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Abstract: As an art of volume, sculpturing tries to express the world around itself through the objectivism in the world. It tries to create 3D (three-dimensional) aesthetical images in the site. It gives various images from various perspectives. Site-image and form are compounded with artistic concerns. Artist of sculpture makes his opinions and senses felt by the forms. The word ‘form’ includes all images having any volume. In the perception of form, light-shadow is one of the main principles. A balanced distribution of light – shadow helps the integration of the work with the site. Composition is also of great importance in order to secure the integrity among forms. Composition is the harmony of textures, shapes and dimensions of the surface. There are various factors forming the composition. As being balancing elements of composition, these factors help creating a real art work if they used properly. Surface, rhythm, balance, ratio-rate, style, shape etc. concepts are among others supporting form and composition.

Keywords: Sculpture, style, form, composition, light-shadow.

Öz: Bir hacim sanatı olan heykel çevresinde gördüğü dünyayı, dünyadaki nesnellik ile anlatmaya çalışır. Mekân içinde üç boyutlu estetik biçimler yaratmayı amaçlar. Değişik açılardan bakıldığında farklı görünümeler verir. Mekân-biçim ve form sanatsal kaygılar ile bir araya getirilir. Heykel sanatçısı, duygu ve düşüncelerini formlarla hissettirir. Form kelimesi, hacimli olan bütün biçimleri kapsar. Formun algılanmasında ışık-gölge ana esaslardan biridir. Biçimlerde ışık gölgenin dengeli dağılımı, yapılan çalışmanın bulunduğu mekânla kaynaşmasını kolaylaştırır. Formlar arasında bü-

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tünlüğün sağlanması, kompozisyonda büyük önem taşır. Kompozisyon, yüzey dokularının, şekil ve boyutların uyumlu olmasıdır. Kompozisyon oluşumunda pek çok etken yer almaktadır. Kompozisyonda dengeyi sağlayan unsurlar olan bu etkenler doğru kullanıldığı takdirde gerçek sanat eserleri oluşmaktadır. Yüzey, ritim, denge, oran -orantı, biçim, şekil gibi kavramlar formu ve kompozisyonu destekleyen diğer unsurlardır.

Anahtar Kelimeler: Heykel, biçim, form, kompozisyon, ı ışık-gölge.

Introduction

It is not enough to just look and read to perceive the environment and art. The process of perceiving goes beyond memorized concepts and learned skills to trying something with all its purity and trying it with experience. Perceiving is the process of raising awareness by realizing that our energy, seeing the surrounding objective world or a work of art without prejudice, enlarging ourselves and becoming involved with it, leads to one meaning, and new ideas replace old ideas.

Form² is the desired and must-have state of something. Hear by sight in every form; many viewers were tried to be told about how they sent many images and how they created new meanings, emotions and thoughts. Detecting a form comprehensively examines the factors that affect it and the relations between the elements in detecting the form one by one (Sözen-Tanyeli, 1996: 104).

The following forms have been identified in visual perception: elements that make up appearance, expression elements and elements of internal aesthetic values have been examined from a physiological and psychological point of view. In terms of visuals and content, they change the meaning of the form and play a major role in activating our sensitivity.

A composition is the process of assembling individual parts together to form a whole. It is the process of regularly bringing together pieces within a whole in artwork. There is a correspondence between structural forms and the patterns contained in artworks that exist in nature, with the increasing interest in form and pattern and the loaded meaning. The formal structure of the artwork contains rhythm and geometry, which is accepted. These structural forms and proportions, particularly the golden ratio, are also present in the structure of natural objects. This phenomenon gave rise to

² For publications on this issue, see: Chief Pharmacist. 240. Format; Form is also called the distinctive reality that enables an object to be perceived by the senses of sight or touch. Figure, Format Draft. The nature, external appearance, form of an object in terms of its contours; a concept, a thought. the alternate form of the event or action. Used for both dimensional properties.

the notion that the artist unwittingly imitates nature or contributes to art unwittingly. Today, thanks to the findings of Gestalt psychologists, however, the perception process itself has been shown to have a pattern-selective or even a constructive function³, whereby the formal pattern is present in the functioning and structure of our nervous system. It has been revealed that the structure of matter consists of molecular patterns (Eczacıbaşı, 1997: 104). Over time, all of these formal patterns are considered aesthetically pleasing to the meaningful expressive traits of the pieces, thanks to the special arrangement of the pieces. These developments brought art works, natural objects and phenomena, to an equal plane of research and examination. The scientific explanations of the elements of form and pattern that exist in nature and art are now enlightened by the unifying principles of human perception.

Form and shape are two terms of art that are widely used in plastic arts and are often confused with each other. Form used in art is sometimes called shape. In general, it is defined as the whole of an object, all of its perceived tangible elements, creating a unique order (Eczacıbaşı, 1997: 240) (Image 1).

The format expresses two dimensions, while there is only the width and length. The form is three dimensional and volumetric. The shape has the width, length and height. The sculpture is named after the art of volume, and the three-dimensional object that is intended to create an aesthetic life is defined as a work (Savaş, 1975: 7 - 8), (Image 2)

Image 1: Composition work based on triangle, cube, cylinder and sphere

³ For publications on this issue, see: Chief Pharmacist. 1410. Core element that determines the solution to any design issue. Continuous, repeating shapes are often thought of as a two- or three-dimensional object of spatial and geometric character. In other words, pattern is the name given to observable or measurable information related to the asset of interest

The sculpture attempts to describe the world it sees around it through the objectivity of the world. The visual world is embodied and communicated. In the simplest terms, art is the skill and skill to create “forms.” It is art that human talents can be used and evaluated not only to benefit, but with the desire to unravel the secrets of the universe, to soothe personal depression, to satisfy their excitement and to share their spiritual aspirations (Huntürk, 1996: 34) .

The sculpture depicts the creation of three dimensional aesthetic shaped compositions art. It gives the recipient different views from different angles. It is the combination of space-form-form interaction with artistic concerns. The sculptor makes his feelings and thoughts feel in a visual form with three-dimensional forms, and exhibits his works by formatting three-dimensional materials (Baraski, 1964: 6).

Form and form are constantly related to space. In formats, the light makes it easy for the shadow to blend in with the space of the work itself. They form groups of light-shadow force in compositions. By creating tension between these forces, the artist can focus attention on a point. As the shadow darkens, the concept of depth becomes important (Image 2).

Image 2: Lucio Fontana, “Mountain, ” Bronz, 1958

In this sense, form is a preliminary structural element that conveys a specific aggregation of matter, subject and content. It is a functional process that shapes goods according to their purpose. The form of a cup, a table and a chair can be shaped according to its purpose. We call it forming or forming the cutting, cutting, and shaving of the tree, metal and metal to make a cutlery for the production of a chair. A form is more a term denoting the existence of an object. It includes all shapes that are bulky. Object is the subject on which the form will be applied. The function indicates the object's pur-

pose. These functions define the form. There are two basic elements in sculpture: space and mass. The venue has three forms of influence on the statue; first, the mass of the statue occupies or moves within the space, second, encloses the space so as to form indentations or gaps within the sculpture, and third, various pieces interact with each other within the space. They make form easier to perceive. The principles and form formation of sculpture art change from style to style. The distinction between major sculpture styles is based on differences between the design principles that define these styles. These design principles outline the sculptors' approach to key issues such as orientation, ratio, scale, articulation and balance. Positioning (orientation) of the forms that make up the sculpture in terms of the environment, the viewer, and the relationship with each other takes place via axes and hypothetical planes. The axis is the assumed line where a group of volumes or volumes that are very close to symmetrical or symmetrical pass through the focal point. Hypothetical planes are four: one front, two on both sides, one horizontal. They are used to determine the direction of movement, location, place of the volumetric axis and surfaces. The scale of a sculpture is determined by consideration of the individual's social position such as the dimensions of other objects in the environment or ancient and medieval sculptures (Bulat, 199:144). The way the various elements of the sculpture are put together is called articulation.

Other elements of sculpture art are volume, surface, light, shadow and color. Unlike two-dimensional arrangements, three-dimensional composition arrangements will involve the problem of the mass and the shadow as an element of the applications. In two-dimensional studies, the problem is perceived as light-dark and it is substituted by light-shadow in three dimensions. Light and shadow is one of the primary elements in perception of three-dimensional form (Turani, 1974: 185).

In order to prevent uncertainty and to ensure uniformity between forms, composition is also crucial. Composition is "The process of creating artistic design in the artwork. The elements that make up the structure are brought together in a particular layout connection, and the resulting structure is itself." (Sözen- Tanyeli, 1996: 135). "It reflects the ideal composition; balance, rhythm, dominant and harmonic." (Bigalı, 1984: 27).⁷ The psychological laws that make a positive impression on the emotions are the principles on which the structure and elements of the work are based. A composition is a structured arrangement of items from a selected or given area. Putting plastic elements into practice in discipline is the science of composition (Bigalı, 1984: 34). A composition is a general division of space, not the placement of lights and shadows into objects. It is ideal for surface textures to match shape and dimensions. Artists can achieve a harmonious composition by paying attention to positive and negative spaces in an artwork by using the verticals and verticals together with contrasts (by selecting objects that are related to each other).

Image 3: Alberto Giacometti, Composition with a Head and Seven Figures, Bronz (1950)

As in painting, sculpture has rhythm, symmetry, lines of strength, weight balance and dynamics (Image 3)... There are many factors in composition. These factors must include minority-majority, spacing-fill, contrast, horizontal-vertical lines, diagonal movements, and the links between whole - part and frequent - sparse. Opposites that allow design elements to make each other more emphasized; it is an engaging principle that takes 3d design away from monotony. Contrasts in most cases create a conflict and at the same time bring the composition to life. This concept is an important principle in the use of composition as it creates interest and excitement. Moreover the equilibrium of the opposites is harmonizing the composition. These elements of composition are the elements of balance; if used correctly, real art forms (Kortan, 1982:16-).

Image 4: Otto Herbert Hajek, The city's emblem and iconography, ground structures and art garden, (1973-1977) Adelaide-Avustralya.

The balance is generated by repeating elements in the same state relative to an axis and is achieved by a reasonable change in the components of the composition (shape, color, texture, etc.). A balanced structure used in composition is visually well-designed. The concepts such as movement, rhythm, balance, ratio, form, shape, etc. are known to support form and composition (Bulat, 2007:75). (Image 4). Composition can also be defined as a multi-directional compensation and is formed in two stages. The first is the composition of the Forms that are interconnected with each other, and the second is a collective, arranged composition.

In order to achieve balance in the composition, forms must be connected with each other, and they must be related to the purpose of the composition rather than their individuality. In addition, in order for the composition to be balanced, the structure, structure, material and technical method must form in harmony and variation.

The direction and force groups of the various elements contained in the composition depend on their areas and the overall structure of the form. Force groups formed by these factors balance each other in composition and form a measurement. Throughout the forms; uniqueness, multiplicity, in composition create tension by a fiercely contradictory relationship between the values of one or more forms within the same unit or module (War, 1975: 7). Single or multiple forms are used throughout the whole area depending on the individual narrative style.

Image 5: David Smith, "Cubi XXVII", steel, (1965)

Image 6: Henry Moore, Piece Sheep Composition, Bronz, (1971-1972)

Even if the materials and subjects used in a work are the same, the narration is different for each artist. Each artist works with his own particular rhythm in his own creative tempo, creating his works in his brain, intuiting them with his emotions, interpreting them with the culture of his era and presenting them in his own forms with compositions in different shapes. These works witness the artist's era and shed light (Odabaşı, 1987: 130-131). The extremism of individualism in the arts emphasizes the artist's narrative regardless of the subject. The subject may be sacrificed for the artist's dominant whims. If the artist expresses the topic with his or her own extraordinary talent, first by working with plastic influences, he or she edited (composed) his or her work and all his or her demands are satisfactorily completed (Bulat, 2007: 73). (Image 6)

The art of sculpture is an art that directs the reconstruction of physical presence in the most complete way. Up until the XXth century, the sculpture has been regarded as an art that depicts certain objects or specific subjects, and is not moving, and consists of obtuse volume or masses. In the XX. century, the emergence of more abstract non-descriptive products, the development of the kinetic sculpture in which motion is used as a fundamental element, the growing importance of the spaces in and between the obtuse volumes has extended the art of sculpture. Contemporary sculptors apply all kinds of materials and methods suitable for their purposes. This makes it impossible to limit the art of sculpture today to certain materials or techniques. The sculpture has a

longer life span as the quality of the material used to make it increases. As a result, the quality of the material used in the sculpture's life will not prolong the memory. What is important is the meaning and position of the sculpture, and the form and composition it occupies. Today, the sculptures presented with creative designs in many countries host many memories and photographs that people experience in meeting areas. These facts carry the sculpture to a whole new level in our hearts.

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