

The Gates of Adatepe Village in Artistic Expression

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Abstract

This article explores the metaphorical use of the theme of doors in the field of art, beyond its functional role, to narrate or reflect emotions, culture, lifestyle, religious beliefs, and socio-economic status. The study focuses on the example of the village of Adatepe, situated in the town of Küçükuyu in the Çanakkale province of Turkey. Emphasizing the geographical and cultural significance of Adatepe village, the research particularly delves into its architectural features. Adatepe has hosted a historical legacy where Turks and Greeks lived together before the Population Exchange. The traces of this rich past, especially through traditional doors, have been preserved to the present day. Shaped by the architectural character evolving under the influence of forced migration, these doors not only serve as tangible expressions of history and cultural heritage, determining the village's character, but also reflect the experiences, cultural origins, and social connections of the migrants. In this study, the examination of how Adatepe's architectural features reflect the village's history and culture aims not only to document these existing doors as architectural elements but also to study them with the unique language of art, highlighting their symbolic value in terms of the nature of the society and culture they belong to, not only in terms of their physical structures but also in the meanings they carry. The goal is to bridge the past and the present by documenting these doors, which hold significant symbolic value, through the distinctive language of art.

Keywords: Adatepe Village, Door, Architecture, Door Theme in Art

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INTRODUCTION

Adatepe Village is situated in the northern region of the Küçükuyu town in the Çanakkale province of Turkey. During the Ottoman period, the village, particularly known as a settlement for Yoruks and Turkmen, was resettled by Greeks in 1839-40 for olive cultivation. Shaped by economic activities during this historical process, the village thrived with sectors such as olive cultivation and animal husbandry, reaching a population of approximately 1000 people. Until 1924, the village boasted various structures including 400 households, an olive oil factory, butcher, grocer, tavern, well, tailor, textile manufacturer, farrier, barber, saddler, cobbler, lighthouse keeper, carpenter, church, mosque and madrasa, school, bakery, and cinema. During this period, it is noted that the village had an extensive infrastructure to meet the diverse needs of its inhabitants (Boynudelik, 2008). Adatepe Village is situated 4 kilometers above Küçükuyu town, on a steep terrain. The village, seemingly nestled in a basin to ensure a secure location, remains unseen from distant hills. Prior to the Population Exchange, Turks and Greeks coexisted in Adatepe, contributing to a shared social fabric during that era. This interaction influenced both the geographical layout and architecture of the village, leading to distinct designations for the Upper District (Turkish Quarter) and the Lower District (Greek Quarter).

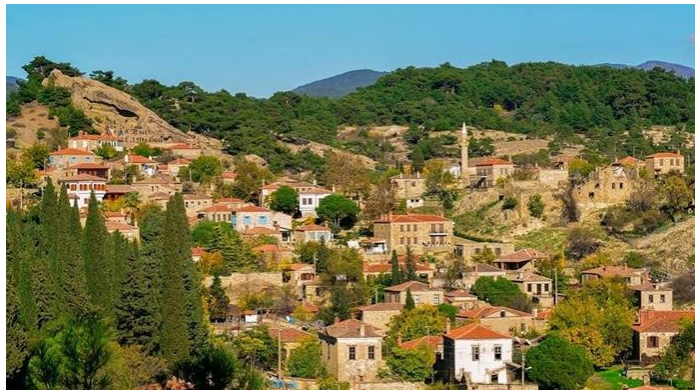


Figure 1: Adatepe Village (Onur, 2023)

Hilmi Yavuz, in his remarks left in the visitor's book during the Adatepe Stone School excursion, expressed his feelings about Adatepe Village as follows: "At night, the sky appears exceptional and magnificent with the glow of an 'emerald garden.' For the first time since my childhood, I saw the Milky Way again in Adatepe nights; the Milky Way, the Big Dipper, and other stars..." (Adatepe Stone School Visitor's Book)

The 1924 Turkish-Greek Population Exchange initiated a significant demographic transformation in Adatepe village, relocating Greeks to Greece and settling Turks from the Greek Islands in their place. Following this profound change, a second wave of population mobility was observed in the 1950s. Changes in economic dynamics, particularly the decline in livelihood sources,

industrialization in urban areas, and increased job opportunities, along with the revitalization of coastal trade, triggered the tendency of the village population to migrate to cities (Merey, 1977). Consequently, many houses in the village became unused and fell into disuse.

This study aims to document the architecture of Adatepe Village and examine how the doors in this village reflect its history, culture, and social structure using the unique language of art. The study aspires to make a significant contribution to preserving the architectural structure of the village and passing it on to future generations. Additionally, it seeks to create an important source by establishing a connection between the village's history and the present. The theme of doors in the realm of art has been explored across different disciplines, and personal applications have been created using the collage technique on the doors of Adatepe Village.

The Theme of Doors in the Field of Art

In the realm of art, various approaches, materials, and perspectives can be observed as each artist interprets the theme of doors in their own artistic language. Sometimes presented as a visual spectacle, at other times as a conceptual or linguistic expression, the door theme emerges before the audience.

"The door is a mystery. Perhaps a cover for escape or refuge.

With its name and reputation, it is the entry point for the household.

The connection of the closed box, where the household shares a lifetime of joys and sorrows, with nature and the earth is the door.

Is your door slightly ajar to the clouds, rain, light, and humanity?

Do you lock it tight at night, haunted by doubts and fears? Do you believe that the material and locking mechanisms of your door, be it wood or metal, single or double-locked, and even chained, provide assurance for your inner peace?

Doors represent both our freedom and captivity. Can we leave our doors open like our windows?

Perhaps the best doors are those that open to fairy tales. It's best to keep your door closed, with the key in your pocket.

You open it to those you wish, and close it to those you choose.

Doors are a mystery, just like the inside of houses..." (Çavuş, 2010, s.14).

Füsün Onur's work titled 'Untitled,' exhibited in Fındıklı Park in 1973, offers the viewer the ability to continuously merge their perception of the dynamic structure of the space with a state of constant opening. The use of wood material in the artwork emphasizes the unique design of the

abstract door formed by the convergence of five different constructions. This spatial abstraction continually shifts the perspective of the door within the space, possessing both the potential to separate and unite the environment (Sayar, 2016).



Figure 2: Abstract Composition (Onur, 1973).

Source: <https://www.e-skop.com/skopbulten/tezler-1980lerin-kamusal-alan-heykelleri-ankara-ve-istanbul/3899>

The work addressed by Simmel demonstrates the continuous tendency of the door's restrictive and expansive role to be in a state of perpetual opening. By adopting this perspective, the artist has succeeded in simplifying and shaping the door independently of various characteristics. The infinite opening situation of the door creates a visual impact by forming a transparent space within it. While the doors in the artwork appear as a consecutive series, each one opens in different directions and situations, creating a visual illusion. Instead of serving the individual in reaching a goal, this opening action leaves one in a constant threshold situation, forming a circular cycle. The reality observed behind the doors, along with the structural disintegration and the effect of speed, reflects the artist's intention to emphasize the dynamics of time and space (Simmel, 2013).



Figure 3: The Gates of the World (Goncalves, 2014).

Portuguese photographer Andre Vicente Goncalves has utilized the door as an instrument of art in his work titled 'The Gates of the World,' amalgamating hundreds of door photographs from various cities around the world. This project offers a broad perspective by presenting the changes that doors undergo in the context of space and time for societies, countries, cities, and cultures. Described as a traveler, Goncalves is dedicated to inspiring, visualizing, and learning about cultural and architectural differences in every place and country he visits. Each door, with its unique function and the story of the family it harbors within a specific culture, transforms into a new visual spectacle within a single frame.



Figure 4: Hole, Competence (Hole,2009).

The Danish ceramic artist Nina Hole has sustained her artistic life by utilizing urban images in her works, exploring different forms and transcending traditional ceramic concepts to become a questioned realm within conceptual art (Çakar, 2018: 1139). In Figure 4, the artwork, photographed during and after firing, is designed like a closed, doorless, and impassable box, despite having many windows opening from the inside out. Perhaps with all its traces, the artwork, filled with what we hold inside in our private spaces, tells a new story through the eyes of each viewer.



Figure 5: Door (Magritte,n.d)

Source: <https://www.lacma.org/magritte-index>

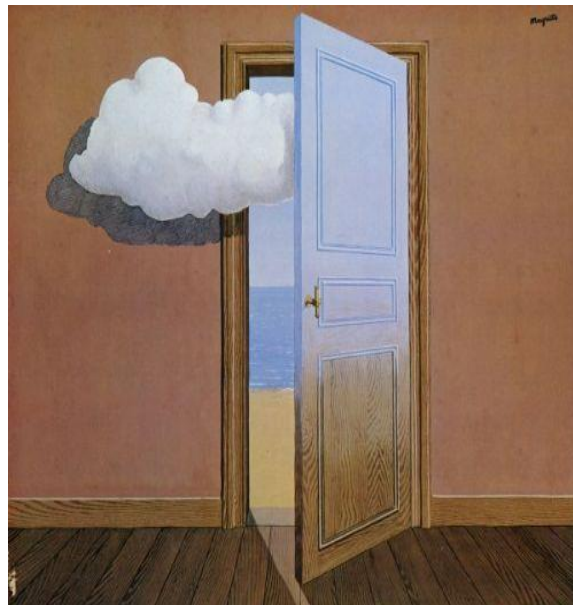


Figure 6: Door (Magritte,n.d)

Source: <https://www.paintingstar.com/item-poison-s200296.html>

The surrealist painter René Magritte endowed the image of a door frequently as a repeated motif in his works with metaphorical significance. In his 1939 painting titled "La victoire" (The Victory), a depiction of an open door through the gap of a door located by the seaside and a cloud extending through this gap can be observed. The poetic mystery in Magritte's works becomes distinct by minimizing deviations from objects perceived as normal. The horizon line, where the sky meets the earth, evokes a significant mystical effect in the human mind. In the artwork "La victoire," the earth, sky, and land come together through an open door, indicating new possibilities. While the merging points of the earth, sea, and sky guide the viewer, the simple object of a door becomes a symbol of a mystical portal. Since Magritte's clouds are inherently mysterious, paradoxically, the cloud in this painting appears to be the least mysterious element in the composition (Öztürk, 2023).



Figure 7: Door (Halvorson, n.d)

Source: <https://www.nytimes.com/2014/02/14/arts/design/josephine-halvorson-and-burt-barr.html>



Figure 8: Door (Lambie, n,d)

Source: <https://www.mercedes-benz.art/en/artwork/the-doors-humanizer-jim-lambie-2003/>

With much deeper and broader conceptual meanings, the door is also used as a metaphor to narrate or reflect culture, lifestyle, religious beliefs, and socio-economic status. When evaluating 20th and 21st-century art within the post-modern and modern framework, we observe that the imagery of the door, used not only as a form of expression but also as a metaphor, has been employed by significant artists from the 1930s to the present day (Çavuş, 2010). Artists such as Jim Lambie, Josephine Halvorson, and René Magritte have brought forth representations of doors that resonate with the societies they inhabit, merging their inner worlds with elements drawn from society (Taşkent, 2019).



Figure 9: David Moreno, Connected Doors, United Arab Emirates, 2017

Source: <https://www.behance.net/gallery/60108733/Connecting-Doors>

Spanish sculptor David Moreno endeavors to blur the boundaries between two and three dimensions in his works through architectural art pieces. Moreno successfully reflects the forms of buildings in his sculptures, created using hundreds of steel rods and long piano wires. The sculptor's recent works, particularly focusing on interior spaces, tend to emphasize interior details such as door openings and stairs. The combination of steel rods and piano wires used by the artist merges the concreteness of architectural forms with an abstract aesthetic, providing the viewer with the opportunity to transition between two and three dimensions. The large and impressive installation titled 'Connected Doors,' executed by the artist in the United Arab Emirates in 2017, showcased Moreno's artistic skills and creativity, offering viewers a unique visual experience.



Figure 10: Christo Javacheff ve Jeanne-Claude, Doors, New York Central Park, 2005

Source: <https://www.artsy.net/artwork/christo-and-jeanne-claude-the-gates-new-york-central-park>

The installation 'Gates,' realized by Christo Javacheff and Jeanne-Claude, possesses visual characteristics that vary depending on the atmospheric and light conditions. This installation, at times gleaming in the sunlight and at other times covered with snow, reminiscent of vibrant sculptures, stands out for the recyclable and reusable nature of the materials used. The primary objective of the project is to emphasize the significance of the natural environment of New York, contributing to the well-being and health of city residents. Christo, particularly choosing the month of February when the trees shed their leaves and the park is at its most subdued, opted for a carefully planned timing. This choice allowed the audience to perceive the saffron-colored gates holistically, enabling the desired effect. The color and material choices interact with seasonal changes, integrating the installation with its surroundings and providing a visual experience. Beyond being merely an artistic expression, this project carries important social and environmental objectives, such as the preservation of the natural environment and the enhancement of community environmental awareness. (Zümürüt, 2007)



Figure 11: Burhan Uygur, Palace Gate 1987-1989

Source: <https://nalanyilmaz.blogspot.com/2014/11/burhan-uygurun-kap-adl-resmi.html>

Burhan Uygur acquired a large two-winged palace gate designed by a craftsman named Hristo from a flea market and started working on it. It took Uygur nearly two years to complete this work, gradually painting the door. The artist transformed this expansive double-winged gate into a colorful spectacle, creating a rich content with depictions of dancers, mythological figures, various animal representations such as snakes and seagulls, and angelic figures. (Enginoğlu & Kılıç 2012)

Adatepe Village Gates

The characteristic qualities that make the architectural structure of Adatepe Village unique can be expressed as the organic street layout, topography, and the use of local stone material. In the restoration efforts, the floor plans and facade characters of the houses have been preserved as much as possible without alteration. In the restoration process of traditional houses, all original materials have been utilized. Stone materials are used for garden and house walls, while wood materials are preferred for window frames, flooring, and beams. Although there are strict rules regarding the dimensions of windows and the use of wood as the material in the village's structures, there are no restrictions on color, texture, and formal aspects of the doors.

The gently sloping water channels, converging with different entry levels and rectangular planned structures, running through the streets of Adatepe Village serve the purpose of collecting rainwater, imparting a distinctive texture to the village. The main roads connecting to the village have a width ranging between 5-6 meters, while the width of interconnecting roads made of cobblestones ranges from 3-4 meters. Some narrower paths with a width of 1-2 meters are used solely for reaching

the buildings. The positioning of the structures ensures that they do not obstruct each other's sunlight and wind. In Adatepe Village, access to houses in the Upper Quarter, where only the Muslim community lived in the past, was provided through courtyards to ensure privacy, while in the Lower Quarter, where the Greek community resided, direct connections were established either through the street or the garden.

In walks conducted during the year 2022-2023, general views of village streets and doors in various styles were photographed.



Figure 12: Street Texture of Turkish Quarter in Adatepe Village (Onur,2022)



Figure 13: Street Texture of Greek Quarter 1 (Onur, 2023)



Figure 14: Entrance of the Greek Quarter Door (Onur, 2023)



Figure 15: Street Texture of Greek Quarter 2 (Onur, 2023)



Figure 16: Street Texture of Greek Quarter 3 (Onur, 2023)



Figure 17: Street Texture of Greek Quarter 4 (Onur, 2023)



Figure 18: Greek Quarter Doors of Adatepe Village (Onur, 2022)

The wooden houses in the village of Adatepe generally feature double-winged, externally opening doors, adorned with iron door knockers. Door knockers differentiate themselves with various features. In door knockers shaped like a human hand, the ring on the finger represents married or engaged individuals. Hand-shaped knockers without a ring symbolize unmarried residents. Door knockers featuring female figures, resembling the head of the Greek mythological goddess Demeter, are often found in Christian-dominant regions, symbolizing innocence and well-being. Animal-shaped knockers sometimes symbolize rulership, while other times they represent life after death. (Efe, 2019).



Figure 19: Door Knockers (Onur, 2022)

The form of the door, the number of wings, the opening style are determined according to the function of the space and the number of users in the space. Therefore, the door is an expression of the user in the space. Sometimes, the door knocker has conveyed a lot: whether the person knocking on the door is male or female, the economic status of the homeowner... (Demiraslan, 2020).

Functionally providing security, separating two places, and defining boundaries, the door carries many symbolic meanings (Pelikoğlu & Akdağlı, 2017). The houses and doors of Adatepe Village, narrating the story of time with each texture from stone to wood, establish a strong connection between the past and the present with the details they carry, telling their own story. The old and new doors in the village exist in a kind of artistic collage. The worn-out paints of the old doors, which are worn, broken, and fallen apart, allow us to understand the historical pages of time, while the new doors indicate that this story continues to evolve in the present.

Personal Applications

After a detailed examination and documentation of village doors, prints of the obtained images were made. Cardboards in color palettes suitable for the unique doors of Adatepe Village were selected, cut into appropriate angles and geometries, and arranged on paper. Shading processes for the designed door collages were carried out with dry pencils, and detailed elements were added with a rapid pen.



Figure 20: Adatepe Village Greek Doors, Collage Technique, January (Onur, 2022)



Figure 21: Adatepe Village Greek Doors, Collage Technique, January (Onur, 2022)



Figure 22: Adatepe Village Greek Doors, Collage Technique, January (Onur, 2022)



Figure 23: Adatepe Village Greek Doors, Collage Technique, January (Onur, 2022)



Figure 24: Adatepe Village Greek Doors, Collage Technique, January (Onur, 2022)

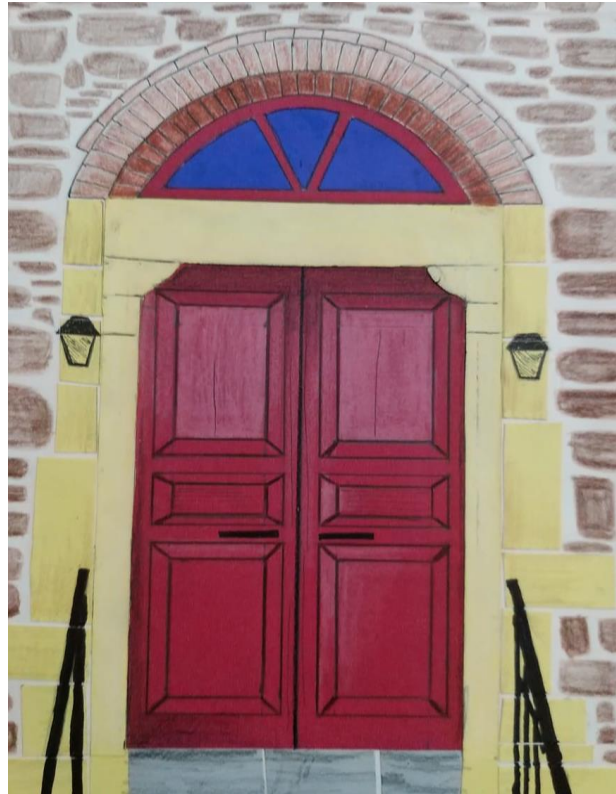


Figure 25: Adatepe Village Greek Doors, Collage Technique, January (Onur, 2022)

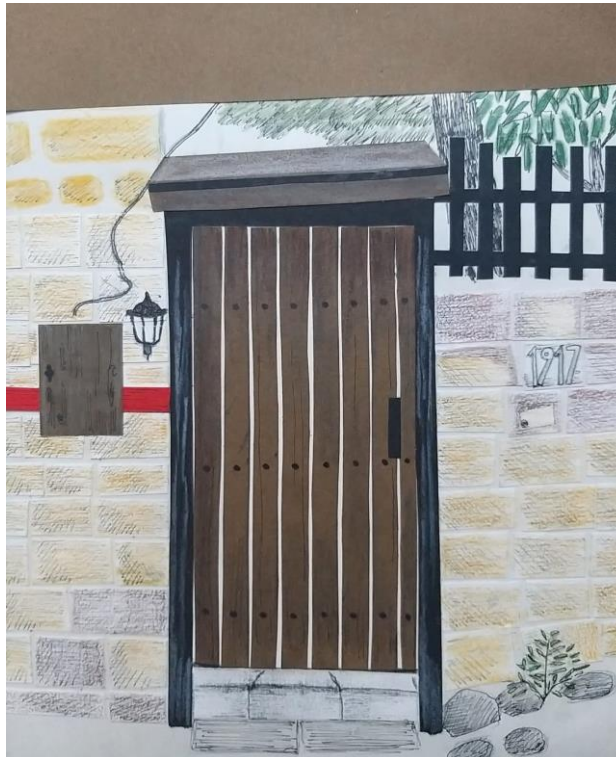


Figure 26: Adatepe Village Greek Doors, Collage Technique, January (Onur, 2022)



Figure 27: Adatepe Village Greek Doors, Collage Technique, January (Onur, 2022)



Figure 28: Adatepe Village Greek Doors, Collage Technique, January (Onur, 2022)



Figure 29: Adatepe Village Greek Doors, Collage Technique, January (Onur, 2022)



Figure 30: Adatepe Village Greek Doors, Collage Technique, January (Onur, 2022)

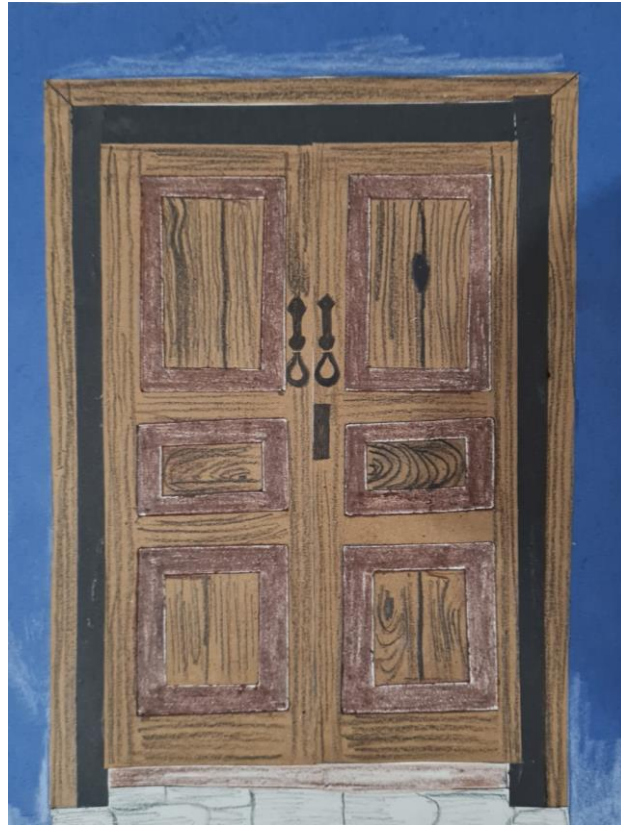


Figure 31: Adatepe Village Greek Doors, Collage Technique, January (Onur, 2022)

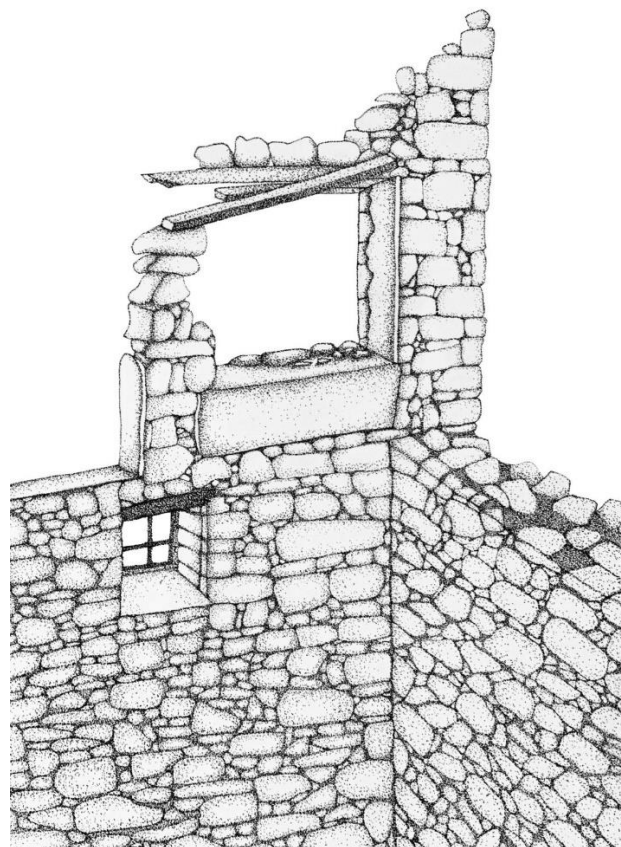


Figure 32: Adatepe Village Stone Wall, Fountain Pen Technique, February (Onur, 2022)



Figure 33: Adatepe Village Stone Home, Fountain Pen Technique, February (Onur, 2022)

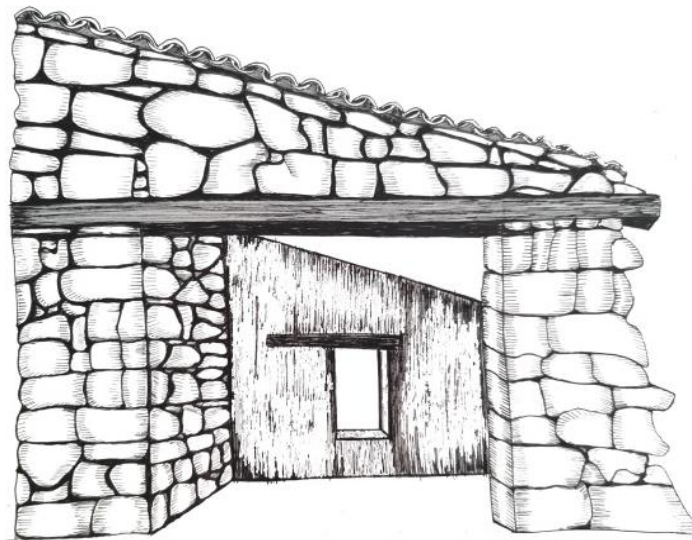


Figure 34: Adatepe Village Stone Wall, Fountain Pen Technique, April (Onur, 2022)

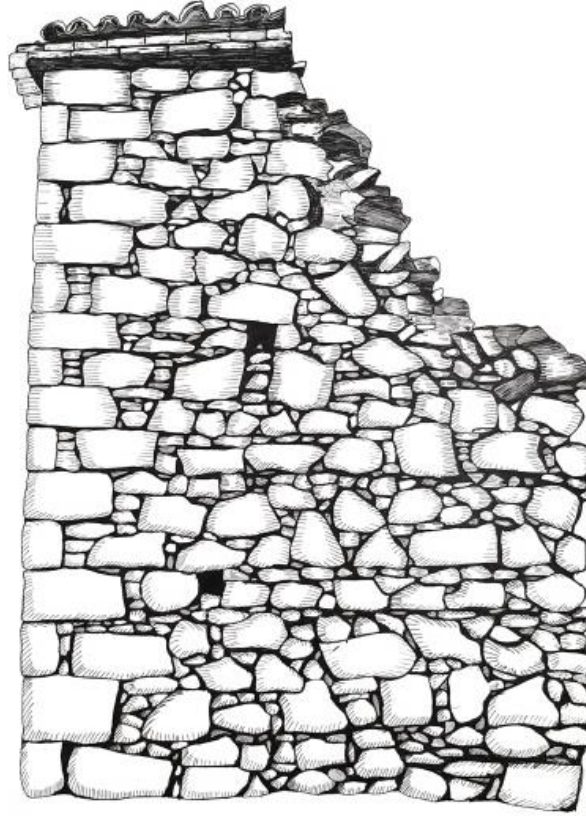


Figure 35: Adatepe Village Stone Wall, Fountain Pen Technique, Ocak (Onur, 2022)

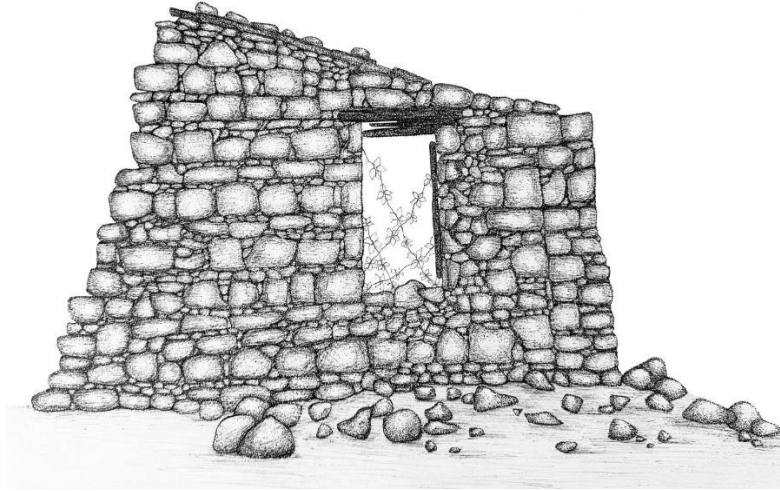


Figure 36: Adatepe Village Stone Wall, Fountain Pen Technique, March (Onur, 2022)

CONCLUSION

The village of Adatepe, which is the focal point of the study and is located in the Ayvacık district, was declared an urban conservation area in 1992, thereby placing it under protection. The stone school played a pioneering role in raising awareness and establishing a distinct identity for the village by hosting numerous educators such as İlber Ortaylı and Hilmi Yavuz. The region,

characterized by its historical and natural appeal, has witnessed an increase in external migrations in recent years, particularly during the pandemic. The majority of newcomers settling in the village are academics, politicians, artists, and individuals involved in agriculture and farming. Notable figures among them, such as the photographer Kamil Fırat with his book "A Village in Adatepe-Kazdağları," the painter Mehmet Emin Erdoğan, who utilizes branches pruned from resilient olive trees as canvases, and the art historian Zerrin İren Boynudelik, a founder of Adatepe Stone School and Adatepe Olive Oil Museum, have contributed significantly to the village from cultural, social, scientific, and artistic perspectives. Alongside the positive contributions of the external population, there are negative aspects, including the construction of new buildings that do not conform to the village's architectural identity and challenges in regulating commercial activities. The restructuring process in the village, marked by the active involvement of associations such as Buğday Derneği and Adatepe Village Solidarity and Survival Association, is particularly noticeable in both architecture and daily life. The periodical provision of services such as yoga and retreat camps in hotels, along with the intensity of tourism activities, characterizes this revitalization process. Practices introduced during the migration period by the elders, including the cultivation of Cretan black sheep, stone craftsmanship, organic farming and sales activities, as well as expertise in ceramics, have been contributing to the village as members for four generations. Moreover, contributions are made to the development of the ceramic field in the village through ceramic courses organized under the National Education at Adatepe Primary School. These activities not only sustain the legacy of the past but also ensure its transmission to future generations. The family has played a significant role in contributing to the preservation and enhancement of cultural richness in various aspects of the village.

The article extensively examines the general structure and characteristics of Adatepe Village, delving into the specifics of its architectural composition by reviewing relevant literature. The study focuses on how the concept of doors is addressed in the realm of art, identifying different door types present in the village today. Doors, apart from being tangible elements that define the architectural character of the village and emphasize its geographical and cultural significance, are also evaluated as symbolic elements reflecting the rich and diverse history of the village, the migration experiences post-population exchange, the cultural origins of the villagers, and their social bonds. The research proposes the documentation and study of doors through the unique language of art as a method that carries the history and culture of the village into the present, serving as a bridge between the past and the contemporary. Additionally, the observations regarding the coloring of doors and the creation of colorful collages are considered contributions that enhance the artistic expressive power of doors and elevate the aesthetic value of the village. The findings, comprising studies, collages, and patterns as personal applications, demonstrate the power of art in revealing the unseen, serving as a documentation of memories. This work can be seen as a step towards documenting and promoting the architectural heritage of Adatepe Village. In the future, similar interdisciplinary research can guide the

development of strategies for more effectively preserving and sustaining cultural heritage in rural areas.

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