21st INTERNATIONAL CONGRESS OF AESTHETICS, Faculty of Architecture, Belgrade, Serbia, 2019

PROCEEDINGS

ICA 2019

POSSIBLE WORLDS OF CONTEMPORARY AESTHETICS: AESTHETICS BETWEEN HISTORY, GEOGRAPHY AND MEDIA

ORGANIZED BY: University of Belgrade - Faculty of Architecture, The Society for Aesthetics of Architecture and Visual Arts Serbia (DEAVUS), and International Association for Aesthetics (IAA)

Editors
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Book title
Proceedings of the 21st International Congress of Aesthetics,
Possible Worlds of Contemporary Aesthetics:
Aesthetics Between History, Geography and Media

Publisher
University of Belgrade - Faculty of Architecture

For publisher
Vladan Đokić, Dean

Number of copies
500

Print
Grafik Centar

Place and year of issue
Belgrade, 2019

ISBN 978-86-7924-224-2

| University of Belgrade - Faculty of Architecture, 2019 |

Under the auspices of
International Association for Aesthetics

Organized by
University of Belgrade - Faculty of Architecture
The Society for Aesthetics of Architecture and Visual Arts Serbia (DEAVUS)

The Congress was supported by
Ministry of Education, Science and Technological Development of the Republic of Serbia

In collaboration with
Goethe-Institut, Belgrade, Serbia
Singidunum University – Faculty of Media and Communications

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INVESTIGATION OF SILHOUTTE VALUE OF BURSA AND FLORENCE IN14TH AND 16TH CENTURİES

Abstract | This study considers the formation and interpretation of the two cities in the 14th and 16th centuries comparatively. İn this ages Florence was born as a renaissance, Bursa was built as an interpretation of Ottoman civilization of Islamic world. The comparison criteria can be listed as formatting the silhouette value. These are historical, topographical, socio-economic conditions and aesthetic. The silhoutte is an aesthetic indicator formation and arrangement of the city. We can read the aesthetics value of monumental building and artworks. Cultural landscapes in these cities are compared and examined. These religious building, trade structures, bridges, sculptures, monuments and garden arrangements.Thus we will be able to reach original information and comments.

Index terms | *Urban Aesthetics, Silhouette, Heritage, Renaissance City, Ottoman City, Florence, Bursa*

INTRODUCTİON

This article examines the relationship between civizilation and aesthetics. For this purpose the study invites attention at the outset to enlighten the concepts of civilization, aesthetics and city. The topic is discussed formation and transformation of matter within the context of civilization especially in Western civilization. Following sentences describe the city from the perspective of western and non western aesthetics. In history, city is a reality that always gains symbolic equivalents beyond and above its functional meaning. Silhouette or skyline of city makes a dialogue of notations visible, which people establish themselves and transfer to next generations and times by interpreting time and space.

So that considers the formation and interpretation of the two cities in the 14th and 16th centuries comparatively. In this ages, the renaissance was born in Florence and Bursa was built as an interpretation of Ottoman civilization of Islamic world.

The comparison criteria can be listed as formatting the silhouette value. These are historical, geographic, topographical, socio-economic items and aesthetic. The silhoutte is an aesthetic indicator formation and arrangement of the city. We can read the aesthetics value of monumental building and artworks.

Cultural landscapes in these cities are compared and examined. These religious building, trade structures, bridges, sculptures, monuments and garden arrangements. Thus, it will be possible to interpret the spatial history of Florence and Bursa comparatively based upon silhouette value and time layers, which is regarded as a precious accumulation of world cultural heritage. It is hoped those cities architecture and culture are analyzed and a contribution is made to related literature.

THE CİTY

The city is historical and a living reality. The origin of the city are layered and complexed by the needs and functionality of the people, and the responses and symbolic values. This area which is studied with the perspective of management within the discipline of urban science, is tried to be explained by city history, urban sociology, urban economy, city, geography, city law, city culture and urban aesthetics. The city represents a demographic value and geographic reality, social structure, local codes and civilization process. From the distance, the silhouette of the city is observed on as image and horizontal line between the dark and the light. The city is surrounded by different perspectives and lived in the silhouette. It can be read as a developed architectural space, designed, developed, produced and interfered with the natural space, social place, monumental scale buildings, squares, urban furniture, garden arrangements and recreation areas. The city is not as simple as it looks. It's a complex integrity. It can be read in its historical and cultural codes.

Thus, when the city is seen as silhouette value as a collection of remote structures, the city appears to be a set of forms, while on the back of these forms there are norms, values and principles that constitute the basic assumptions. Thus the city offers a multi-layered structure with visible and invisible faces.

Forms ---- Norms ---- Values ---- Principles (including basic assumptions)

The city is experience of urban places. It is mechanism law and management. The city produces urban life experiences. It is a special area that transforms knowledge into culture and value.

ROOT OF SPACE

There are different interpretations of civilization on the cities during the 14th and 16th centuries. While Western civilization gave birth to the renaissance in Florence, the city of Ottoman civilization was formed in the east and the world of İslamic civilization occur in Bursa. Florence was the icon of the city, where the western civilization was changed and reinterpreted. In the 14th and 16th centuries, the emergence of a secular spirit from Western European thought, literature and art took place in this city. The Renaissance spirit can be traced in the literature, architecture, sculpture and painting, as well as in the urban fiction as a change in the functioning and formal characteristics of the urban organism.

Bursa, the city of Byzantine civilization was converted and expanded by a city of Ottoman civilization has established its own city. Thus, it can be read as the indicator city where the founding principles and values of Bursa have been realized and preached. These two cities, which were mentioned in their periods, gained a unique value as root spaces and interpreted cities. Therefore, they were found to be worthy of review and were subject to a comparative study. The examination of these root spaces where the formation and development periods of civilizations are exhibited will be useful in postmodern research towards urban aesthetics.

HİSTORİCAL AND BEAUTİFUL CİTİES: BURSA AND FLORENCE

The cities primarily acquire character in natural and topographic conditions. Thus, they exist in natural, ecological and divine aesthetics. Te mountain and the rivers flowing from the mountain to the plain is very beautiful. In the focused phase, both cities are trade cities. The reality of the city, which is determined by natural and socio-economic conditions, describes the surrealism and unrealistic of cultural conditions. Thus, cities are special places where civilization is born and developed, where real and imagination are combined. (Can, 2008: 353)

The built environment with monumental scale structures, bridges, public spaces, roads, streets, green spaces and arrangements with silhouette value is monitored. It is the human element that places its soul and meaning layers in spatial reality. The human models and people who grow up in cities spend the meaning of life and death. During the period under study, Bursa and Florence are subject to comparative exercise through the abstraction of the natural environment, the built environment-form and the cultural-value environment and the signification of the structures with the representation value.

Perscpective of Urban Aesthetics: Silhouette

The city's identity is significantly shaped by elements of geography and topography, being cultivated through its inhabitants' intellectual and emotional world and capacity. Urban form with both monumental and small-scale structures, as well as floor coverings and shapes formed by infrastructure services are apprehended by urban dwellers as part of their emotional world. The perspective of urban aesthetics context, geographical location and topographical conditions, historicity, spatial arrangements and architectural culture, civilization and cultural codes, identified through the criteria of functionality, evaluation and interpretations have been developed.

Ulu Cami ve Katedral

Monumantel scale buildings are seen as Ulu Mosque in Bursa and Duoma/Cathedralin Florence.The Cathedral of Santa Maria del Flori was built one of the Italian republics under the direction and patronage of the Mecidi family (1360-1589), depicts the

individuality of the Renaissance city, its central, geometrical perspective. Florence is a completely legilebility city. The heart of the city, the central Santa Maria Del Fiori Cathedral, the bell tower and the dome is the expression of the city's historical and architectural style. The elevation of the central dome and the dome of the cathedral and its original form made it the visual center of the urban organism. (Benevolo, 2006: 87-88) The earthly and heroic wall paintings depicted inside the cathedral, as well as the otherworldly scenes, make the appearance of the secular soul visible through the interior of the structure. The cathedral is connected to the city with a big size square. The republic of Florence refers to the guild structure and the functioning of the assemblies, and the prosperous and magnificent buildings that express the prosperity of commerce and banking, and the richness of the city.

Ulu Cami as the Grand Mosque (1396-1400) built as the Cuma Mosque in the first major capital of the Ottoman dynasty, based on the absolute monarchy, is the symbolic center of the city with two minarets consisting of twenty domes. The city fiction has a multicentre process in which the complex form is developed. In these centuries, Bursa, which is the biggest trade center of the Ottoman Empire, has been built around the Ulu Cami. The interior view of the mosque is decorated with the letter of the Islamic civilization and the mihrab with its beautiful walls and letters. The interior is simple, majestic and exalted.

Formation and perception of the whole within the multicenter is dominant in Bursa. "Kulliyah" (Islamic-Ottoman social complex), as a unique urban form developed by Ottoman city fiction. From today's perspective, they are mentioned only by its mosques forming their centers, instead of the whole kulliyah. In the high points of the city geography, large neighborhoods were built around the mosque's multifunctional complexes. Each community is constructed as a new political center, and these spatial arrangements have a different emotional-spiritual atmosphere. The distinctive position of the complexes in the city silhoutte is that the mosque is a sacred space and the concept of preserving the difference between the other structures is valid. (Can, 2005: 110) There are no large squares in Bursa. The mosque courtyards and the mosque itself serve as public space. Bursa is a big garden city with its garden units, tree-lined road and street textures, surrounded treasures and cemeteries.

With the development of trade and prosperity, the city's trade organization that special name of "Ahi" has ensured the division of wealth with many charities into the life of the imaret system and the return of life with the foundation.

The principle of harmony are observed in both silhoutte of cities. Uludag and rivers, the Apenin Mountain and the Arno river offer natural beauties that beauty the cities. The friendship of domes and bridges in Bursa follows forms the dialogue between towers and bridges in Florence. With the development of trade and prosperity, the city's trade organization that special name of "Ahi" has ensured the division of wealth with many charities and charities into the life of the imaret system and foundation foundation and the return of life with the foundation.

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The contemporary Western European civilization has shown the people the most reliable, sound and last resort. The mind is considered unique. This discovery of the absolute state is called Renaissance. Reason is all humanity. Logic, math, mechanism is the infallible way of mind. Even nature has been accepted as a giant mechanism that does not contradict the basic rules of the mind. (Duralı, 2003: 54-55)

BRİDGES

The Irgandı Bridge, one of the most beautiful and oldest bridges in Bursa, was built in 1442. It is designed as a bazaar-bridge. This stone bridge, which brings together two sides of Gökdere, makes a great contribution to the silhouette with its unique appearance.

The Ponte Vecchio is located on the Arno River, which passes through Florence and divides the city into two, similar to the Irgandı Bridge. This structure is one of the tens of bridges over the river and is the most beautiful and the oldest bridge that comes to mind when it comes to Florence. It was built entirely of stone in 1565. This bridge is one of the symbols of the city.

STATUE AND TOMB

The tomb and calligraphy in Bursa and the sculpture and painting art in Florence produce an aesthetic representation and a special language. Sculptures are refreshed old life experiences. Death is condemned with the tomb. "Hu el Bakî" that means of "God is infinite" presents a universal message to the world in Bursa. While Florence is whispering the joy and courage of life, Bursa brings fresh news from the certainty of death. In Bursa, abstraction is expressed in a high form. There is no picture or human and animal description on fabrics and carpets. The tomb represents the mysticism and the otherworldly, while the statue represents secularism and the earthly.There is no portrayal and sculpture in Islamic civilization. The tomb can be defined as monumental of religious of İslam, which is built to those who serve great to the science, wisdom, art and military service of the country. (Dal, 1998: 293)

The statue of Michelangelo's David in the square of Piazza della Signoria is the spirit of the city in Florence. There is a copy of the statue of David, who became a hero by combining his intellect, will and courage to protect the city from enemies and evil. The original sculpture is on display at the Galleria dellccAccademia. The expression of Renaissance represents the ideal of will and the ideal of being an individual. Sculptors scattered into the city of Florence can be compared to as a dead theater scene. The city is home to art workshops and the art academy, thus developing its competence in sculpture and painting.

Calligraphy and painting, ceramic art and fresco express the art forms and techniques used in interior decoration of monumental works. Calligraphy is a special language in Bursa. It is every moment as a fresh flowing divine river. An indication of the source of eternity. Florence has a real beauty and depth. Bursa takes its beauty from the transcendence of truth. Bursa is a city of death. The city expressed the balance of infinity and limited in urban tissue and announces "Amentü" that means of fundemental belief İslamic religion. So forms and values turns unity discourse into action in Bursa.

LİTERARY WORKS AND PERSONALİTİES

City accumulates and transfers. In Florence, Vasari has revealed a unique literary work that makes room for the biographical promotions of the Artists' Life Stories and Renaissance masters. In the Divine Comedy of Dante, it is said that Florence was the account of Paradise. During this period, the works of the Italian Renaissance were expressed. The birth of the individual, the experience of self-knowledge is reproduced. Michelangel's David Statue is a story of the individual who is the strong will of the city.

In Bursa, Süleyman Çelebi, Vesilet ul s Necât (Salvation Way) work is written. Mevlid name is read, memorized, Bursa is spread. This work, which still continues to announce the smell of Prophet Muhammad, is a unique and eternal work of the city. It teaches the way for man to find himself. The sciences and learn are told a mystical way taken to

a place until later in love and affection.

THOUGHTS ON THE FUNCTİONAL AESTHETİCS AND FİCTİONAL AESTHETİCS

Bursa Pleasure and Florence Aesthetics

Great mountain is the expression of süblime emotion and value, aesthetics of domes, dark green woodland, monument looking trees, rose smelly, reading Mevlid, call to prayer, tomb visits, metaphysics of mysticism are expressed among the beauties of Bursa.

The search and representation of truth, abstractions, spirituality, calligraphy and music and called prayer that name of "Ezan" the simplicity of the unity, useful and beautiful identity comments functional aesthetics approach.

Calligraphy is a living art in Bursa.

The birth of secular thought, design, sculpture workshops, the development of Italian native language, the development of arts and the development of craftsmen, the Renaissance philosophy is the gift of Florence to humanity.

Appearance value expresses the fictional aesthetic, the harmony of diversity, the value of the image, the development of the modern view the eye, the appearance of the richness and the manifestations.

CONCLUSİON

This paper clarifies the concepts of civilization, aesthetics and the city and refers to differences between Western and non-Western aesthetics with the main lines. This comments will continue to discuss the postmodern world with new views.These two cities are the reflection of the truth. The conscience of the eye and new association of ideas on the pleasure of the heart are accumulating. The two cities have to tell the postmodern age and the people of this ageFlorence is an intellectual city that awakens the light of mind, calls for temptation and transforms knowledge into consciousness. Bursa is a beautiful city that offers solutions to the whole of the existence and the solutions of the spiritual air to the humanity.

Beauty, in its simplest sense, can be defined as "reflection of the essence". Today's interpretation of our own self reflected in the beauty and beauty of the feeling of living can arise. While the founding reality of the cities of the Western civilization is the Renaissance spirit and philosophy, the Ottoman Empire in the city based on the silence of the unity based on the norms, values and principles are expressed in the background. The two cities are incomparably more beautiful.

FIGURES



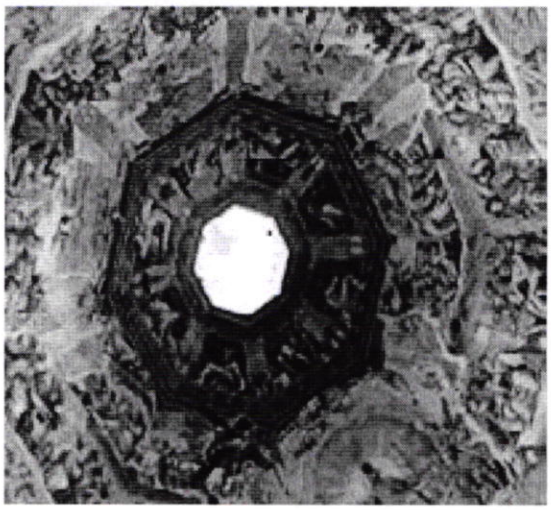
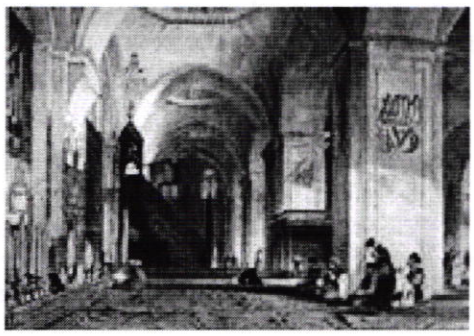


Figure 1 - Cathedral of Santa Maria Del Fiori (Duomo) in Florence

FioriRecource: Archive of Canevi

Figure 2 - Interior view of Cathedral of Santa Maria Del

Recource: Archive of Canevi



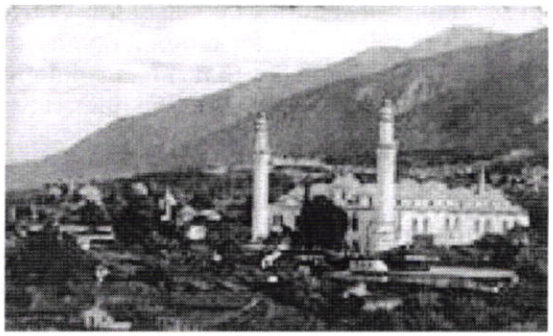


Figure 3 - Interior view of Ulu Cami in Bursa
Recource: Archive Library City of Bursa

Figure 4 - Ulu Cami in Bursa

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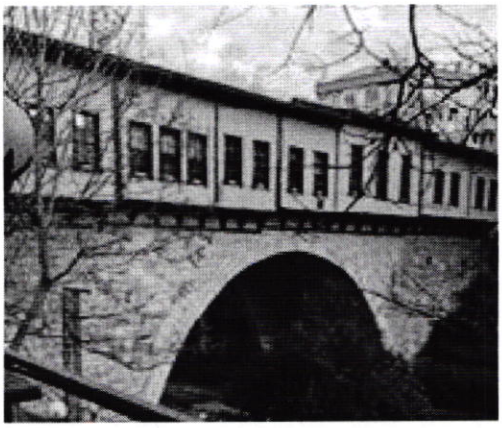

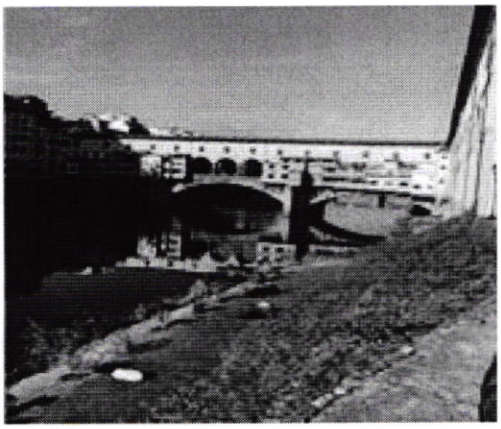

Figure 5 - The Irgandı Bridge in Bursa
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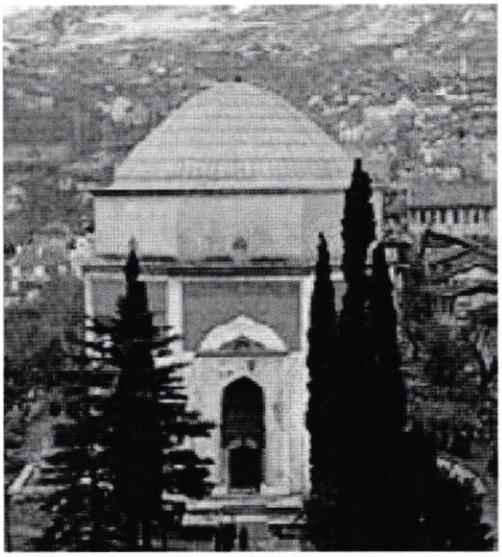
Figure 6 - Ponte Vecchio Bridge in Florence

Recource: Archive of Canevi



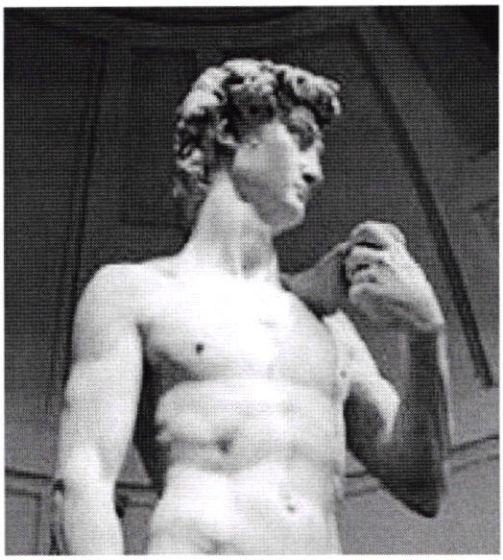


Figure 7 - Yeşil Tomb (1421)

Recource: https://www.google.com.tr/search?q=bursa (9.1.2018)

Figure 8 - Michelangelo, Statue of Davut (1504)

Recource: Archive of Canevi

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