ones who are called "conservatives" in protecting cultural and environmental values can never be considered conservatives, not only because of their proximity to the general world view and policies, stated simply as the ever expectancy of either rent or interest, but also, even more basically because of their "visions" related to their "philosophical structure".

Also in this paper, I will try to argue that, the most important mission of the prochange political preferences will be in transferring traditions, urban environmental values into the future, as a "guarantee for life and civilization". Because, the rich cultural and artistic accumulation of civilization's history is at the same time the history of human being's "creative and design power". The fact that, such an accumulation is a unique "spring of inspiration" can only be realized and defended by those ones who do not try to discredit this source of inspiration by "metaphysical orientations".

Fractal Geometry - Harmony of the Physical Environment by Ayşe ERZAN

2500 years after Pitagoras discovered the rules of harmony, one of the most significant contributions done by the physicists is this observation: music does not simply occur of some sounds linked to each other with elementary ratios in various frequencies, but it contains also some motifs again linked to each other in simple ratios which repeat themselves in specific time scales and in simple proportioned relationships among different amplitudes (intensities) of these motifs. It is determined that, complicated forms which are pleasing to the eye are formed with the repetition of different motifs which are dependent

on each other with simple proportions and again the scales of the intensities (stresses) of these motifs have a simple function, almost simultaneously.

These determinations are achieved by the appreciation of the "resemblance itself under the scale variation" peculiarity instead of "resemblance itself under transition" or "simple periodicity" which was dominant for a long time when the physicians tried to perceive the space.

Not an exception, but almost a rule, even can be said as a kind of perception in different fields of art (as it is illustrated above: in music, in visual arts and in architecture), also for many natural systems is that space (time) is not repeating itself continuously in monotonous intervals, but intends to be divided into intervals with different scales which are nesting in each other. This view has occupied the physicists's imagination during the last 20 years. Thanks to this approach known as "fractal geometry" where generally more complex systems can be investigated quantitatively. The last innovation brought by this approach is the claim that, as time pass many natural processes become a geometric basis of increase rule of entropy.

Secular Art - Sacred Nature by Ernest Wolf GAZO

The topic will elaborate on art and environment issues around the subjects of Plato's philosophy, Bauhaus design and Japanese Rock Garden.

Art and Environment - The Contemporary Scene by Anthony HEYWOOD and Kate HUGHES

"Aesthetic" has inhibited defined territory in western thought, particularly since the eighteenth century. But, although defined, that territory has been subject to dispute and reinterpretation and has been occupied by a diversity of thinkers. One of the most notable was Kant, and it was his representation of the aesthetic as being reconciliation between nature and humanity which created an alternative territory. This has long been inhabited by the artist, a private space which was sometimes subversive, but invariably autonomous.

The artist can no longer occupy this space. There is a new and urgent awareness of the environment. Ironically, access to wider horizons must result in focused and sustained objectives. We now seek, not an aesthetic, but an authentic link between the artist and the onlooker.

It is authenticity which is a key issue. Art is now commodified. Not as exemplified by the ostentatious consumption of some arcane Renaissance princeling, but through the vertiginous iconoclasm begun with Marcel Duchamp. The commodity in the market place creates and fulfills many conditions, it does not confer authenticity. This is the issue that will be examined in this paper, using as examples the work of Anthony Heywood. The work that he produces is ambitious and varies from a life size Spitfire constructed from paper, to a life size elephant constructed from television sets. These objects are an admission, and in many ways a celebration, of the fact that our culture is looked into the production of commodities, and that the artist is inevitably and inextricably a part of this process. Environmental degradation does not observe the boundaries of private worlds, be they of the philosopher or the artist.

This paper will ask questions concerning content, value and materiality, and most crucially, how the artist must engage with the onlooker to further this debate. Some of

the work that will be shown has engaged with the debris of society, some is constructed from ephemeral material and traditionally crafted bronzes are daubed to appear, to conventional wisdom, as worthless. These works therefore bring into question the concepts of worth, consistency, conservation and value. These are the issues that will be engaged within the wider context of environmental damage.

To Kant the aesthetic mediated between vague subjectivity and inflexible rationality. The new aesthetic may well be called upon to mediate between survival and environmental disaster.

Art and Survival: Re-envisioning Public Landscapes

by Patricia JOHANSON

Over the years my work has evolved from pure aesthetics to a hybrid, polyglot design that incorporates many other issues such as the survival of plants and animals, the psychological, recreational and functional needs of human beings, and the melding of art and infrastructure. Today, with our conquest of nature nearly complete, we now stand on the threshold of re-designing even ourselves. As we tamper with the genetic code, the creative artist and the functional scientist begin to merge, and the most compelling issue becomes not so much our "image" of nature, but nature itself. The battle of the future will not be between competing styles, but rather a struggle for control between human dominance and the autonomous ecological landscape. The question I propose in my own work is: Can my designs be aesthetic, functional, and accessible to the public, while at the same time maintaining the self-perpetuating profusion of living nature as an inspiration textbook and a gene pool? By changing our vision of nature, artists can help us move beyond issues of style, to issues of survival.

Unframing 'The Environment': The Sites of Land Art

by Lewis JOHNSON

Land art, as practiced in Britain and the USA in the 1960's, may be understood as a reaction to Minimalist art. But a reaction of what kind? In this paper, I shall be arguing that Land art acted as a kind of critique of Minimalism by virtue of its continued interest in the attenuation of artistic gesture which, nevertheless, showed itself as violent. This violence of Land art is not merely negative, however, as a consideration of works by Richard Long and Robert Smithson will demonstrate.

The 'doubling' of the site of art - the gallery and the art publication, haunted by an exteriority, suggests a failure to observe or witness what has been done somewhere. It is this opening which gives us the contemporary problematic of 'the environment' as it relates to art as well as perhaps to other activities and modes of reflection.

Urban Space, Ethic, Body, Eroticism

by Hasan Bülent KAHRAMAN

There is a mutual relationship between urban space and central authority. On the one hand, it opposes the other one, it develops a kind of group concept (understanding) in order to obtain it, on the other hand, however, it forms a central authority internally.

Through this aspect, urban geography testifies an important transformation in ethical coherence. Ethic, which needs the other in order to be formed, can not be

established on a ground where no individual is realized. So, a group concept in correspondence of ethical coherence is a separate interrogation in itself.

In such context, from the beginning, city has been in a kind of relationship full of problems with body and sexuality. Today, sexuality concept has gained such activity in every sense that, at one side, a new group spirit is developing and at the other, it is occurring an expression field for new individual identities. Besides that, transitivity, multi-cultureness, identity problematic in the urban space and interrogations directed towards the body concept by the idea movements of post-structuralism has made a new relationship field for such facts. The relationship full of problems which is established by the central authority with the erotic image in the urban field, again interrogative and analytic (solvent) approach of the urban field directed towards the body, forms another problem in this context that gradually becomes more important.

The paper will consider these problems and interrogate whether the urban space in consistency of body, eroticism and power offers a new ethical understanding.

Urban Sculpture by Franz KAISER

“Art in public spaces” has many labels: commissioned art, public art, art-in-architecture, monuments, memorials. Taken literally, they certainly do not mean the same thing, and art is of course always public anyhow. The adjective “public” refers to an area outside the art institution. To a considerable extent the terms “art in public spaces” and “commissioned art” are used synonymously. Originally all art was commissioned. Our notion of art is however bound up with the idea of the genius who does not wait for commissions but conceives and creates on his own initiative. In the case of public art this is usually hampered by legal complications and the high cost of realizing a concept.

Must public art please the daily users of the context in which it is installed, or must it satisfy the demands of a specifically sensitized art public? Terms like “public art”, “art-in-architecture” and “commissioned art” have acquired international notoriety as bad art. This international consensus is not accidental. There is a belief that a good work of art outside the walls of the art institutions is the exception.

Public decision procedures, fund-raising, structural engineering calculations, weather, architectural space, prior public hearings - all these are contingencies which play a part in an urban sculpture’s realization but which reach far beyond the boundaries of the limited art context.

The Cluster of Red Signs - Rock Paintings in Finland by Antero KARE

In Fennoscandia there are about 12000 figures and images from the Stone Age and the early Bronze Age painted and carved to the bedrock. Our generation is the first one to really understand the meaning of this art, just because more than half of the material, 7000 figures, are found during the last 20-40 years. All the histories of Scandinavia are written without these new findings from the earliest periods of our people. The pieces have laid under the earth or water for 7000 - 2000 years.

In Finland there are 70 rock art sites and about 1700 figures all together. The wooden and stone animal sculpture pieces build the reference collections, and also there the elk is the major mythical image.

We do not have any large magnificent monumental panoramas with epic tales of hundreds of images as Alta or Zalavruga. Our largest monuments in Finland consist only of about 80 figures, and to make a valid interpretation of the story in these large panoramas still waits for the researcher. Many of the signs act like individual images with no clear connection to the neighboring next ones.

The interpretations vary, and during the last years the interest for the ancient art has risen rapidly. Not only archeologists, but art historians, historians, artists, geologists, astronomers, mineralogists, natural scientists, photographers, and many other professionals have found a reason to concentrate on the theme.

How to make time visible? The ecological cycles and the genetic memories of individuals and the society are update. Time and place reveal layers, levels and skins, which demand new sensitive apparatus.

The Future of Art and Aesthetic Education in the Twenty-first Century by Erica LAZAROVA

The trivial character of today's muscular and prevailing view regarding the advantages of a consumer society has encouraged the evolution of *homo consumens*. As a model of his age, he reflects the negative tendencies of the era, where *to have* and *not to be* are the characteristics of human value system.

From Erasmus to Erich Fromm, a new aristocracy of the intellect instead of hereditary aristocracy and financial aristocracy, has been the ideal of humanists. The new man, the human being of the twenty-first century is in process of genesis. Man must decide to be or to become "homo consumens" or "homo creator". His choice is ethical and concerns the future of art and humanity, and the future of the world culture.

The role of aesthetic education in this situation is and becomes very important. Art and art education help to build up a new mankind and for it, art is a messenger of beauty and creative life.

Landscape and Environment with Max Ernst by Jacques LEENHARDT

After a general introduction to landscape, the main accent of the presentation will be on how ecological issues had changed the concept of landscape painting in order to proceed into the cultural dimensions of environmental problems. Within this framework the insufficiency of conceiving environmental problems purely in a scientific and technical manner and the necessity of articulating them in the human mind through imagination will be underlined.

Art and Ecology by Alf LOHR

Alf Lohr will give information on the Ecology Institute which he founded in England. His talk will include issues on the relation between art and ecology.

"Public Art is only public when it involves people, conflict, dialog and the constant flow of exchange." Examining the postmodern condition of public art in the USA in the 1980's, artists working in the field of new genre public art have led the way to a new understanding of cultural ecology. The talk will describe the way in which Art and Ecology

Research Projects aims to promote environmental concerns with the tools of visual art, interpretation and resource development.

Specific Expression of Reality by Pirosmani by Guguli MAGRADZE

Well-known Georgian artist, Niko Pirosmanshvili - Pirosmani, was not a painter in the way we understand the term. Having never gone through long years of apprenticeship, he was entirely self-taught evidently absorbing all that he saw.

For Pirosmani the physical world was not something to be depicted or mirrored. He saw it as the material out of which he could build a new world, a new reality - similar but not identical to the one that existed. The definition "fantastic realism" which emerged on a different setting and referred to something different, fit the art of Pirosmani to reflection: he was strictly a realist painter as regards as the authenticity of the material he selected and reproduced, but his perception of this material was in effect fantastic. That is why one should under no circumstances look to his work for "a portrayal of the life" of Georgia and Tiflis of his time. That is why one should not be taken on by his seeming artlessness: behind it lies a complex and significant content.

The main thing for Pirosmani was to enable in a clear and convincing way his idealized, exalted notions of essence of man, of his status and destination on the world, of his relationships with other people and with nature. These notions themselves were evocative of the ideas of the Georgian people which took shape over the ages and were perpetuated of their folklore, national character and special life style. Artist's worship of reality vested these notions with compelling tangibility. This union of the spiritual and sublime, on the one hand and the sensuous and rarthly, on the other was one of the most distinctive features of the Georgian national character. What is more, both these principles were manifested on their extremes, as was seen in Georgian culture and art.

Every work of Pirosmani is a daring transfiguration of reality and an expression of a specific character of Georgian nationality. It goes without saying that every national culture has its own scale of values which does not necessarily coincide with that of global values. Often enough, a master who is duly honored in his own country earns no more then polite condescension abroad. That is not so for Pirosmani. His name has long been placed alongside the names of great masters of the countries and nations - of those whose contribution shaped the development of the world art in the twentieth century.

From the Picturesque Taste of Nature to the Recent Aesthetics of Landscape by Raffaele MILANI

Historically the concept of picturesque has been interpreted as reappraising and viewing of nature and the environment. It probably also represents the first important theory concerning the landscape. The criticism of taste from the Baroque and Classicism to Romanticism is founded on the dynamics of a precise sensibility and cultural fashion at the crossing point with the themes of the beautiful, the sublime, the gothic, grace and imitation.

In the eighteenth century Europe the popularity of the picturesque in shaping the senses and the imagination through a continual rethinking of artistic beauty and natural beauty developed as a result of new criteria in gardening and the appeal exerted by painting.

In the face of the evolution of the arts and the advance of industrialization during the last two centuries, a comparison between cultures and a feeling for a different ecological perspective have promoted a true aesthetics of the landscape linked to the recuperation, recording and perception of the environment, to rural activity and to new horizons in the arts.

Heteronomy and Idiosyncrasy:

Non-autonomous Arts and Theaters in 1960s and 1970s Japan by Yasushi NAGATA, Shinichiro OSAKI and Hiroshi YAMANAKA

In 1784 Kant in his treatise, 'What is Enlightenment,' had defined Enlightenment as the way out (exit) of "immaturity" of humankind. In the following year he had singled out the juristic concept of "Autonomie" in putting forward his moral philosophy. Since then, these concepts of "maturity" and "Autonomy" have become an instrumental ideology not only for politics and morality but even in formulating modern art and literature as well. In this paper, the ways in which Japanese art and theater in the 1960's and 1970's is examined, concentrating the criticism on these concepts, led the anti-modernity movement which was manifested simultaneously with the radical political movements in intellectual settings all over Japan.

Some anti-modern artists of the time, emphasizing the environment or milieu in which their works were generated or placed, tended to strongly deny the autonomy of their works. In other words, spotlighting heteronomy and locality of the works became artists' common interests and strategies.

While Modern Western art, being influenced by the intellectual tradition of "autonomy" has regarded the site specificity of its works as a mere external factor, Japanese art has had its own tradition to represent its works as interwoven with the place in which they were created, situated and exhibited. Around 1970's, Japanese artists called "Mono-school," thus attempting to revive this tradition, began a new experiment in an artistic presentation. By placing a nearly unworked object in a specific site, they aimed to let the object itself to disclose its own aesthetic value at once through mutual relations to other objects in the site. The central feature of the Mono-school would become clearer when one sees its sharp contrast with the Minimalist movement which simultaneously commenced in the United States. Although both minimalism in the US and the Mono-school insisted to minimize author's subjectivity in a work of art, the former on the one hand tended to relate their works mainly to the bodies of viewers, and the latter on the other hand intended to throw their work in relief by relating them to the work's environment.

Since Renaissance natural landscape or urban scene, it is true, has long been used as a theater structure or scenography in performing art. However, they have been installed as a kind of illusion to help audience immerse themselves into the performance, while what twentieth century artists have brought into theaters is not an illusion but a reality of environment. This accounts may enable us to understand more clearly the two important movements of Japanese theater in the 1960's and 1970's. First, the "JokyoTheater" led by Juro Kara, re-animating pre-modern theatrical ideas of Noh or Kabuki, has set its theater in rather idiosyncratic environments such as a river beach or a precinct. In so doing, Kara has attempted to make the most of marginal or cosmic forces these environments would produce in the mind of audiences. In contrast with this, the second movement represented by Shuji Terayama's "Tenjousajiki" (Gallery), introducing

idiosyncratic performances into modernized, urbanized and homogeneous environment, has aimed to shake audience's preoccupation in relation to the modernity and reality.

Heretic Cartography by Paul Gunnar OLSSON

How do I find my way through the unknown and how is it constituted, that invisible light, which enable me to catch a glimpse of the hitherto unknown? What does it mean to trust?

These are the key questions I would like to pursue in my paper. Rephrased and little more pointed: How do I find my way, not in the physical world of mountains and rivers, but in the realm of the socially taken-for-granted, not in the matter of the five senses of body, but in the meaning of the sixth sense of culture?

The answer to these forbidding questions is unbelievably simple and therefore extremely complicated: We find our way with the help of invisible and with compasses whose directional needle points not to the magnetic north pole but to the a priories of the taken-for-granted. The purpose of the paper is to understand a little better how these two navigational tools of map and compass are constructed.

The search for this type of understanding carries back to classical problems of representation. Thus, what is at issue is nothing less than the interpretation of the Second Commandment with its dual prohibition against the making of graven images and the worshipping of idols, on the one hand, and the profanation of God's name, on the other. The argument will be made that now - as well as twenty-five centuries ago- we find our way by means of instruments whose construction is based on a combination of the theories of geometry and the practices of naming. Without knowing it Plato, Filippo Brunelleschi, and Immanuel Kant all contributed to the foundation of what might be called a "Critique of Cartographic Reason".

To substantiate the argument, a major part of the paper will draw on the works of Kazimir Malevich, Marcel Duchamp, Alberto Giacometti and Mark Rothko - twentieth century artists who devoted their lives to the study of the invisible maps of the invisible.

An Empire's Painter: Townscapes in I. C. Ayzavovskiy's Paintings by Sema ÖNER

This paper describes and interprets some townscapes in the paintings of I.C. Ayzavovskiy (1817-1900), one of the representatives of the Russian Painting School, who brought forth numerous works of art in the second half of the nineteenth century and became well-known for his marine sceneries.

Ayzavovskiy, as an artist of the empire is known to have close relationships with another empire's palace: the Ottoman. The artist visited Istanbul several times during his long life and long years of artistic production. He was hosted in the Ottoman Palace during the reign of Sultan Abdülmecit, Sultan Abdüaziz, and Sultan II. Abdülhamit. Furthermore, he was honored with medals by the Ottoman Sultans for his paintings which he presented to the palace and for his exhibitions which he opened in Istanbul during the last years of the century.

The main topic that is discussed here is Ayzavovskiy's selected paintings which were presented to the Ottoman Palace. In these paintings, the artist depicted cities of his period. Through these works of art, the artist's personal interpretation of the environment

and artist-environment relationship will be illustrated. Furthermore, the artist's townscapes will be evaluated taking into consideration other contemporary Western artist's town interpretations in their paintings which were also presented to the Ottoman Palace during the same period.

Thoughts about "Art in Nature"
by Herman PRIGANN

In the search of another comprehension of nature and art. The search is not new. An elementary aspect of the collective artistic evolution was and is the representation of the dialogue with our inner and outer nature. The anesthetization of this dialogue is art, its object of contemplation and reflection is the nature of man and his existing and yet manipulable environment. In this oscillating process of our cultural history we are now confronted with a new background of questions: How is the antagonism nature versus culture, as a specific culturally practiced, collective way of thought to be overcome? How must the anesthetization of our dialogue look, that transforms this antagonism into a collaboration? Which would be one of the consequences?

Nature is the dance of evolution and entropy.

Culture is one of the dancers.

To make the laws of this dance transparent was and is a perspective of art. The culturally defined polarity between art and nature invites us to a dialogue if we contemplate both phenomena on the axis of signs-language-sounds, and imagine this axis as part of a circular movement that encompasses all the communicating aspects of the ecosystem earth. We contemplate our inner and outer world, that surrounds us as one that is accessible and communicating exclusively by and through the signs that rest and evolve in this context. Only in this connection we can speak of a dialogue between art and nature. The interpretation of the signs in this dialogue is the concern of art.

Art was and is a seismographic recording and representation of our experience and knowledge of nature. The pictures of its interpretation are codes of a dialogue with the outer realm, nature as an energetic process of change within the matter, and the inner realm, our psychic experience of being in this universal occurrence. In this sense art is the sign language that represents the understanding of our self relating to these contexts.

The yet decisive difference to the present representation of this dialogue - Art/Nature - lies in its new determined site. We could say that the classical form of expression was one that represented nature as appearance, and now this dialogue takes place in nature.

What follows then is that the ontological and scientific concept of nature in landscape represents itself in the sign language of art either as an object, sculptural site, or as a geoglyph. Otherwise considered, the historicity and materiality of landscape merge with art into a new expression of the perception of nature. Namely that we are an integral part of a permanent metamorphic process. From this experience of being safe in nature, appears in the realizations of this art an aesthetic of free circumstance. That is, these works in their respective actually experienced condition, are never finished. In them, the simultaneity of past, present and future can be experienced. Because these works contain as an aesthetic criterion their change in time, we can speak of an ecological aesthetic. The evolution of our knowledge about the contexts of human existence manifests itself on one side, while on the other side the power of entropy presents itself here as changing and

aesthetic in appearance. Considered in this perspective, nature and culture are linked symbiotically in art.

Apsheron Landscape as a Form of Artistic Mentality **by Dilara Vahabova RAFIG**

One of the main tendencies in contemporary Azerbaijan Painting is landscape. Along with traditional forms of this genre, like urban, industrial landscape or just a view of nature, the so-called Apsheron Landscape has been formed in the Azerbaijan school of painting. It is a specific manner of artistic expression rather than some of the Apsheron settlements or parts of Caspian seaside that determines the character and general appearance of this kind of landscape. Dense texture consisted of many layers of color, complex color arrangement and making the natural forms into a whole up to the abstract level thus transforming the object compositions into some kind of "emotional massages" - all of this undoubtedly leads out of the pure genre frames and indicates the forming of the National type of Philosophical Landscape. It might be serene contemplation or lyrical memories, it might also be the personification of certain notions or state of mood. Anyway, the main idea of Apsheron landscape is not to glorify the beauty of nature but to display the "Creative I am" through images of natural environment which is transformed by individual vision, intellect and philosophy of the artists. It will be more appropriate to define this as a Landscape Vision, the form of artist apprehension and means for expression. It is the Apsheron landscape where the typical features of contemporary Azerbaijan school of painting with its specific interest to the expressive means and to problems of organic co-existence of man and nature had been completely established. The main contents here is expressing love and devotion to homeland, cultural heritage and painting as itself.

It must be noticed that theme of interrelations between man and nature is common in the Azerbaijan literature. Thus, "landscape vision" is expressed in the form of the most important and essential characteristics of the Azerbaijan culture as a whole and Modern Azerbaijan painting in particular.

"The Nostalgia of the Crab" (Towards a New Ecology) **by Rene REBETEZ**

The Nostalgia of the Crab is an extract from the chapter of the book by Rene Rebetez "The Odissey of Light" (Science and Sufism) in which he proposes the need to recuperate the hierarchy of man in the universal order, indispensable on account of the present crisis of ideologies. It considers a comparative examination between the ancient knowledge of the Sufi masters and the conjectures of contemporary science (Theory of Chaos, Astrophysics, etc.) "that propose hypothesis which are shifting the most secure foundations of thought at the end of the twentieth century," as the critics say, who consider that Rebetez "presents a new path in which he employs the new understanding of the tangible reality to back up his vision of the Sufi Philosophy of the world, to integrate the eternal duality mind/matter in the synthesis of the light, in all the meanings that one can give to the word". However, it is necessary to make clear that for Rene Rebetez Sufism, inheritance from Islam, is today universal patrimony.

This reflection derived from the teachings of Sufism and endorsed by biology, is bound to remind us that man, besides forming a part of Nature, brings together in himself all the kingdoms or dimensions of the cosmos as well as the faculties inherent to these

dimensions. This reflection leads to a vision of a "true ecology" (cosmic ecology), that's to say the "potentialisation" of these faculties reestablishing the equilibrium of the individual being and the social being, human kind and the Earth, including us in the real environment of which we form a part: the ecology (hierarchy) of universe. All this leads to the need for a fundamental revision of the passive and mechanistic image which "industrial society man" possesses of himself, of nature, of the Earth and of sidereal bodies, by creating a panorama which coincides with the cosmic vision of the wise men of antiquity and with the image of the universe that science provides today.

"The true greatness of man lies in his capacity for an eternal evolution", spoke Al-Ghazali. But, the human being is degenerating. Spiritually he suffers a progressive inner atrophy, proportional to the degree in which his ego expands externally, clutching the illusion of an exclusively material "progress".

The bi-dimensional man of production and consumption has become a virus which threatens the very homeostasis of the universal organism. If there's no room for a regeneration process, which might amplify his conscience to other dimensions, man could degenerate so far as to lose his essence: "The human species can join the large balance of species extinct during the course of evolution. It has never been claimed that we are indispensable or irreplaceable and that our remarkable role in the cosmic evolution can not be represented by another form duly prepared by evolution to replace us".

Is Everything "In Keeping"? by Hester REEVE

This paper examines the popular nature art works of British artist Andy Goldsworthy in light of the questions raised by environmental philosophy. The art works in question are the artist's personal and private sculptural interactions with various forms in nature. However, it is not the artist's process but the resulting photographic documentation of these works, which through exhibitions and widespread reproduction have become 'accepted' signifiers for 'beauty' and thus 'value' in nature, which receive the author's critical attention.

The term 'In Keeping' is an outmoded term used by former art critics. It was specifically applied to a landscape painting which satisfied the aesthetic standards of the landscape genre - i.e. the painting was said to be 'in keeping' if it revealed a poetic feeling for the whole. I argue that *today* any equivalent sense of artistic 'in keeping' as regard nature as subject or inspiration of our works has to be interpreted in terms of how critically the art/artist is aware of the tricky issues of "What is nature?" and "How do we 'know' nature?". For all their aesthetic appeal, works by artists like Goldsworthy do not engage with such questions. Minimalist aesthetics have a greater influence on the final images of Goldsworthy's work than an environmental consciousness per se.

The author acknowledges within the paper that she is being severe in some of her criticisms of Goldsworthy's work. However, this serves the purpose of reminding the reader of the complicated arena artists step into if they take 'valuing nature' as a *raison d'être* of their art process.

The paper's introduction positively acknowledges the growing number of publications examining the relationship of artists with environmental questions and supports such a 'project'. The conclusion does not make a case for any one type of artistic agenda. Instead, it presents some positive guidelines for practicing and 'thinking' for artists to bear in mind.

Maps as Records of History **by Günsel RENDA**

Cartographers have considered map making both as a science and as an art, aiming to record different parts of the world not only with their topographical details but also with their history. Therefore, city views, costumes, flora and fauna, and even portraits found on certain maps have brought them close to works of art. Links between map and picture making date back to the Roman and Medieval times, but geography in the sixteenth century led to the production of a great number of illustrated maps and sea charts especially on the Mediterranean by the Italians, Catalan and Portuguese as well as the Ottomans. This was the natural result of the Portuguese expeditions leading to new trade routes and naval traffic as well as battles and conflicts arising among the Mediterranean nations. All these acquired knowledge of geography and navigation necessitated the production of atlases and sea charts. Some of these have been produced in Venetian, Catalan or Ottoman, workshops as special copies to be presented to rulers or rich collectioners. They include plan views or ground level panoramas of certain harbors and cities with added knowledge concerning historical facts. A study of such maps or sea charts from the Mediterranean reveals the interplay between diverse cultures on the Mediterranean and especially political and cultural relations between the Ottomans and the Mediterranean countries. Ottoman expansion into Anatolia must have been an unpleasant reality for the Italian and Catalan cartographers such as Maiolo, Reinel or Freducci as they preferred to indicate Moslem rule in Anatolia by a turbaned figure or a crescent, while often depicting Istanbul with a cross hovering in the sky or Black Sea with Genevese flags placed on, or even Jerusalem with a scene of crucifixion depicted above. Venetian cartographer Agnese seems to have had a keen interest in contemporary history as he indicated the defeat of Beyazid by Timur or the Ottoman conquest of Syria and Egypt by Selim, but preferred to depict Rhodes with a Christian flag although the island was taken already by the Ottomans. The Ottoman approach is also noteworthy. Piri Reis, well known cartographer of the period of Süleyman the Magnificent, depicted European harbors such as Venice in a more legendary manner, relating the legend of the relics of San Marco as the most significant fact about Venice, whereas tried to give all topographical details of the Moslem town Cairo and even the ancient ruins and monuments on the Anatolian coast. In the seventeenth century, Ebubekir the cartographer, depicted Rome with a legend "Red Apple," the Turkish name given to the city of Rome meaning a city to be conquered. The study of similar maps and sea charts shows that maps have pictorial presence and they may well record world history. The artistic component of maps should be the concern of art historians as it can be a source for historical documentation as well as a source for the cartographer's world of images and his artistic approach, making maps look like pictures.

The Aesthetics of the Wave **by Barbara SANDRISSER**

Aristotle claimed that no creature can die except at ebb tide. Leonardo da Vinci compared the movements of waves to breathing and he recognized that each breath differs throughout the world. Virtually every coastal culture harbors tales, rituals, and superstitions about waves lapping, some say kissing, others touching, the water's edge. We are born when the tide comes in and we die when it recedes say believes in Portugal, Brittany and

Wales. In some parts of Indonesia, the dead are returned to the sea after cremation and in China, it is said that dragons live on the waves, undulating with them.

Waves mesmerize us and annoy us for we can not control them. Indeed, they control us. (Ask any swimmer, sea captain, or surf boarder.) Our breath, our ability to inhale and exhale at regular intervals confirms our life. The sea's swelling breath is a potent reminder of how fragile we humans are as land creatures who, in the remote past, rejected the sea as our home and can never return there, except in death.

For centuries, scientists have studied the kinetic energy of waves, whether water, light or sound. Considered ordinary to many people, their significance as aesthetic phenomena and their relevance to architecture (both naval and land), landscape architecture, dance, poetry and the visual arts continues to be undervalued. Their constant movement is an intimate part of their aesthetic value, representing a challenge to our perception of environment. Who can ignore the tension in Hokusai's "Great Wave" painting and woodcut, rich with movement yet frozen in time?

This paper will explore the physics and aesthetics of waves, their sparkling foam, and the air and land edges affected by them. Using literary and visual sources from throughout the world, including Turkey, Greece, Japan, China, USA, Britain and other countries, the aesthetics of waves in relation to environment will be looked at.

Culture as the Staging of Nature in the Environment by Önay SÖZER

The starting point of the paper is the Husserlian paradox of the phenomenological observer: to belong necessarily as an object to the life-world (doxa) which he wants, meanwhile to be constituted as a transcendental subject. In a similar way, the double relation of the man of science with the nature and with his culture has been described by many authors (Heidegger, Schrodinger, Levinas) metaphorically as he being a spectator of nature also remains, however, an actor of his culture and his cultural identity. The aim of the paper is not to eliminate the paradox of this starting image, but to show how we live with it in our environment. Our cultural and technological environment today is the platform where the "physis" of the ancients is "staged," and where the so-called laws of nature are steadily transformed into rules of performance and enacting. This staging of nature as the cultural environment can be witnessed in many complex problems of our day from the communication technologies to the "Otherness of the Others."

The Cultural Ecology of the Sea by Sargun A. TONT

The question of why the sea is so appealing to people, most notably to the artist, can be answered by examining three major themes which frequently recur in beliefs and literature of many peoples:

1. The sea as the mother of all living things.
In many cosmogonies, from the Maoris of the South Seas who have a very intimate and intricate relationship with it, to the Turkic tribes in Central Asia who has never seen it, the sea is considered as the mother of all living things.
2. The eternal conflict resulting from harsh realities of life at sea as opposed to highly idealized romantic conception of it.

The lure of the sea can also be verified in imaginary or factual accounts of seagoing people who, given the alternative, still choose a life at sea despite severe misgivings. Examples of this conflict can be found in literary accounts of many cultures: for example, in the English poem "The Seafarer" and the Persian tale "Sinbad the Sailor".

3. The themes of death as a final voyage over the waters and of the sea as the final resting place.

If the sea is considered as the mother of all living things then, the return to mother when all is said and done is a natural consequence of that bond. The last voyage has been a fertile metaphor in the works of many writers and in many cultures it was an honor to be buried at sea.

Environmental Art and Landscape: Some Changing Definitions by James WINES

This presentation by James Wine studies new relationships between environmental art, landscape architecture and buildings. His lecture proposes an integration of urban arts where each can now be regarded as much more than an object setting in public space - rather, they can be interpreted as public space. This current interpretation of urban arts changes many of the traditional definitions where one art form begins and the other ends.

Background

A decade ago, visual art and public space in cities were usually treated as adjuncts to architecture - added on as "after the fact" decorative amenities - where the building was seen as the star and sculpture and vegetation as its understudies. The legacy of this insular hierarchy has resulted in an endless proliferation of patchwork downtown centers, characterized by discordant collections of hermetic objects.

There is now an emerging urbanistic role for visual arts and green space that corresponds to the need for municipalities to reverse economic decline and build up their "quality of life." Part of the solution for re-vitalization is being achieved through new concepts of environmental art and landscapes as well as innovative approaches to park lands, historic restoration, and integration of the arts. These aesthetic interpretations are the total opposite of such conventional solutions as Disneyesque theme parks, artificially "historicized" building facades, lollipop trees, "pop art" sculpture, and decorative street furniture. New environmental art concepts demonstrate that progressive downtown centers today can be defined on a much higher level of ecological and cultural standards.

Environmental Art and Landscape: Lecture Topics

The use of regional imagery drawn from the most authentic physical and psychological characteristics of cities - topography, vegetation, architecture, and "ambient sensibility" - as source material for a new vision of public art.

The concept of environmental art as an extension of the philosophy of "integrated systems" based on the ecological models found in nature.

A reversal of professional status where the artist, rather than the architect or planner, becomes a leading force in urban design.

The development of a revised interpretation of all of the building arts which reflect a shift of iconography from this century's earlier Age of Industry and Technology to the present Age of Information and Ecology.

The function of public art as a fusion of ideas and references that increase the observer's understanding of a total context or, in other words, art interpreted as a means of letting people know where they are.

Art and Environment: "An Old Argument and New Issues"

by Richard WOODFIELD

The Industrial Revolution saw a proliferation of debate concerning the relationship between art and the environment. This debate became subverted by a particular strand of modernist development which has now collapsed. The time is ripe to reinaugurate the debate. This will not be done, however, by accepting a narrow concept of "art" which was predicated on oppositions between Art and Ornament, Fine Arts and Applied Arts, High Art and Popular Culture. Neither will it be done by accepting the historicist account of artistic production which emerged in the nineteenth century. We need to learn some lessons from history to reactivate the debate.

Sub-title: Politics, Culture and Environment

by Zeynep Yasa YAMAN

It seems that one should talk about a contradiction or may be a dilemma between 'art's existence and its cultural surrounds when looking from the point of view of encirclers: adapting to time and becoming independent from it. On the other hand, "The Artist's Creativeness" that reflects whole of the dependent and stratified peculiarities, is an environmental constitution consisting of the society who confirms him and of his interaction with other cultural surroundings. When the effective power/designator in its basis, is considered from the point of view of its relations with its spreading cultural surroundings, the main elements of art's cycle in Turkey will become known.

The existence of environment/space in Turkish visual arts, environmental perception of the artist, the environment which is the subject of the work of art or the environment which is reflected in the work of art - the cultural surroundings and politics which determine this choice, in sum: what artist sees in historical/natural originality and inheritance, how he visualizes what he wants to explain, in which environment he presents it and how an environment is created and its reasons, are the subjects of this paper.

ENVIRONMENTAL ART WORKSHOPS

Workshop I

Coordinator: Gönül GÜLTEKİN

Well known Turkish artists from Ankara, İstanbul and İzmir will need help in building, constructing their works. Artists: Suzy Hug-Levy - Cengiz Çekil - Osman Dinç - Uğurcan Özberki - Serhat Kiraz - Sefa Sağlam - Nur Gökbulut - Ayşegül Türk - Deniz İskender - Antero Kare.

Workshop II - Evolving Nature

Artist: Herman PRIGANN

The artist will realize the workshop with Vera David, his assistant, around the themes such as silence and space, landscape, matter and objects, metaphoric objects and sculptural space. The workshop will consist of both theoretical and practical parts such as an installation in situ with found objects. The creative process will be documented by photographs and video tape if possible. Students can also join to film or photograph the working process.

Workshop III - Ephemeral Moments: Silver and Gold in Nature

Artist: Barbara SANDRISSER

Artist/Architect Barbara Sandrissier will conduct the workshop on the above themes and with objects found in nature. 15 students can join the workshop.

Workshop IV - Scrap Sculpture Workshop

Coordinator: Bedriye KABA

The scrap dealers in the scrap dealers village of Ankara are offering the use of their scrap to the artists who want to work in situ. These works will then be displayed in various settings of the city and on the METU campus.

BIOGRAPHIES OF SANART '97, "ART AND ENVIRONMENT"
SYMPOSIUM PARTICIPANTS

AKBULUT, URAL

Ural Akbulut graduated from METU, Department of Chemistry (BS, 1969- MS, 1970) and the University of South Florida (Ph.D., 1973). He is professor at METU, Department of Chemistry. He conducted various researches on several subjects at the University of Maryland, the University of London QMC, METU and the Ankara University, rewarded several awards and scholarships from METU, the University of South Florida, the University of Maryland, TÜBİTAK and the British Cultural Council.

AKSOY, MEHMET

Mehmet Aksoy received his degree in sculpture at İstanbul National Fine Arts Academy in 1967. He received a national scholarship to study abroad between 1970-1977. He is one of the founding members and the president of the Berlin Association of Turkish Academician and Artists. He won many competitions and awards including the Kranoldplatz Symposium (1982-1986), the "Berlin Human Landscapes" sculptural symposium (1984-1987) and National Painting and Sculpture Exhibition Awards (1970, 1979). Aksoy also participated in international art biennials including, IInd İstanbul International Biennial and IIIrd International Asian-European Biennial. He realized many sculptures in urban spaces, outdoors and along highways. He participated in many group and solo exhibitions in Turkey and abroad. Since 1995, he is working in a studio in Ankara provided by the Ministry of Culture.

ASLANBOĞA, İLÇİN

İlçin Aslanboğa is an instructor at the Ege University, Faculty of Agriculture, Department of Landscape Architecture. He is a graduate of İstanbul University, Faculty of Forest and studied Landscape Architecture at Honnover Technical University between 1971-1976. His assistantship started at the Istanbul University, Faculty of Forest in 1976. He is an instructor at the Ege University since 1980.

BACH, FRIEDRICH TEJA

Friedrich Teja Bach studied history, political sciences, German literature and art history, and philosophy at the universities of Tübingen, Vienna, Paris, New York (Columbia University) and New Haven (Yale University). He studied for his Ph.D. in Art History between 1964-1984. He has been assistant professor at the Hochschule der Künste, Berlin (1981-1986), visiting professor at the Humboldt University in Berlin (1991-1993) and senior professor at the Institute for Art History, University of Vienna (1994). He has been the chairman of the Department at the University of Vienna since 1995. He worked as a sculptor between 1964-1985. He organized the exhibition of Skulptur in Berlin 1968-1988 (Berlin, 1988) and the Brancusi-Retrospektive in Paris and Philadelphia (1995, together with M. Rowell and A. Tempkin). His major publications are: Constantin

Brancusi: Metamorphosen Plastischer Form (Köln, 1987), Brancusi: Photo Reflexion (Paris, 1991), Constantin Brancusi 1876-1957 (Paris/Philadelphia, 1995) and Struktur und Erscheinung. Untersuchungen zu Dürers graphischer Kunst (1996).

BADEMLİ, RACİ

He finished his undergraduate studies at the Faculty of Architecture in METU. After earning his Ph.D. degree from the Massachusetts Institute of Technology, he worked for various institutions like Knag Knüsgaard, Copenhagen and BERU, Paris as a planner. He was a member of the Consultation Committee of the Ankara Municipality. Between 1981 and 1982 he was a guest lecturer at MIT. He was honored awards from many institutions. Some of his published works are: Small Production in Türkiye, Small Production in Industry (1978), A Search for a New City Planning Framework, Construction Planning in Türkiye (1980), Extents of the Alienation in Construction Planning, Theory and Practice in City Planning (1980). Raci Bademli was appointed as the director of the Construction Department at the Ankara Municipality while he was an instructor at the Department of City and Region Planning in METU.

BALAMİR, AYDAN

Aydan Balamir graduated from the Department of Architecture, Faculty of Architecture at METU, Ankara, where she completed all her graduate studies. She is currently teaching architectural design and theory courses at the same university. She also carried out doctoral research at the University of California, Berkley and worked as an architect in private offices. She held editorial positions at the Chamber of Turkish Architects. She published and lectured on architectural theory, history and criticism, focusing mostly on the question of identity in the modern condition of architectural culture, profession and education.

BALAMİR, MURAT

He graduated from METU, Ankara (M. Arch.), Architectural Association, London, U.C. London (M. Phil. in Town Planning) and Ankara University (Ph. D. in Political Sciences and Public Administration). Architect, Urban Planner; carried out research on housing and the evolution of property systems in urbanization and their role in the formation of new urban classes; worked extensively as advisor to public and private bodies; undertook research and practiced architecture. Currently the Editor of the METU Journal of the Faculty of Architecture; teaches Urban Economics and conducts the postgraduate City Planning Studio in METU.

BALCIOĞLU, EMİN MAHİR

He graduated from Torino Polytechnique in Architecture. In 1975, he started his academic career in the Faculty of Architecture, METU, which he carried on till 1985. He received his Ph.D. in 1983. He has been in many consultative, coordinative and administrative positions in many organizations. Between 1988-1995, he was the executive officer for the the Aga Khan Trust for Culture in Geneva. In 1995, he was the president of the Turkish Cultural Institute. Emin Mahir Balcioğlu also organized many ceremonies,

conferences, symposiums, seminars and exhibitions for various organizations. He participated in panel discussions and gave some lectures on various occasions. He also published some articles and a book, Progetto Arsenale Pre-Fattibilita: Prima Fase (1987).

BARATALI, BÜLENT

Bülent Baratalı, who is a graduate of the Faculty of Law, İstanbul University (1970), has been repeatedly elected as the mayor of Urla, his birth place, since 1977, with a brief interval during the 1980 coup. He has been awarded the 1987 Environmental Prize given by the premiership and the 1996 Best Mayor Prize of the Dr. Behçet Uz Foundation. He is also the member of various non-profit organizations related to environmental concerns, such as Coastal Aegean Municipalities Association and Turkish Urban Cooperations. He is the President of the URLA Cooperation of which he was a leading founder in 1988. Baratalı has strongly supported the protective measures taken by the regional protection commissions against increasing speculative pressures over coastal, historic and archeological sites.

BERGER, PATRICK

Patrick Berger completed his undergraduate studies on architecture in 1972 and his graduate studies on city planning in 1979. He was awarded the French "Chevalier" honor for his contributions to the profession. He is a professional architect who also lectures at the École Polytechnique de Lausanne. He won the first prize in international design competitions with Rennes School of Architecture in 1990 and with André Citroën Park in 1992. Some of his projects are: Rennes School of Architecture (1986-1990), André Citroën Park (Paris, 1985-1992), Samarcande - Uluğ Bey Center of Culture and History (1991), Fine Arts School of the City of Paris (1992), International Medieval Studies Center in Chartres (1993) and UEFA Headquarters (Nyon - Switzerland, 1996).

BERLEANT, ARNOLD

Arnold Berleant is professor of Philosophy (Emeritus) at Long Island University where he taught from 1962 to 1992. He has also taught at the University of Louisville, the University of Buffalo, Sarah Lawrence College, the New School for Social Research, Hofstra University and San Diego State College. Berleant is the president of the International Association for Aesthetics, an organization of national societies of aesthetics and individual scholars. He is also the president of the International Institute of Applied Aesthetics, based in Finland, which organizes educational programs internationally on environment, design, architecture and other areas of applied aesthetics. He served as secretary-general of the International Association for Aesthetics (1987-1995) and secretary-treasurer of the American Society for Aesthetics (1978-1988). Berleant has written four major books: The Aesthetic Field: A Phenomenology of Aesthetic Experience (1970), Art and Engagement (1991), The Aesthetics of Environment (1992), and Living in the Landscape: Toward an Aesthetics of Environment (1997). He is also the author of numerous articles and reviews on art, aesthetics, ethics, social philosophy and other subjects. His work has been translated into many languages, including Chinese, Greek, Russian, Finnish, Polish, Arabic, and French. Recent lectures have taken him to Lahti-Finland, Ljubljana-Slovenia, Rio de Janeiro-Brazil and Ankara-Turkey. Berleant is also a

trained musician and continues to be active as a pianist and composer. He has composed music for a variety of instrumental and vocal combinations, and his compositions have been performed in the USA and abroad

BİLSEL, CÂNÂ

Cânâ Bilsel graduated from the Faculty of Architecture at METU (B. Arch., 1987- M. Arch., 1989). She studied urban sociology and urban geography at the Université de Paris X, Nanterre and received a DEA in "Morphologie, Stratifications Sociales et Production de l'Espace" (1990). She also studied at the Ecole d'Architecture de Paris, Belleville. She completed her Ph.D. thesis entitled "Cultures and Functionalities: The evolution of the urban morphology of İzmir from 19th to the early 20th century" at the Université de Paris X, Nanterre (1996). She participated in architecture and urban design competitions, and received the first prize in the urban design competition for the Park and the Cultural Center of Atatürk in Gaziantep with Ayça Bilsel and Güven Bilsel (1989). She is currently teaching at the Department of Architecture, Faculty of Architecture in METU.

BÖRÜTECENE, HANDAN

Handan Börütecene received her degree in fine arts at İstanbul National Fine Arts Academy in 1981. Following her graduation, she continued her studies at Ecole Nationale Supérieure des Beaux-Arts, Paris. She participated in various solo and group exhibitions in her country and abroad. She also was present at some archaeological excavations and ceramics seminars. Some of her exhibitions are: *Contemporary Turkish Artists* (Maison de L'Unesco- Paris, 1981), 1st Istanbul International Biennial (1987), *Mediterraneo per l'Arte Contemporanea* (Bari, Italy, 1989) and *The Earth and Its Memory* (Anatolian Civilizations Museum, Ankara, 1995). Börütecene is also the editor of the *Metropolis Book* (1992) and has installed urban sculptures in İstanbul at Ataköy and Saraçhane Park. She took part in the restoration of the facade of an apartment building at Şişhane, İstanbul. Since 1983, Börütecene has been writing for art/culture pages of the daily newspaper, Cumhuriyet.

CONAN, MICHEL

Michel Conan is a civil engineer from Ponts et Chaussées. He received his Ph.D. degree in Urbanism from the Université de Creteil. He has been the scientific secretary of Urban Studies at the Ministry of Construction, and the director of the department of Human Sciences at the Centre Scientifique et Technique du Batiment at Paris. He is, at present, the director of Landscape Studies at Dumbarton Oaks, which is a foundation of the Harvard University at Washington DC. He has been professor of Landscape and Art of Gardens in the joint D.E.A. (Ph.D. program) of the Ecole des Hautes Etudes en Sciences Sociales and the School of Architecture of Paris, La Vilette. He is the author of numerous republication of works on the art of gardens and of a dictionary of art and gardens which has been recently published by the Editions Hazan.

DİNÇ, OSMAN

Osman Dinç graduated from the Gazi Institute and Paris Academy of Fine Arts. He is a lecturer at Ecole National De Beaux-Art in Bourges. Dinç has held a lot of solo shows in different cities in Turkey such as Balıkesir, Bursa, Ankara, İstanbul between 1970-1997 and in various cities around the world such as Paris, Strasbourg, Jouy-En Josas, Gennevilliers, Irvy-Sur-Seine, Evry, Mont-de-Marsant, Bourges, La Rochelle, Athens, Seoul, Tokyo, Singapore, Hamburg, Munich, Berlin, Crete, Köln, and Marseilles since 1978. Meanwhile, he contributed in several mixed exhibitions both in his country and abroad at cities such as Paris, Vitry-Sur Seine, Bari, Roskilde, Marseilles-Luminy, Strasbourg, Belfort, Saverne, Troyes, Calais, Orge and Nancy. He rewarded with first prize in 7eme Bourse D'Art Monumental D'Ivry in 1989.

ERİMTAN, YANKI

She was born in İstanbul. She graduated from Ecole Nouvelle in Lousanne, Switzerland. She continued her education in painting at the Parsons School of Design, New York (1990) and participated in a seminar, "Narrative and Art," organized by the Princeton University, Department of Fine Arts. She has participated in group and solo exhibitions. Some of these exhibitions are: Gallery Juno, New York (1997); *15 Years of Activities*, Gallery Baraz, AKM, İstanbul (1990) and Gallery Katherina Rich Perlow, New York (1993).

ERZAN, AYŞE

Ayşe Erzan studied physics in Pennsylvania, Bryn Mawr College. She is professor in the İstanbul Technical University since 1996. She has had several appointments since 1970 in SUNY at Stonybrook, USA; the İstanbul Technical University, METU, Turkey; Royal Institute of Technology, Sweden; Delft Technical University, Holland; ICTP, Italy; Geneva University, Switzerland; Porto University, Portugal and Marburg University, Germany. Ayşe Erzan has had several visiting appointments of various duration at a large number of universities and institutes since 1981 in Norway, Switzerland, Sweden, Germany, Portugal, Italy and Israel. She has contributed in many conferences and summer workshops in many countries like Portugal, China, Italy, Turkey, Spain, Romania, France, Brazil, Canada and Holland. She is a member of Turkish Physics Association and ICTP, an associate member of Turkey Sciences Academy since 1995 and an honorable member of IUPAP Commission on Statistical Physics. Ayşe Erzan is the writer of approximately 60 articles and papers as well as the editor of four publications.

ERZEN, JALE NEJDET

Jale Nejdet Erzen received her degree in painting at the Art Center College of Design in Los Angeles and had her first show and published her first articles on art in Los Angeles in 1971. She did her Ph.D. on the architect Sinan at the İstanbul Technical University in 1981. Between 1981-1985 she founded and edited the Art Journal Boyut. Since 1974, she is a faculty member at the department of Architecture in the Middle East Technical University in Ankara. In 1985, she won a Fulbright Fellowship and in 1990, the art and literature prize of the French Ministry of Culture. In 1991, Erzen was awarded for her contribution in art and culture by the French Ministry of Culture. In 1991, she helped in

the foundation of the Sanart Association and helped organizing two international symposiums and related publications. She is still an active member of Sanart. Since 1995, she is acting as secretary general of the IAA - International Association for Aesthetics. She has paintings in Turkish and international collections and published books and articles on classical Ottoman Architecture, modern art and aesthetics in Turkey and abroad.

GAZO, ERNEST WOLF GANG

Ernest Wolf Gang Gazo is professor of philosophy at the American University in Cairo, Egypt since 1991. His Ph.D. is from Bonn University, Germany (1974). He has been appointed as visiting professor at many universities including the Louvain University, Belgium, 1985; METU, 1986-1987, Turkey and ISTAC, Kuala Lumpur, Malaysia, 1995.

GERMEN, AYDIN

Aydın Germen is a city and regional planner. He studied at the University of California (Berkeley), the Cornell University, the İstanbul University, the Columbia University and the University of Washington (Seattle). He has taught in Turkey, the United Kingdom and Arabia, worked in Turkish and International Agencies, and has had researches in several countries. He has several publications about metropolitan planning and related subjects of methodology, economics, law, social sciences, adobe conservation and earthquakes.

GİRAY, KIYMET

Kıymet Giray completed her graduate studies at the Ankara University, Department of History of Art and has taught in the same university since 1992. She had written texts for several documentary films and publications, advisories for various TV programs in TRT like "Portraits from Our Art", "Painted Ornaments in Western Anatolian Architecture", "From Soil to Porcelain", "Golden Apple" and books, Mahmut Cüda, Sabancı Collection, Hikmet Onat, Union of Independent Painters & Sculptors. She also published several articles, criticisms, investigations, researches in periodicals like Boyut, Gösteri, Sanat Çevresi and newspapers like Cumhuriyet and Siyah-Beyaz.

GÖKBULUT, NUR

She graduated from the Department of Turkish Language and Literature, Gazi Institute of Education in Ankara in 1975. In 1978, she graduated from the Department of Painting, Gazi Institute of Education in Ankara. She received a Higher Diploma from the same university in 1987. She has participated in many solo and group exhibitions in her country and abroad. She has been awarded many times and is the author of many articles on art and art education. She has paintings in various collection in Turkey and abroad.

GÜLÖKSÜZ, YİĞİT

Yiğit Gülöksüz received his M. Arch. Degree from the Faculty of Architecture, İTÜ in 1961 and his M.R.C.P. degree from the Department of City and Regional Planning, MIT and CUA in 1972. He worked in several governmental institutions - as the

Undersecretary of Ministry of Rural Affairs and Cooperatives (1978-1980), as the general manager of Metropol Reconstruction Inc. (1989-1991) and as the President of Housing Development Administration of Turkey (1992-1997). He also taught at METU and at Gazi University. Presently, he is the President of Yeniyapı City Planning Architecture Engineering Consulting Inc. Ltd.

GÜNAY, BAYKAN

Baykan Günay was born in Ankara, in 1945. He received his B.C.P. degree in the Department of City and Regional Planning in the Middle East Technical University in 1968. In the same department he received his M.C.P. degree in 1971, writing a thesis on The Planning Process in the Turkish Social Structure. From 1968 to 1975 he held private planning office. Between 1975-1981 he worked in the Tourism Bank in the South Antalya tourism Development Project. Since 1981 he is instructing in the Department of City and Regional Planning. Basic Design and Planning Studio, and in the Department of Architecture, Principles of Planning and Urban Design. In 1995 he received his Ph. D. upon a study on The Role of Property Relations in the Evolution of Urban Space and Urban Design Approaches. At present he is directing the Urban Design Master Program at the City and Regional Planning Department and acting as consultant to the President of the University. His main areas of interest are physical planning and urban design.

GÜVENÇ, BOZKURT

Bozkurt Güvenç is the founder and the chairman of the Anthropology Department at the Hacettepe University in Ankara. He completed his graduate studies at the MIT and the Columbia University. He introduced modern social science (natural history) methodology to several universities in Turkey and abroad. He served as the dean of Arts and Sciences at the Hacettepe University (1965-1968) and was the founding-secretary of Population Studies (1968-1972) He also was the undersecretary of the State for Cultural Affairs (1974-1975), a member of the Turkish National Commission for UNESCO, a member and one-time president of the Turkish Social Science Association (1972-1976) and a member of various linguistic and historical societies of Turkey. Some of his publications are: Holism in Culture Theory, Mankind and Culture, Sociocultural Change, Turkish Demography, Informal Education, Japanese Culture and Japanese Education and Ethnocentrism and Ethnic Identity. He is also the author of many papers and articles in popular and daily journals, both national, professional and international. He translated several titles from Erich Fromm, Octavio Paz, Benjamin Farrington, Calvin Wells, and Will Durant. Güvenç has been elected as "Honorary Member of the Turkish Academy of Sciences."

GÜZER, ABDİ

He graduated from the Department of Architecture, METU University. After studying for a while at the Newcastle upon Tyne University in England, he completed his graduate studies again in METU. He is still a lecturer at the same university. He is also the vice-chairman of the Faculty of Architecture, METU and the secretary general of the Architects' Association. He is primarily interested in architectural criticism and contemporary architectural trends. He is the author of many articles and pares on these

subjects. He is also the architect of many projects. He was awarded in many architectural design competitions in Turkey. Hacı-Bayram-ı Veli Mosque environmental arrangement project is the most recent designs of him that has been realized.

HEYWOOD, ANTHONY

He was born in 1952. He completed his undergraduate studies at the Newcastle Polytechnic, earning a Sculpture Degree in 1974. He went to the Christchurch College at Canterbury to study further on art and art history between 1975 and 1976. Since 1989, he has been lecturing on sculpture at the Kent Institute of Art and Design in Canterbury. Anthony Heywood has many solo and group exhibitions which were held both in his country and abroad. Some of these exhibitions are: Rye Art Gallery, mixed exhibition (1982, 1984), *Lemba*, Cyprus, mixed exhibition (1984), *One Man Show*, Christa Nagel Gallery, Koln, Germany (1988), *San Marco Project*, Festival of London (1988) and Portobello Contemporary Arts Festival (1989), Royal Academy Summer Exhibition (1989), *Elephants*, Canterbury Festival (1989), *Angels and Stag Head*, Edinburgh Museum, mixed exhibition (1992), *Recent Works*, Cubitt Street Gallery, London, solo show (1994), *TV Times* installation, Dean Street Gallery, Soho (1994), *Spitfire*, Soesterberg Luftwaffe Museum, exhibition for the 50th Anniversary of the Liberation of Holland (1995), and *One Man Exhibition of Work*, Worthing Museum of Art, Sussex (1996). Heywood has works in the collections of the Tate Gallery, the Guggenheim Museum in California and various private collections in Netherlands and Germany.

HUG-LEVY, SUZY

She was born in Istanbul and graduated from the Robert College there. She was honored at the 13th Contemporary Artists Exhibition with the Accomplishment Award in 1993. Her works were published and interpreted in many periodicals including Sanat Çevresi, Flash Art-International, Yapı, Tasarım, Arredamento and Cumhuriyet. She had two solo exhibitions of her posters in 1991 in the Gallery Baraz and Cemal Reşit Rey Exhibition Hall and in 1994 in the Kare Art Gallery. In 1992, she made the arrangement of Fındıksuyu surroundings. She participated in many exhibitions in Türkiye and abroad. Some of them are: Peters International Art, Washington, USA (1991), Salon Des Artistes Français, Paris (1993), Jeune Peinture & Contemporaines, Paris (1995), Association of Painting Sculpture Museums, Türkiye (1987-1990), *Today's Artists Exhibition*, Ankara - Istanbul (1992-1994) and *New Tendencies Exhibition*, Istanbul (1994).

HUGHES, KATE

Kate Huges is a graduate of the University of Hull and is now cultural study's coordinator at the Kent Institute of Art and Design in Canterbury. She has been invited in the curation of many exhibitions covering a wide variety of subjects and artists, the most recent one being, *the Cartoonist's View of the Channel Tunnel*. She has also contributed essays to the catalogues of many exhibitions. Kate Hughes has also written on the works of individual artists, most recently about Anthony Heywood. She has published on international higher education and is currently researching and publishing on both women's issues and the environment with particular reference to the East Mediterranean.

İNAM, AHMET

Ahmet İnam, born in Sandıklı, Turkey in 1947, is professor at METU, Department of Philosophy since 1989. He has studied the fields of logic, Philosophy of Science, Ethics, Aesthetics, Cultural Philosophy and Literature, is researching and publishing on Technology and Environmental Philosophy, Philosophy of Body and Life in relation with one field he titled it as Heart Philosophy.

İSKENDER, DENİZ

Deniz İskender is a senior at the Department of Architecture in METU, Ankara. While attending the course, "Environmental Aesthetics," at the university, he got interested in environmental art. He exhibited his work which he had done during the school year of 1996-1997, in METU Campus. Other than environmental art, he is also interested in art philosophy, Turkish Architecture after the 1950's and contemporary trends in architecture.

JOHANSON, PATRICIA

She graduated from the Bennington College (1962), the Hunter College (MA, 1964) and the City College School of Architecture in New York (B. Arch., 1977). During the 1960's she proposed projects that restored fertile lands, natural water ways, swamps and wild-life corridors to major cities. She used art to solve environmental problems such as erosion, sedimentation, flooding, water conservation, sewage treatment and garbage mounds. In 1970, when she started to interweave sculpture with forests in "Cyrus Field," she became aware of life-supporting art that could grow and change. Some of her projects are: Fair Park Lagoon, Dallas, Texas (1981); Endangered Garden, San Francisco, California (1987); Park for the Amazon Rain Forest, Obidos, Brazil (1992) and Nairobi River Park, Kenya (1995).

KABA, BEDRİYE

Bedriye Kaba graduated from the Department of City Planning, METU, Ankara. She actively took part in several environmental art activities and produced projects for "Art of Environment" and "Arts of Display" workshops which were held in METU at the Department of Architecture in 1986. She also worked as a photography advisor and a story writer for "Çizgim" (My Line) video film which was rewarded with 9 prizes between 1987-1989. She realized street art and performance in "Aesthetic Interference" on Yüksel Street in extent of SANART activities in 1992.

KABAŞ, ÖZER

In 1957, he graduated from the Mechanical Engineering Department of the Robert College. Then, he went to the Yale University to study at the Fine Arts Department. When he returned from abroad, he lectured at the Sculpture Department of the State Academy of Fine Arts. Kabaş is interested in reflecting the living conditions of sea people in his paintings. In his paintings he uses symbolic elements in order to obtain a dramatic effect. Kabaş also has many articles on aesthetic trends and problems in painting. He is still the director of the Painting Department at the Mimar Sinan University in Istanbul.

KAHRAMAN, HASAN BÜLENT

Hasan Bülent Kahraman is a writer and lectures at the Graphic Design Department, Faculty of Fine Arts, Design and Architecture in the Bilkent University, Ankara. He has several books and many writings on art, politics and literature. He also writes daily articles for the daily newspaper, "Radikal."

KAISER, FRANZ W.

Franz W. Kaiser studied art history, history and didactic at the University of Kassel between 1977-1983. He did technical curating and didactics for Documenta 7 in 1982, apprenticeship at the Van Abbemuseum, Eindhoven, Netherlands and worked as an assistant curator in Berlin, Turin, Paris and Madrid between 1984-1985. Since 1986, he has curated and directed several exhibitions in various countries. He has more than 80 publications in German and English on various exhibitions, visual arts, landscape and individual artist's works.

KARABULUT, BURHAN

Burhan Karabulut graduated from METU, Department of Architecture in 1981. He started his professional career in Soyak Construction Firm in Tripoli, Libya (1981-1983), continued in Libaş Construction in Zawaid, Libya (1983-1985), dealt with commerce (1985-1988) and worked at Tekfen Engineering Firm as project manager in İstanbul (1988-1992). Since 1992, he has been the assistant director at the Bayındır Construction Firm in İstanbul.

KARE, ANTERO

He studied at the University of Helsinki from 1968 to 1978. He participated in many solo and group exhibitions, some of which are as follows: *Portraits*, Kansas City Art Institute, USA (solo, 1982), *Evening Whispers Darkly*, Slavin Gallery, Washington DC, Swedish Museum, Philadelphia, American Scandinavian Foundation, New York (solo, 1982-1984), *Evening Whispers Darkly II*, Amos Anderson Art Museum, Helsinki (solo, 1984), *Zalavruga*, Lawrence University Art Gallery, Appleton, USA (solo, 1990), *Mandas*, Gallery Astoria, Helsinki (solo, 1992), *Kildin*, Gallery Bronda, Helsinki (solo, 1996), *The New Stone Age*, Victor Bnarsokevitsch Center for Photography, Kuopio (group, 1988), *Kunst in der Landschaft*, Prigglitz, Austria (group, 1996) and *Turbulent Landscape*, Exploratorium, San Francisco (group, 1996). Antero Kare has lectured in 27 international art schools or universities and 50 Finnish institutions. He also published about 140 essays and articles, edited catalogues for the Venice Biennial, Art Center Pyrri, Art Center Retretti and papers for Nordic Art Magazines. He published three books: Surrealism (Retretti Art Center, 1989), Timescape: Finnish Contemporary Art (Atena Publishing House, 1995), and Myanndash: Rock Art in the Ancient Arctic (Arctic Center and Hermitage Museum, 1997). Antero Kare also curated many exhibitions in Finland and abroad.

KIRAZ, SERHAT

Serhat Kiraz born in 1954, İstanbul, graduated from İstanbul State Fine Arts Academy, Department of Painting. He has contributed in several solo and mixed exhibitions since 1977 and has publications like Betik as Art, Micrography of an Exhibition and Community of Art Definition (1980).

LAZAROVA, ERICA

Erica Lazarova studied philosophy, psychology and Bulgarian philosophy. She worked as a journalist and a translator of German and Russian, also as a scientific worker at the Institute of Culture in Sofia. The subject of her Ph.D. thesis (1981) was "The German Romanticism as a Spiritual Revolution and a System of World View." She is specialized in the sphere of philosophical anthropology and is active as a cultural journalist. Since 1992, she is a lecturer at the Department of Journalism in the University of Sofia. Since 1995, she is a senior research fellow in the Center for Science Studies and History of Science at the Bulgarian Academy of Sciences. She is the writer of more than 90 scientific publications and 5 monographs on theory and history of culture, ecology of culture, philosophical anthropology with an emphasis on futurological questions. She participated in many international conferences and congresses in Austria, Germany, Greece, England, Russia, Poland, Spain and Mexico.

LEENHARDT, JACQUES

Ph. D. Sociology; specialized on philosophy J. Leenhardt, has been professor in several universities since 1974. He has took part in several scientific organizations as International Sociology Association wise president; member of Science and Arts Academy in Europe, in various Art Institutions as Honorary president of World Critics Association, President of Crested Art Center, President of Wilfredo Lam friends Association. He has been publication director in several periodicals, is writer of several art articles in various publications. He is awarded by French Ministry of Culture with Art and Literature Honour Award.

LOHR, ALF

He was born in 1957 in Bochum, Germany. After completing his undergraduate and graduate studies at the Kunstakademie, Düsseldorf, between 1977 and 1983, he went to the Royal College of Art in London where he received his Ph.D. in 1988. He lectured at many universities in Spain, England, USA and Germany. He also directed videos and short films including: *The Story of the Unicorn* (4 min., video) Düsseldorf, 1987 and *Anonymous Sculpture - Private History* (12 min., super 8) 1985. Alf Lohr has published many articles and exhibition catalogues. He also has participated in exhibitions some of which are: Contemporary Art Society, London (1987), Galleria Grito, Barcelona (1988), *Made From Plastic Bottles*, Third Eye Center, Glasgow (1989), Gallery Lisbeth Lips, Breda, Holland (1992), *Arial*, Public Interventions, Edinburgh (1994) and Kunstverein Goslar, Germany (1996).

MAGRADZE, GUGULI

Guguli Magradze is professor of English Language and Literature, with graduate degrees from Tbilisi State University, Faculty of Philosophy and Psychology and Tbilisi State University, Faculty of Western European Languages and Literature. He has had several appointments at Tbilisi State University, the Department of Social Psychology; D. Uznadze Institute of Psychology, Academy of Sciences of Georgia; Institute of Economics and Law, the Academy of Sciences of Georgia; Institute of Management, the Department of Management; State Institute of International Economic Relations, the Department of Philosophy and Psychology and at King David Agmashenebeli University of Georgia.

METU NATURE CLUB

METU Nature Club was established in the year 1993. The main consideration of the Group may be broadly defined as "nature." Accepting re-capturing of the sensitivity towards nature-life which humanity has lost as the only way to overcome man's alienation from nature and consequently from himself (and the destruction process it brings), the Club esteems an overall knowledge and understanding of, as well as a sensitive approach to nature as the only possible attitude to active this end. This is why the Club has realized all its activities within the comprehensive tripod of "knowledge, love and conservation" since its establishment. The activities of the Club may broadly be grouped under the topics of education, research and conservation. Instructive programs starting from the primary school level, trips in the natural environment, discussions on nature, ecological studies on site, conservation project in Camili, Artvin, "METU Nature Reserve" study for the conservation of the natural treasures of METU are the main projects initiated by the Club at present.

MILANI, RAFFAELE

Raffaele Milani teaches history of aesthetics at the Philosophy Department of the University of Bologna. In recent years, he has focused his research on comparative aesthetics and edited the Italian translation of Etienne Souriau's La Corrispondance des Arts (Alinea, Firenze 1988). He is also the author of Categorie Estetiche (Pratiche, Parma 1991), a detailed survey of the main aesthetic categories to which scholars and writers have referred over the last three centuries. He has contributed widely to important Italian journals of aesthetics, such as Rivista di Estetica, Il Verri and Studi di Estetica. His most recent work, Il Pittresco: L'evoluzione del Gusto tra Classico e Romantico (Laterza, Bari 1996) analyzes the relationship between natural beauty and artistic beauty comparing the baroque, classicism, the rococo and romanticism. Before the agony of nature and the decline of art, the vision suggested by the picturesque still offers useful lessons and perspectives today. Il Pittresco (awarded the Hanbury Botanical Gardens International Price) is a book about art, the beauty of nature, the discovery of the landscape, the pleasure of travel and excursions.

NAGATA, YASUSHI

Yasushi Nagata is associate professor of theater studies at the Faculty of Literature in the Osaka University, Japan. He specializes in comparative studies of Russian and Japanese theaters.

NALBANTOĞLU, ÜNAL

He graduated from METU, Department of Sociology in 1968. He completed his graduate studies at the University College for Urban Studies and the University of London (1974). He earned his Ph.D. degree at the Hacettepe University, Ankara, Turkey. He lectured in many universities including the Hacettepe University, Ankara; the University of Durham, School of Oriental Studies and METU, Department of Sociology, Ankara. He is a faculty member at METU. He also worked at the University of California, Berkeley as a visiting professor. He published many articles, papers and researches in journals like *Sojourn*, *Gösteri*, *Impetus* and *Varlık*. His main interests are philosophy of technology and philosophy of science.

OLSSON, PAUL GUNNAR

Paul Gunnar Olsson, born in Esharad, Sweden, studied philosophy in Sweden, Britain and USA. He received his Ph.D. degree from the Uppsala University, Sweden and his professorship from the Michigan University. He is professor of Economic Geography and Planning in the Uppsala University. He has had several visiting appointments of various durations at a large number of universities and cultural organizations in Australia, Austria, Canada, Czechoslovakia, Denmark, England, Finland, France, Germany, Holland, Hungary, Iceland, Italy, New Zealand, Norway, Poland, Rumania, Russia, Spain, Sweden, Switzerland, Thailand and USA. His main publications are: Distance and Human Interaction: A Review and Bibliography (1965), Spatial Sampling: A Technique for Acquisition of Geographic Data from Aerial Photographs and Maps (1971), Birds in Egg (1975), Birds in Egg/Egg in Bird (1980) and Lines of Power/Limits of Language (1991). He also has several editions and approximately 200 titles originally written in English or Swedish, including a series of "A Critique of Cartographic Reason." Many of the articles have been reprinted, anthologized and translated into more than 15 languages.

OSAKI, SHINICHIRO

Shinichiro Osaki is curator at the National Museum of Art, Osaka. He specializes in contemporary art of Japan and the United States. He writes various catalogue texts for contemporary art exhibitions in Europe, USA and Japan. Among them are, GUTAI: Action into Painting (Giappone all'Avanguardia: Il Gruppo Gutai negli Anni Cinquanta, Electa) and Body and Place: Action in Post-war Art in Japan (Performance and the Object, Museum of Contemporary Art, Los Angels).

ÖNER, SEMA

She graduated from Hacettepe University, Faculty of Social Sciences, Department of History of Art (1977). She completed her graduate studies at Mimar Sinan University with her Ph.D. thesis on "The Painting Activity in the Ottoman Imperial Palace

after the Tanzimat” (1991). She is an associate professor at the same university since 1996. After teaching at the Ministry of Education and Mimar Sinan University, she acted as a museum assistant and expert at the National Palaces Office, working under the Turkish Parliament since 1981. She is presently working as the assistant director of the Culture-Promotion Office, the director of the Central Unit and is in charge of the painting section of the same institution. She is the author of some books on Dolmabahçe Palace, Aynalıkavak Mansion and Ihlamur Mansion, as well as various articles and presentations in national and international congress and symposiums.

ÖNÜR, ÇAĞLA

Çağla Önür is Prof. Dr. Nimet Karatekin’s student since 1990. She graduated from TED Ankara College and participated in several concerts during her school days. She is currently a student at METU, Department of Electrics and Electronics. She performed a recital in METU, Culture and Convention Center in June, 1997.

ÖZBERKİ, UĞURCAN

Born in İstanbul and graduated from the Ankara College, she followed philosophy courses of Nushet Hizir and archaeology courses of Ekrem Akurgal in the University of Ankara. She took painting lessons from Turgut Zaim. She participated to the painting workshops of Lütfü Günay and stained glass workshop of Mashar Resmor. She visited Wien, Paris, Rome, Madrid, Leningrad as well as Scandinavian and East European countries. These visits together with the travels she made to the different parts of Turkey helped her to enhance her concept of art. She has been influenced especially from the contemporary participants to the Sao Paulo biennial in 1965, and MOMA in New York. Uğurcan’s works are reflections of both the calm and the chaos of Turkey. She distances herself from the facts surrounding her to translate them to irrational impressions in her works. With an esoteric approach she holds a mirror to the Turkish society. The style she uses in her stained glass as well as in her paintings dwells on colors and concepts that are immune from gravity.

PRIGANN, HERMAN

Prigann studied painting and town planning at the Academie of Art in Hamburg between 1963-1968. He lives and works in Mallorca, Spain. His selected paintings, objects and actions are being held in several exhibitions, happenings and symposiums in Hamburg, Berlin, Göttingen, Wolfsburg, Zurich, Vienna, Geneva, Paris, Graz, Cottbus and Copenhagen since 1966. Prigann is the writer of the book, The Wood a Cycle, and several publications in various magazines, catalogues and radio plays.

RAFIG, DILARA VAHABOVA

Dilara Vahabova Rafig graduated from Baku Musical College and continued her studies at the Moscow State University, Faculty of History, Department of Art History and Theory. Her graduation thesis concerned the stylistic problems of Byzantine Monumental Painting of the 11th and the 12th centuries. She worked at the Institute of Art and Architecture, Academy of Sciences as a research worker. Since 1994, she has been in

the Khazar University as a senior lecturer. Rafiq is the author of about 20 publications in such magazines as *Tvorchestvo* (Moscow), *Literary Azerbaijan*, *Yurd*, *Caspian* and others, most of which concern the problems of Contemporary Azerbaijan Painting and creative activity of leading Azerbaijan artists. She is also the author of the monography, *Another Art* (1993). She has been the art consultant and interpreter of the journal, *Azerbaijan International*.

REBETEZ, RENE

She was born in 1933 in Columbia as a child of a Colombian mother and a Swiss father. After studying economy and social sciences at the University of Geneva, she returned to Columbia. She directed the magazine, *Vision*, and wrote weekly at the magazine, *Le Calle*. In 1962, she moved to Mexico and started to produce films with artists like Jorodowsky and Moctezuma. She directed short films and documentaries. Today, these films are references in the film history. She directed the *Crononauta* magazine for many years and contributed to the acceptance of science-fiction movies in Latin America. Some of her books are: *La Nueva Prehistoria*, *Los Ojos de la Clepsidra* and *El Libro de Hoy*.

REEVE, HESTER

Hester Reeve graduated from the North East Essex School of Art, the Newcastle Polytechnic and School, the Art Institute of Chicago and the Lancaster University. She is rewarded several times by Alfred Munnings Award (1985), Northern Arts Poetry Award (1988), Chamsford Educational Foundation (1989), Northern Arts Award (1989), British Council Traveling Artists Award (1989) and Lancaster University Philosophy Department Bursery (1995). The Margin Art Society (article), Follow the Star (manifesto) and The Challenge of the 21st Century (Report) are some of her publications. Currently she is researching and creating a "map" of a city's green spaces/wild life for a local charity, funded by Lancaster Environmental Action Fund. At the same time she is the initiator, designer and coordinator of "Web Site Think Tank," which is a philosophy group considering questions received from the public about environmental issues. She is also a committee member of the charity, Lancaster Green Space. Reeve has played roles in other artist's works and has various solo performance works since 1987.

RENDA, GÜNSEL

She received BA in 1958 from the Barnard College, Columbia University, USA in art and archeology. Following her return to Ankara, she began working as an assistant in the Department of History of Art at Hacettepe University (1965). She received her Ph.D. in 1968 from the same university. In 1980, she became professor in the same department. Between 1980 and 1981, she went back to USA with Fulbright grant for research. She has been giving lectures in Turkey and abroad on Turkish painting, Ottoman architecture of the 17th and 18th centuries, Islamic miniature painting and Ottoman-European relations in art. She has attended and given over 40 papers at several meetings on history of art in Europe, USA and the Near East. She took part as a member of the organizing committee for The European Council Exhibition of Anatolian Civilization (1983), the Biennial of Plastic Arts organized by the Ministry of Culture (1988) and the Istanbul Biennial (1992). She has 10 books and over 50 articles on Turkish painting, Ottoman architecture and decoration of the

18th and 19th centuries, Ottoman art of the Westernization period and inter-influences of European and Ottoman art. From 1985 on, she has been chairman at the department of Archeology and History of Art, Hacettepe University. She has been advisor to the Ministry of Culture since 1993.

RITTERSBERGER-TILIÇ, HELGA

She completed her master's degree in social and economic geography at the University of Bonn. At that time her minor subjects were sociology and urban planning. Helga Rittersberger-Tılıç received her Ph.D. in Sociology from the University of Essen on a thesis about returning Turkish workers and their adaptation problems in Turkey. She teaches since 1985 in the Department of Sociology at METU. Among several courses, she focused in recent years on social ecology, demography and ethnicity.

SAĞLAM, SEFA

She graduated from the Dokuz Eylül University, Department of Painting in İzmir, Turkey (1991). She received her MFA degree from the Department of Fine Arts, Faculty of Fine Arts, Design and Architecture at the Bilkent University in Ankar in 1993. She is currently working for her MA degree at the Department of Art History in the Hunter College in New York. She also participated in study programs on museology and restoration, funded by the Turkish Educational Foundation between 1991-1993. She was also awarded the DAAD Scholarship from the Goethe Institute in Berlin (1993). She is a member of AICA (Association of Art Critics), Ankara; Women's Library and Information Center, Istanbul; Association International des Arts Plastiques, Istanbul Chapter (AIAP) and Association of American Museums (AAM).

SANDRISSER, BARBARA

Barbara Sandrisser writes and lectures throughout the USA, Japan, Europe on Japanese aesthetic ideas, the aesthetics of environment, comparative aesthetics of architecture, vernacular architecture and landscape. Her work has been published in the USA, Japan, Finland, Germany, Belgium and Slovenia. She is also a mixed-media painter who draws inspiration from the elusive elements of nature that change over time. Her exhibit of 27 atmospheric paintings in July/August 1995, in Lahti, Finland explored the fleeting moments of shadows and reflections. Themes of past exhibits include looking up (through a canopy of trees) and underwater images. Her recent temporary site installations also explored the elusive qualities and changing patterns of nature. She has specific experience in site design and in cultural and historical resources studies. Her completed designs include a broad spectrum of projects ranging from rehabilitation and reuse of old neighborhoods and buildings to landscape concepts and master plans.

SAVAŞ, AYŞEN

Ayşen Savaş graduated from METU, Department of Architecture in 1984. She received her Ph.D. degree in Architecture from MIT in 1994. She is teaching at METU, Department of Architecture. Architecture and representation, architectural exhibitions, changing status of modern architectural artifacts are among her fields of interest. Since

1993, she has been a member of the Society of Architectural Historians (USA); since 1994, of Do.co.mo.mo. (The International Party for the Documentation and Conservation of Buildings, Sites and Neighborhoods of the Modern Movement) (Europe); and since 1996, of the Foundational Board Member of the Architectural Museum in Turkey. She is a coordinator at the Faculty Committee for the Graduate Education in METU, Department of Architecture. She received many fellowships and travel grants from international institutions in the period of 1984-1994 and the Schlossman Prize from MIT in 1994.

SÖZER, ÖNAY

Prof. Önay Sözer specializes in the problems of German Idealism (as specially I. Kant and G.W.F. Hegel), in Phenomenology and Hermeneutics (E. Husserl, M. Heidegger), in Structuralism and the semiotic problems in philosophy (R. Jakobson, Ch. S. Peirce, and their French interpreters); he is also interested in the problems of deconstruction and in its ethical and intercultural conclusions (J. Derrida and E. Levinas).

TANKUT, GÖNÜL

Gönül Tankut studied at E.T.H. Zurich, Switzerland (Dipl. Arkitekt) and at Yale University, USA (Master in city planning). She completed her Ph.D. studies at the Faculty of Political Sciences in Ankara University, Turkey. She is a faculty member of the Department of City and Regional Planning in the Faculty of Architecture at METU, Ankara. Some of her former positions at METU are: dean of the Faculty of Architecture and director/chairman of the department of City and Regional Planning. Gönül Tankut is also the president of the committee for Protecting Natural and Cultural Values of Turkey in Ankara and a member of Higher Committee for Preservation.

TEKELİ, İLHAN

He is professor at the Department of Urban and Regional Planning in METU. He received his BA from the Faculty of Civil Engineering, İstanbul Technical University. He completed his graduate studies at MIT and Pennsylvania University. Following his return to Turkey, he began lecturing at METU. He was a counselor to Ankara and İzmit municipalities for a while. He wrote and published many articles. Amongst his recent works we can count, "The Genesis and Transformations of Free Trade Zones in Türkiye (1987)", "Etatism in Türkiye Transmitted into Application (1982)", "The History of Dolmuş (with Tarık Okyay, 1981)". He was awarded the Sedat Simavi Foundation Social Sciences Award in 1989 for his work entitled "Central Committee of the City of Uşak and İbrahim Tahtakılıç during the transition from Civil Resistance in Aegean Region to the Independence War." Tekeli is also the president of Turkish History Foundation.

TEYMUR, NECDET

He graduated from METU, the Department of Architecture in 1968, where he completed his master's studies in 1970. After earning the Ph.D. degree at the Liverpool University, Teymur began lecturing at the Manchester University, Department of Architecture. He is currently being a faculty member of METU, Department of Architecture in Ankara, Turkey.

TONT, SARGUN A.

Sargun A. Tont has attended Robert College (İstanbul, Turkey) and Oregon State University where he received a BS in General Science and an MS in Oceanography. Tont has worked at the Scripps Institution of Oceanography, University of California at San Diego for 19 years before joining the academic staff of the Middle East Technical University in Ankara, Turkey in 1992. Tont has done research in vertical migration, sound scattering layers, bone physiology and morphology and the effects of climatic change on marine phytoplankton. He has also designed and taught two courses: "Science and Poetry of the Sea" and "Mankind and the Environment" at the same university. Presently he teaches ecology courses at the Middle East Technical University and also writes a monthly column on natural history in a Turkish magazine.

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She graduated from Gazi University, Faculty of Applied Arts, Department of Painting and Hacettepe University, Faculty of Fine Arts, Department of Painting. She is a research assistant at the Hacettepe University. She has held several mixed and individual exhibitions since 1988.

WINES, JAMES

James Wines is the founder, creative director and current president of SITE, an internationally known architecture and environmental arts organization established in New York City in 1970. Under his direction, the firm has become identified with innovative ideas for buildings and public spaces and a number of SITE's early projects anticipated the 1980's and 1990's interests in narrative, contextual and green architecture. He is also an artist, teacher and educational administrator, working in the fields of architecture, landscape architecture, interior design, public art, video production, television scenography, writing and design education. During the past decade, Wines has taken an active role in the environmental architecture movement. He is the author of two books: Architecture as Art and De-architecture.

WOODFIELD, RICHARD

Richard Woodfield is interested in art historiography, art theory and aesthetics. He is the author of many books and articles on these subjects. His books are: Aesthetics and the Arts (forthcoming), Gombrich on Art and Psychology (1996) and The Essential Gombrich (1996).

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Zeynep Yasa Yaman is assistant professor at Hacettepe University, Faculty of Literature, Department of History of Art. She has organized, designed and participated in several exhibitions, biennials, symposiums, and has had several TV programs, papers, lectures and meetings, both in her country and abroad. She is a member of SANART and UNESCO, AICA. Yaman is the writer of five books, various exhibition catalogues, articles, reports, critics, investigations and encyclopedic items.

YAMANAKA, HIROSHI

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He was born in 1939 in Çanakkale, Turkey. He received his bachelor's degree in architecture from the Middle East Technical University in 1962, his masters degree from the University of Pennsylvania in 1965 and his Ph.D. from İstanbul Technical University in 1981. Since 1962, he has been teaching architectural design, history of architecture and cultural aspects of art and architecture at various institutions including METU, Faculty of Architecture; Bilkent University, Faculty of Art, Design and Architecture and King Faisal University, School of Architecture in Dammam, SA. He is particularly interested in the 19th and early 20th century developments in art and architecture and has published extensively in local and international periodicals on these subjects.

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Sibel Zandi-Sayek, born in Ankara in 1966, graduated from the Faculty of Architecture at METU (B.Arch., 1988). She completed her Master's degree at the University of Pennsylvania, in Philadelphia (M.Arch. and M.CPln., 1992). She worked as an urban designer in planning and design offices in the United States and Japan. Currently, she is working on her Ph.D. thesis entitled "An ethnic landscape in the making: Urban transformations in 19th century İzmir" at the University of California at Berkley where she has been teaching a survey course in Architectural and Urban History for the last three years.