

## PASSING DOWN CULTURAL DESIGN HERITAGE THROUGH CRAFT OBJECTS OF MEMOIR



### KÜLTÜREL TASARIM MİRASININ ZANAAT NESNELERİYLE GELECEĞE AKTARILMASI

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#### **Abstract**

Passing a skill (technē) learned from a master is carried across generations; therefore, a crafted object would also be considered a transitive element of a cultural heritage. Like the praxis of technology, skill is not an innate phenomenon but instead something artificial, made by humans. Crafted objects leave their marks in history by transferring tangible records of cultural heritage to the future, carrying traces of civilization of the period in which they exist. Investigating objects, which are produced in these terms as art and design objects within the diverse socio-cultural dimension, would take a critical place in clarifying many contemporary fundamental views. This article explores the meaning and the process of design, artisanship and cultural influences on these concepts through reciting the story of Çeşm-i Bülbül glass, which has been a significant object at the Ottoman banquets. Using this design object as an example, the article questions the meaning of design and the transformation process of ‘becoming a meaningful object’ through references from Heidegger’s ‘The Question Concerning Technology’ and Borgmann’s article ‘Focal Things and Practices’.

**Keywords:** *Cultural Heritage, Technology, Objects of Craft, Glass Design, Technē,*

#### **Öz**

Bir ustanın öğrenilen beceri (teknik) nesiller boyunca taşınırken aynı zamanda ortaya çıkan nesnelere de kültürel mirasın zamanı yansıtan bir unsur olarak tarihte yer alırlar. Teknolojinin uygulamalarında olduğu gibi, beceri de doğuştan gelen bir fenomen değildir ve insan tarafından sonradan ortaya çıkarılan bir olgudur. Tasarlanmış nesnelere, kültürel mirasın somut kayıtlarını geleceğe taşıyarak ve içinde buldukları dönemin uygarlık izlerini yansıtarak tarihe damgalarını vurmaktadırlar. Farklı sosyo-kültürel boyutlarda üretilen sanat ve tasarım nesnelere araştırılması, günümüzdeki birçok tartışmanın aydınlatılmasında kritik bir yer tutmaktadır. Bu makale, Osmanlı yemeklerinde önemli bir yer tutan Çeşm-i Bülbül camının öyküsünü anlatarak, bu kavramlar üzerinde

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tasarım, zanaatkarlık ve kültürel etkilerin anlamını ve sürecini araştırmaktadır. Tasarım nesnesini bir örnek olarak ele almakta ve Heidegger'in 'Teknolojiye Dair Sorgulama' ve Borgmann'ın "Odak Nesnelere ve Uygulamaları" başlıklı makaleleriyle, tasarımın anlamını ve "anamlı bir nesne olma" dönüşüm sürecini sorgulamaktadır.

*Anahtar Kelimeler: Kültürel Miras, Teknoloji, Zanaat Objeleri, Cam Tasarımı, Teknik,*

## INTRODUCTION

The definition of cultural heritage framed by UNESCO implies that traditions and customs are a part of this heritage. "Cultural heritage is the legacy of physical artifacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations."<sup>1</sup> While an archeological site from the Byzantine Empire is considered cultural heritage, handcrafted objects are also included to this definition. According to UNESCO, the knowledge and skills to produce traditional crafts are considered as "intangible cultural heritage" based on the following criteria: the specific period, inclusiveness, the way culture is represented, and communal aspects.<sup>2</sup>

more at this link: <http://dergipark.gov.tr/std/issue/40067/450637>

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1 UNESCO. (n.d.). Retrieved from <http://www.unesco.org/>

2 Kurin, 2004, 66.

3 Sennett, 2008, 145.

4 Sennett, 2008, 158.

5 Ihde, 1979, 7.

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