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**3. BİLSEL INTERNATIONAL TURABDİN SCIENTIFIC RESEARCHES AND INNOVATION CONGRESS
14-15, SEPTEMBER MARDİN/TÜRKİYE**

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SESSION-1 HALL-4

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ÖNEMİ.....	152
FROM IDEA TO DESIGN: AN INTERDISCIPLINARY EXAMINATION OF THE CREATIVE PROCESS	169
FİKİRDEN TASARIMA: YARATICI SÜRECİN DİSİPLİNLER ARASI İNCELENMESİ.....	170
3-D BASKI BETONLARIN POROZİTE TESTLERİ ÜZERİNE YAPILAN ÇALIŞMALAR	186
3D YAZICI TEKNOLOJİLERİNDE KARŞILAŞILAN BASKI ZORLUKLARI	194
PRINTING CHALLENGES IN 3D PRINTER TECHNOLOGIES	194
AÇIK DENİZ YAPILARINA ETKİYEN HİDRODİNAMİK KUVVETLERİN KATILIK ORANI YAKLAŞIMI İLE HESABI.....	202
ESTIMATION OF HYDRODYNAMIC FORCES ACTING ON OFFSHORE STRUCTURES USING THE SOLIDITY RATIO APPROACH	203
ANALYSIS OF ECOLOGICAL FOOTPRINT AND ITS SUBCOMPONENTS IN CEE COUNTRIES: EVIDENCE FROM FOURIER STATIONARITY TEST.....	204
BIBLIOMETRIC ANALYSIS OF STUDIES ON CREDIT RISK	222
İTFAİYE TEŞLİLATLARINDA KAMU TASARRUFLARINA ÖRNEK UYGULAMA ÖNERİLERİ... ..	241
YERLİ ÜRETİM İTFAİYE ARAÇLARINDA KULLANILAN POMPALARIN KULLANIMI VE BAKIMI HAKKINDA DEĞERLENDİRME VOLKAN İTAFİYE ÖRNEĞİ	251
TÜRKİYE’NİN İKLİM DEĞİŞİKLİĞİ İLE MÜCADELESİNDE KARBON VERGİSİ UYGULAMASI	261
IMPLEMENTATION OF CARBON TAX IN TÜRKİYE’S FIGHT AGAINST CLIMATE CHANGE ...	262
DİJİTAL İŞ EKOSİSTEMLERİNDE SÜRDÜRÜLEBİLİRLİK HEDEFLERİ: YENİ İŞ MODELLERİ ve DEĞER ZİNCİRİ	273
TÜRKİYE’DE DİJİTAL DÖNÜŞÜM STRATEJİLERİNİN ŞİRKET PERFORMANSINA ETKİSİ: ANALİZ ve ÖNERİLER.....	274
TURİZM ALANINDA YAPILAN MAKİNE ÖĞRENMESİ ÇALIŞMALARININ BIBLIYOMETRİK ANALİZİ	276
TURİZM YAZININDA YEŞİL BİLİŞİM: BIBLIYOMETRİK BİR ANALİZ.....	287
FİNANSAL SİSTEMDE PİYASA BAŞARISIZLIKLARI ve FİNANSAL REGÜLASYON.....	300
CAM TAVAN MI TAVAN CAM MI?	302
IS THE GLASS CEILING OR IS THE CEILING GLASS?	303
İŞTEN AYRILMA NİYETİNİ ETKİLEYEN FAKTÖRLER.....	308
FACTORS AFFECTING INTENTION TO LEAVE A JOB	309
KADIN İSTİHDAMININ VE KREŞ KULLANIMININ SOSYOEKONOMİK BELİRLEYİCİLERİ	313
ÖRGÜTSEL AYRIMCILIĞIN ÖRGÜTSEL SÖYLENTİ VE İŞE YABANCILAŞMA ÜZERİNDEKİ	



FROM IDEA TO DESIGN: AN INTERDISCIPLINARY EXAMINATION OF THE CREATIVE PROCESS

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Abstract

Since the beginning of time, people have always tended to produce new ideas in line with various purposes and needs in every area of life. An idea first arises from a need and is supported by creativity. Ideas are at the core of the creative process in every field of art and design. Every product is born from an idea, and that idea plays a key role in the development of the product from beginning to end. The aim of the study is to investigate the creative processes extending from idea to design in the fields of art and design and to reveal the similarities and differences of this process between different disciplines. For this purpose, the study is structured in three stages. In the first stage, the concept of ideas in the fields of music, literature, painting, sculpture and architecture was explained through examples. Based on this data, in the second stage, how ideas affect and direct the creative processes for each field was evaluated in items. In the third stage, the similarities and differences in the effects of ideas on creative processes in the fields of music, literature, painting, sculpture and architecture were revealed. As a result of the study, it was revealed that although disciplines such as music, literature, painting, sculpture and architecture have different creative processes, ideas have common and different roles in these processes in terms of functionality, aesthetics, semantics and technique. While the differences between disciplines reveal the richness and diversity of art and design, the common denominator of all, creativity and originality, strengthens the universal value of art.

Keywords: Idea, Art, Design, Creativity.



FİKİRDEN TASARIMA: YARATICI SÜRECİN DİSİPLİNLER ARASI İNCELENMESİ

Özet

İnsanlar var olduğundan bugüne yaşamın her alanında çeşitli amaçlar ve ihtiyaçlar doğrultusunda sürekli olarak yeni fikirler üretme eğiliminde olmuşlardır. Fikir, öncelikle bir ihtiyaçtan doğar ve yaratıcılıkla desteklenir. Fikirler, sanat ve tasarım alanlarının her birinde yaratıcı sürecin merkezinde yer alır. Her ürün bir fikirden doğar ve sürecin başından sonuna kadar ürünün gelişiminde etkili bir rol oynar. Çalışmada sanat ve tasarım ile ilişkin alanlarda fikirden tasarıma uzanan yaratıcı süreçlerin araştırılması, farklı disiplinler arasında bu sürecin benzerliklerini ve farklılıkları ortaya koymak amaçlanmaktadır. Bu amaçla çalışma üç aşamalı olarak kurgulanmıştır. Birinci aşamada müzik, edebiyat, resim, heykeltçilik ve mimarlık alanlarında fikir olgusu örnekler üzerinden açıklanmıştır. Bu verilerden hareketle ikinci aşamada, her bir alan için fikrin yaratıcı süreçleri nasıl etkilediği ve yön verdiği maddeler halinde değerlendirilmiştir. Üçüncü aşamada ise müzik, edebiyat, resim, heykeltçilik ve mimarlık alanlarında fikrin yaratıcı süreçlere olan etkisindeki benzerlikler ve farklılıklar ortaya konmuştur. Çalışmanın sonucunda müzik, edebiyat, resim, heykeltçilik ve mimarlık gibi disiplinler, birbirinden farklı yaratıcı süreçlere sahip olsalar da, fikirlerin bu süreçler üzerinde işlevsel, estetik, anlamsal ve teknik yönden ortak ve farklı rolleri olduğu ortaya konmuştur. Disiplinler arasındaki farklılıklar, sanatın ve tasarımın zenginliğini ve çeşitliliğini ortaya koyarken, hepsinin ortak paydası olan yaratıcılık ve özgünlük, sanatın evrensel değerini güçlendirir.

Anahtar Kelimeler: Fikir, Sanat, Tasarım, Yaratıcılık.

1. INTRODUCTION

An idea is the expression of something universally accepted, instantly understood but in a new and original way (Tuncer, 2006). Since the beginning of time, people have always tended to produce new ideas in line with various purposes and needs in every area of life. Ken Ruthh defines the production of ideas as; “Human beings can endure a few minutes without air, about two weeks without water, almost two months without hunger, and years and years without producing new ideas” and emphasizes its place and importance in our lives. Every product has a meaning and an idea beyond its intended use. Different researchers have defined the idea in different ways. While James Webb Young defined the idea as “a new combination of old elements”, Francis H. Cartier similarly defined it as “There is only one way for a person to come up with an idea; to combine in a new way two or more ideas that he had previously had but had not established a connection between them” and emphasized the direct relationship between the idea and the idea generation process with acquired knowledge and experiences (Foster, 2005).

Information is an element that triggers the formation of an idea. Information is data that has a context and carries meaning (Hicks et al., 2002; Howard, 2008). If we consider that information is in a vacuum before it meets with humans, the mind is like a mechanism that works to transform them for various purposes in different contexts. Such mental activities explain how people obtain information, store it or exclude it, and how they transform some of it in response to various conditions (Hatipoğlu, 2020), and thus how information evolves as an idea (Figure 1).

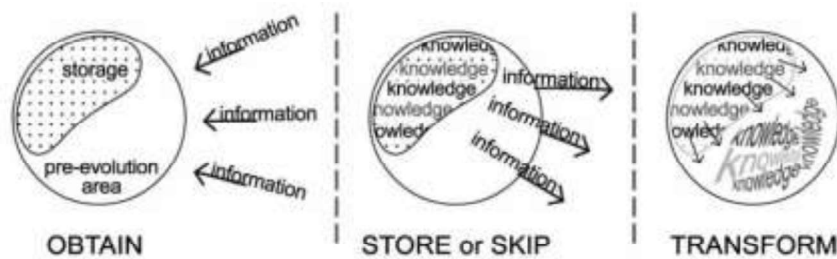


Figure 1. The process of forming an idea (Hatipoğlu, 2020)

James Webb Young described the idea generation process in 5 steps:

- *Gathering raw material:* The mind must gather all the information together.
- *Assimilation:* The mind enters into the phase of sorting and assimilating all this material.
- *Incubation:* The entire problem is pushed out of the mind as much as possible and incubated.



- *An idea can arise at any moment:* An idea can emerge from the void. It says that an idea can come to us at any moment, so we should be ready to catch it.
- *Facing reality:* The idea is left to real life. It is understood from these stages that the idea generation process reaches its goal by surprisingly simplifying the complex relationship in the triangle of problem, knowledge and mind.

An idea first arises from a need and is supported by creativity. It is not enough for a work to be original. Creativity is an important element in order to produce both original and valuable things (Adams, 2020). Guilford (1959) defines originality as the ability to produce unconventional ideas and solution suggestions by directly associating it with creative thinking. In studies on creativity, originality is seen as a talent that starts with an idea and then produces a product. This talent is also an important feature of the creative idea and the product that is produced in this way (Şatır, 1998; Apaydın, 2015). Graham Wallis states that the process of idea formation is strengthened by natural creativity in line with the results of his research on the brain hemispheres (URL 1).

When an artist creates a product, he/she may be affected by various facts during the formation of the idea. One of these is by establishing a meaningful relationship between objects, facts or situations. The Latin word for thinking, "cogito", means "to clap together" in Turkish. J. Bronowski explains this situation as follows; "A person, whether an artist or a scientist, is considered creative when he finds a new unity in the diversity of nature. He does this by finding similarities between things that were not previously thought to be similar. The creative mind is the mind that looks for unexpected similarities" (Foster, 2005). Apart from this, the formation of an idea can also occur through the interaction with other ideas or ideas that existed in the past. Another factor that is effective in the formation of ideas is external stimuli. These support moments of stimulation and play important roles in increasing creativity as inspiring inputs. When information from memory and external stimuli are combined, new meanings emerge. This effect can be realized systematically by designers or unconsciously.

Over time, ideas need other ideas that will develop them and make them producible (Adams, 2020). For this reason, the change and transformation of ideas is inevitable. As long as the boundaries of art continue to develop and grow day by day, the change of concepts such as thought, perception, idea, meaning, form and aesthetics is also inevitable (Özeskici, 2019). Since art is a constantly changing and developing field, fed by creativity, ideas also have to constantly renew and develop themselves in order to keep up with this change and development. Although the design process in art and design-related fields has been defined by dividing it into various stages by different researchers, it can be said that it is generally examined as the idea generation stage



and the following stages. In the study, ideas and the effect of ideas on creative processes in art and design-related fields were investigated with an interdisciplinary approach.

2. METHOD

The study consists of three stages. In the first stage, the fields of music, literature, painting, sculpture and architecture and the structuring of ideas in these fields are explained. Then, different ideas and the effects of these ideas on design are presented through examples for each field. Based on this data, in the second stage, the direction and how the idea affects the creative processes for each discipline are evaluated and listed in items. In the third stage, the similarities and differences in the effects of ideas on creative processes in the fields of music, literature, painting, sculpture and architecture are revealed.

3. IDEAS IN DISCIPLINES OF ART AND DESIGN

The areas where creativity is most visible are art and design. The idea is an indispensable concept for these areas. Each artistic product carries a different idea and meaning beyond its intended use, and this situation turns into a different formation in works of art (Özeskici, 2019). Due to the nature of art, works of art are always based on new ideas and the feeding of these ideas with creativity, thus creating original products.

The most fundamental difference between art and design is that art asks questions while design answers problems. While design exists to meet a need or provide benefit, there is no utilitarianism in the essence of art. Art exists by its own nature and does not target the needs of the viewer (URL 2). Design focuses on human needs and often determines these needs as the starting point. In artistic creation, in general terms, emotions and subjective ideas are at the forefront (Bender, 2006). The most important common feature of both fields is the importance of ideas and the idea generation process. Ideas and creativity are indispensable elements of both fields. Based on the distinction between art and design, while the idea is created in the design process, it focuses on a purpose and a need, in art, the idea can also originate from an artist's own opinion or emotion, regardless of benefit.

The common feature of all branches of art and design is that an idea can be created by being inspired by any factor at any time. For example, Duchamp's bottle rack or Andy Warhol's iconic Campbell's Soup Cans are an idea. The "banana taped to the wall" work by Italian artist Maurizio Cattelan, which was created in 2020 and sold for 120 thousand dollars, is an idea. Yves Klein selling air for a check is an idea. Bulgarian artist Christo and his wife Jeanne 'packing the German Parliament building' for artistic purposes is an idea (Figure 2).

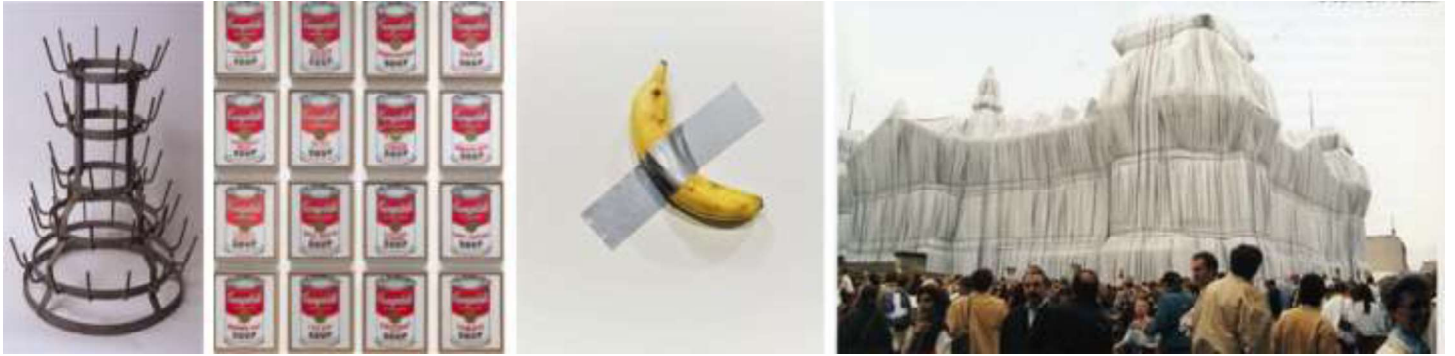


Figure 2. Dunchamp's 'Bottle Rack' (1914), Andy Warhol's 'Campbell's Soup Cans' (1962), Maurizio Cattelan's 'Banana Taped to the Wall' (2020), Cristo and Jeanne 'Packed Parliament Building' (1995)

All of these are products of thought, ideas, expressions, indicators, traces, implications, references and concepts (Boratav and Gürdal, 2017). In the fields of art and design, ideas have found a place in a wide range from music to literature, from painting to architecture, and have diversified according to the nature and requirements of each field.

3.1. Idea in Music

Pythagoras describes music as "a concert of different sounds that are not similar to each other", while Ibn Sina describes it as "a mathematical science that studies sounds and the time intervals between these sounds in terms of whether they are in harmony with each other" (Özcan and Çetinkaya, 2006). Musical products take the form of written compositions that are represented both in writing and mentally during listening, and musical performances that are both prepared and improvised (Webster, 2002). In music, the idea, which is the "force" that inspires or directs the creative spirit, can be produced in different ways. Writing, performing the music of others, listening to it once, listening to it many times, and improvising are some of the ways that help in the production of ideas in music (Webster, 2002).

Any internal or external factor can be a source of inspiration in producing music. Beethoven, whose ears were becoming increasingly deaf as a result of an illness, was hopeless, but this hopelessness inspired him and he produced world-renowned works. In some sources, he is described as a composer inspired by his deafness. It is known that Antonio Vivaldi turned the images he imagined into music. In his works, he supports the leading role in his thoughts with explanatory sonnets. In his most famous work, known as Op.8, he describes the seasons with their own characteristics in his "Four Seasons" concertos (URL 3).

3.2. Idea in Literature

Literature is explained as the aesthetic expression of events, thoughts, feelings and dreams through language or writing. In other words, literature is thought to be writings created as an art form (URL 4).

The planning process in literature consists of three elements: generating the idea, organizing the information, and determining the purpose. If the writer cannot use the language effectively in the work he presents while conveying the ideas that already exist in his mind, the editing stage, which is one of the sub-stages of planning, is reached and helps the writer to organize his ideas and create a meaningful whole (Öztürk, 2007). In the literature and writing process, elements such as using life, emotions, thoughts, views, attractive stories, imagination and spirituality directly or indirectly play a decisive role. Another element that guides the formation of ideas in literature is to read other works in detail, to criticize literary works and to analyze them in a broader context by breaking them into pieces, to write, to write a lot and to benefit from other works (Damayanti, 2016).

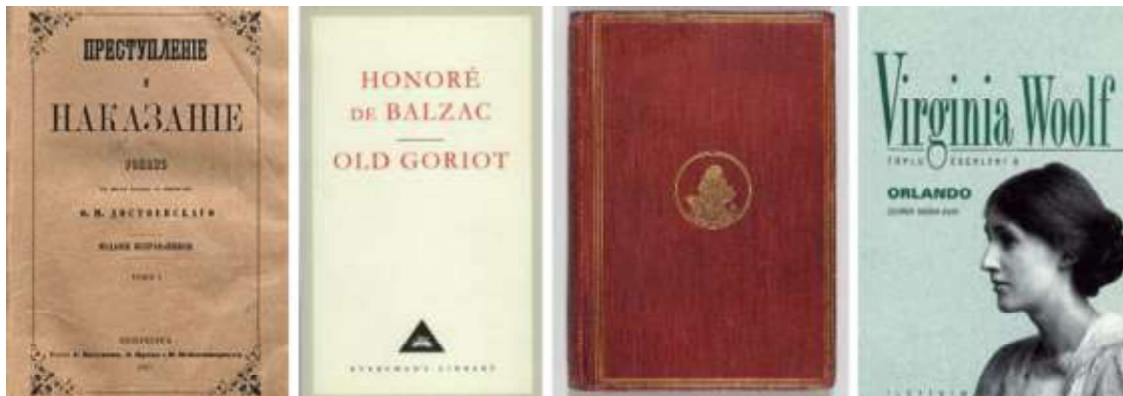


Figure 3. Dostoyevsky-Crime and Punishment, Balzac-Old Goriot, Lewis Carroll-Alice in Wonderland, Virginia Woolf-Orlando

There are works by writers such as George Sand or George Eliot that focus on elements of ideas, addressing social-moral and philosophical issues. There are also works where philosophical thoughts are mixed into literature at a higher level, such as Melville's Moby Dick, which carries a mythical meaning to events, or Birdges' poem Testament of Beauty, which is based on a single philosophical metaphor (Kutlu, 2016). Considering that the idea is a phenomenon that arises from the artist and varies from artist to artist, artists can produce an idea by getting inspiration from many factors during the formation process of literary works. For example, if Dostoyevsky was asked about his opinion on writing, he might have suggested gambling. Balzac

might have told us to stare at a blank wall for an hour every morning, as he did. Woolf might have said that we should suffer, or Lewis Carroll might have said that you should get high (Eylem, 2018) (Figure 3).

All literary works exist with a main idea put forward by the author and develop with subordinate ideas. The originality and creativity of these ideas strengthen the place of the work in memory and ensure its permanence. In this way, the idea that literary works contain, apart from the concrete image presented in writing, is also passed down through generations.

3.3. Idea in Painting

In the field of painting, artists combine the technical possibilities they have with their imaginations to paint what is in their minds or what they see. Some painters have pioneered a movement with the original ideas and works they have put forward. For example, Salvador Dali was the pioneer of the surrealism movement, and Picasso was the pioneer of cubism. What made these painters, who left their mark by creating original works in the field of painting, different was their ideas and creativity (Taner, 2015).



Figure 4. Salvador Dali-The Persistence of Memory (1931), Edvard Munch-The Scream (1893), Rene Magritte-The Son of Man (1964), Edward Hicks- Peaceable Kingdom

Every painting has an underlying idea and a message it wants to convey. Salvador Dali's "The Persistence of Memory" is a protest against the rigid understanding of time. Edvard Munch's "The Scream" is a message that is intended to be conveyed in his work, "The Scream", which expresses the feelings of a person when they hear the sound of nature. The relationship between hearing the sound of nature and the scream is left open to interpretation. There is a reference to the uncertain and the hidden in the work "The Son of Man" by Rene Magritte, one of the most important representatives of the Surrealist movement, made in 1964. The fact that the person's face is covered with a green apple indicates that he is always looking for what is hidden by hiding from the things that people want to see. The work "Peaceable Kingdom" by American painter and

clergyman Edward Hicks, made in the 1800s, tells the story of the salvation of the soul of someone torn between art and faith (Figure 4).

The works produced in the field of painting come into being with the ideas put forward by the artist. The originality and creativity of these ideas strengthen the place of the painting in memories and ensure its permanence. In this way, the idea that each painting contains, apart from its concrete image presented with canvas and paint, is also passed down through generations.

3.4. Idea in Sculpture

In sculpture, a sculptor starts thinking and generating ideas before sitting down at a block of stone and starting to work. After preparing many drafts, he constantly questions and refines his ideas until he reaches a decision. As in every work, there is an idea and a message that he wants to convey at the basis of the creation of a sculpture (Taner, 2015). When an artist is expected to produce a work about “love”, he first questions what love is. Spouse, work, child, nature, child... When the artist reaches the answer of work love, the artist’s work becomes easier and goes deeper. It personalizes the subject to make it more perceptible. “The work passion of a person at the beginning of his career in order to reach the top” explains the subject better. However, since “love” alone is a very broad, comprehensive and abstract concept, it becomes difficult for the concept to turn into a product, shape or three-dimensional form unless the definition develops (Taner, 2015).



Figure 5. Can Togay and Gyula Pauer - Shoes on the Danube, Buruno Catalano - Les Voyageurs, David Khmaladze - Emptiness, Zenos Frudakis - Breaking Out of the Mould

Like every work of art, every sculpture has an underlying idea and a meaning. The “Shoes on the Danube” in Budapest, Hungary were designed by Can Togay and sculptor Gyula Pauer for the Jews who lost their lives during World War II. Buruno Catalano started the “missing sculpture” movement with his surrealist collection called “Les Voyageurs” and aimed to make people who saw the sculptures question the deficiencies

in the sculptures. This movement, which has attracted great attention and made a big impact, has attracted great attention from art lovers. The sculpture “Emptiness” designed by David Khmaladze describes what a parent feels after losing a child. In the work “Breaking Out of the Mould” by Zenos Frudakis in Philadelphia, the artist has concretely reflected the liberated souls in his work (Figure 5).

All works produced in the field of sculpture emerge as a product of an idea, and the originality and creativity of these ideas strengthen the place of the sculpture in the mind and ensure its permanence. Thus, the idea that each sculpture contains, apart from its concrete appearance created with stone, marble and wood, is also passed on to future generations.

3.5. Idea in Architecture

Architecture is a discipline that is identified with design, develops itself by feeding from every area of life and many branches of art, supported by creativity, is outgoing, and is open to all kinds of innovation (Eyüboğlu Erşen, 2018). When design is considered as a language, architectural design can be explained as creating a new idea, learning the forms of expression that will provide the interaction of this language with the problem and the thought system of this language, and creating a product that meets the need. In architecture, the idea is a phenomenon that forms the backbone of the design and distinguishes it from others. An architectural work gains value as long as it exists with a creative and original idea.

When we look at architectural works that are remembered today, have not lost their value, are still talked about and remain on the agenda, we see that they all have an original and creative idea. These ideas can sometimes be formed by periodic conditions, sometimes by the influence of environmental conditions, and sometimes by the designer's approach to the work with a different meaning.

When we look at the Jewish Museum in Berlin, which was chosen as the winner and implemented in a competition project, it is possible to say that the reason why the project was chosen as the winner was the idea it put forward. Liebeskind's work, which tells the story of the life of the Jews before and after the Holocaust, means to re-establish and protect a lost identity in Berlin in terms of form and with the radical idea it contains (Figure 6).



Figure 6. Jewish Museum, Berlin, Daniel Libenskind

In Frank Gehry's Vitra Design Museum work, the architect designed the structure with the idea of first considering the programs required for the structure as simple boxes and then bringing them together in a complex way (Soyluk and Kutlu, 2018). When you look at the work, it reflects Gehry's design approach with its formal features and this style has become identified with its designer over time (Figure 7).



Figure 7. Vitra Design Museum, Frank Gehry

The reason why Villa Savoye, one of Le Corbusier's iconic works, is shown among the most important architectural works in the world is the idea it put forward and the mark it left on the period. It is an iconic work that is among the examples that best reflect the idea of structural modernism. Here, the idea came to the fore with its functional aspect. The structure that existed with the idea of eliminating boundaries, the structure where simple lines, plainness, functional and flexible use of spaces are reflected in the design, continues to exist today with the original value it reveals (Figure 8).



Figure 8. Villa Savoye, France, Le Corbusier

The most obvious example of an approach that creates an idea in line with use and function is the Solomon R. Guggenheim Museum designed by Wright in New York. The need for uninterrupted circulation in the museum program turned into the idea of touring the museum space with a ramp (Tschumi, 2005). Here, the idea is structured in relation to a program and a form of use (Figure 9).



Figure 9. Guggenheim Museum, New York, Frank Lloyd Wright

Architecture-based fields are a field where ideas are produced from a functional perspective to meet many different needs of people. For these reasons, it is possible to say that it is a field where the structuring of ideas is important in terms of functionality as well as aesthetics and art, compared to other branches of art.

4. EVALUATIONS

Ideas guide the process from the beginning to the end of every work to be produced in the field of art and design. The effect of the idea phenomenon on the creative processes in the fields of art and design is shaped by the unique approaches of each discipline. Below, this effect is listed in items in the fields of music, literature, painting, sculpture and architecture.

When looking at the effects of ideas on the creative process in the field of music:



- It has been seen that it can be used in terms of thematic inspiration. Ideas shape the thematic structure of the music and create a certain narrative or emotion in the works.
- It guides the development of innovative structures. Ideas enable musical form and structure to be used in innovative ways.
- It can benefit from rhythmic and melodic development. Ideas play a central role in the development of rhythm and melody structures in music.
- It can be said that it is effective in creative processes in terms of the use of sounds and technology. It enables the discovery of ideas, new sounds and the use of technology in innovative ways in musical creation.

When looking at the effects of ideas on the creative process in the field of literature:

- It guides the determination of narrative techniques. Ideas shape the techniques used in narrative and have a direct effect on language and style.
- It guides the character development process. Ideas affect the depth and development of characters, enriching their inner world.
- It is useful in the development of plot and storyline. Ideas enable the flow of the story and the creative construction of the plot.

When looking at the effects of the idea on the creative process in the field of painting:

- It guides in deciding on composition and color usage. Ideas determine how composition and colors will be used in paintings.
- It is decisive in determining which style and techniques will be used. Ideas influence the style and technique that the artist will use, and innovative or traditional approaches are developed.
- • It is effective in creating emotional and semantic depth. Ideas play an active role in the emotional intensity and semantic depth carried by the painting.

When looking at the effects of the idea on the creative process in the field of sculpture:

- It is effective in determining the form and structure of the work. Ideas shape the form and structural features of the sculpture and strengthen the aesthetic value of the work.
- It is decisive in the selection and use of materials. Depending on the meaning and depth of the subject, it affects which materials will be used and how these materials will be processed.



- It guides the space and placement of the work. Ideas play an important role in determining the context in relation to the subject, in choosing the space where the sculpture will be placed, and in shaping its relationship with the space.
- The semantic depth of the work plays an important role in determining its impact on visitors. Ideas have an impact on the meaning and symbolism of the sculpture, strengthening the bond it establishes with the viewer.

When looking at the effects of ideas on the creative process in the field of architecture;

- It is a guide in functional solutions. Ideas affect the user experience by determining the functional features of the building such as circulation, spatial organization, and communication between spaces.
- It is decisive in the selection of materials and use of technology. Depending on the main theme, it affects the selection of building materials and the creative use of technology.
- It is effective in the design and selection of aesthetic elements. The initial idea is guiding in the formation of all visual elements from facade design to interior design. It plays a role in the selection of furniture and accessories.
- It is effective in terms of environmental and social context. Ideas shape the relationship of architectural works with the environmental and social context, highlighting elements such as sustainability and social benefit.

5. CONCLUSIONS

People have tended to produce ideas in line with various needs in every area of their lives. These needs have sometimes been functional and sometimes aesthetic. As in every field, the concept of ideas, which continues to be effective in creativity-based areas such as art and design, is an important factor in terms of the originality and memorability of the work of art.

In every field of art and design, ideas can be fed from different sources. These can be internal factors as well as external factors and can be inspired. In all fields of art and design, artists can be inspired from different sources in line with the scope and purpose of the art branch, and thus each field can be specialized within itself. Various fields of art and design experience the impact of the idea phenomenon on creative processes in different ways. Although disciplines such as music, literature, painting, sculpture and architecture have different creative processes, ideas have common and different roles in these processes.



One of the common effects of ideas in the field of art and design is originality and creativity. In all fields of art and design, the most fundamental effect of ideas is that they determine the originality and creativity of works. Ideas allow artists and designers to express themselves in innovative ways. Every design exists, gains a place in the mind and gains value with the idea it carries. Another is meaning and thematic depth. The ideas processed in the works provide meaning and thematic depth in every field. They enrich the melodic and rhythmic structure in music, the theme and plot in literature, the composition in painting, the form in sculpture, and the aesthetics and function of the structure in architecture.

When we look at the differences between the disciplines that ideas create in the field of art and design, we see differences in concrete and abstract approaches. While visual arts such as painting and sculpture express ideas through concrete forms and visual compositions, music and literature process these ideas through more abstract and narrative tools. Another difference is the use of time and space. Music, literature and architecture process ideas through the dimensions of time and space. While music offers an experience that flows in time, architecture organizes physical spaces and designs a process. Literature, on the other hand, provides transitions between time and space in the narrative process. Painting and sculpture, on the other hand, offer more static and momentary experiences. In addition, while in areas such as music, literature, painting and sculpture, the idea comes to the fore with its artistic and aesthetic aspects, it is possible to say that in architecture-based areas, the idea emerges with both its aesthetic and functional aspects. Works of art that do not have a purpose such as providing a benefit to the user or fulfilling a function come to the fore with the semantic value they carry.

Ideas are at the core of the creative process in each of the fields of art and design. Although each discipline has its own tools and methods, the originality of ideas is the most important element that determines the quality and impact of the work in all of these fields. Artists and designers shape their ideas in these fields by drawing on different sources and make both individual and social contributions in this process. While the differences between disciplines reveal the richness and diversity of art and design, the common denominator of all, creativity and originality, strengthen the universal value of art.

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