



KORKUT ATA TRKİYAT ARAŐTIRMALARI DERĐİŐİ
Uluslararası Dil, Edebiyat, Kltr, Tarih, Sanat ve EĐitim Arařtırmaları
Dergisi
The Journal of International Language, Literature, Culture, History, Art and
Education Research

|| Sayı/Issue 19 (Aralık/December 2024), s. 231-246.
|| Geliř Tarihi-Received: 15.09.2024
|| Kabul Tarihi-Accepted: 30.10.2024
|| Arařtırma Makalesi-Research Article
|| ISSN: 2687-5675
|| DOI: 10.5281/zenodo.14576575

Application of Anatolian Motifs on Designer Toys

Anadolu Motiflerinin Tasarımcı Oyuncakları zerinde Uygulanması

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Abstract

Designer or art toys are unique designs produced in limited quantities using a specific mold. They are then painted with various stories and concepts, showcasing their artistic originality. These toys are typically developed for collection purposes. These toys are mainly featured in art galleries, museums, and design fairs. These toys are evaluated as art objects and offer an important form of expression that reflects their period's cultural meanings and social dynamics. This study uses Anatolian motifs to transfer cultural values to students through designer toys. In this context, it is planned to contribute to students' learning of cultural values and help them create their artistic creations. Students are given examples of motifs, characters, phenomena, and events containing cultural values and are asked to produce designer toys that reflect contemporary designs. The study also aims to examine existing examples in this field, identify problems, and develop suggestions. The reinterpretation and transfer of designer toys as a form of expression through cultural motifs are important for preserving these values. The limited number of studies on using traditional Anatolian motifs in designer toys emphasizes the significance of this topic. In this research, the literature review method was adopted. In the data collection process, the observation method, one of the qualitative research techniques, and the pretest-posttest method, one of the quantitative research techniques, were applied. Between the two tests, an 8-hour training was provided to the students, and they were asked to apply what they had learned. The population of the study consists of students studying in design departments or those who have taken courses in design-related fields. The sample is limited to students studying in design-related departments or those who have taken courses in design-related fields at Istanbul Kltr University (IKU). SPSS software was used to analyze the collected data. This study is likely to contribute to academic research in this field.

Keywords: Design, toy, designer toys, Anatolian motifs, graphic design.

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Tasarımcı oyuncakları (art toys), belirli bir kalıp zerinden Őekillendirilerek sınırlı sayıda retilen ve çeřitli hikye ve konseptlerle boyanarak sanatsal bir zgnlĐe sahip genelde koleksiyon amalı yapılan zel tasarımlardır. Sanatılar ve tasarımcılar tarafından tasarlanan bu oyuncakların sanatsal zgrlĐ ve ifade biimlerini temsil ettiĐi sylenebilir. Sz konusu oyuncaklar zellikle sanat galerileri, mzeler ve tasarım fuarlarında n plana ıkıyor. Bu

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oyuncaklar, hem bir sanat nesnesi olarak değerlendirilmekte hem de içinde buldukları dönemin kültürel anlamlarını ve toplumsal dinamiklerini yansıtan önemli bir ifade biçimi sunmaktadır. Yapılan bu araştırmada Anadolu motifleri üzerinden kültürel değerlerin öğrencilere tasarımcı oyuncakçı yoluyla aktarılması amaçlanmaktadır. Bu bağlamda öğrencilerin kültürel değerlerini öğrenerek kendi sanatsal yaratımlarını oluşturmalarına katkı sağlaması planlanmıştır. Öğrencilere kültürel değerleri içeren motif, karakter, olgu ve olaylardan oluşan örnekler verilerek çağdaş tasarımlarını içeren tasarımcı oyuncakları üretmeleri istenmektedir. Bu alanda yapılmış örnekler irdelenerek, sorunlarının belirlenmesi, önerilerin geliştirilmesi amaçlananlar arasındadır. Bir ifade biçimi olarak tasarımcı oyuncaklarının kültürel motifler üzerinden yeniden yorumlanması ve aktarımının söz konusu değerlerin yaşatılması açısından önem arz etmektedir. Geleneksel Anadolu motiflerinin tasarımcı oyuncaklarında kullanımına dair çalışmaların sınırlı olması, bu konunun önemini vurgulamaktadır. Bu araştırmada, literatür taraması yöntemi benimsenmiştir. Veri toplama süreci, nitel araştırma tekniklerinden biri olan gözlem yöntemi ile nicel araştırma tekniklerinden öntest-sontest yöntemi uygulanmıştır. 2 test arasında öğrencilere 8 saatlik eğitim verilmiş ve öğrencilerden uygulama istenmiştir. Araştırmanın evreni tasarım bölümlerinde okuyan veya tasarım ile ilgili alanlarda ders almış olan öğrencilerden oluşmaktadır. Örneklemi ise İstanbul Kültür Üniversitesinde (İKÜ) tasarım ile ilgili bölümlerinde okuyan veya tasarım ile ilgili alanlarda ders almış olan öğrenciler ile sınırlandırılmıştır. Toplanan verilerin analizi için SPSS yazılımı kullanılmıştır. Yapılan çalışmanın söz konusu alanda yapılacak akademik çalışmalara katkı sağlayacağı düşünülmektedir.

Anahtar kelimeler: Tasarım, oyuncak, tasarımcı oyuncakları, Anadolu motifleri, grafik tasarım.

Introduction

“Since prehistoric times, mankind has used works of art to express profound concepts related to the past, present, and future, the sacred or the secular, the essence of being human, and the most abstract philosophies. No matter how different their subjects or artistic styles may be, the similarity of the images used to convey those concepts all over the world demonstrates how ancient and fundamental humankind’s tendency to think in pictures and symbols is” (Gibson, 2017, p. 48). In this context, the universal nature of art creates a form of communication that brings humanity to a common ground. Throughout history, artworks have transcended cultural boundaries through symbolic and visual representations, functioning as a universal language among humanity.

Designer toys, also known as ‘art toys’, have become an indicator of significant cultural transformation in today’s art and design world, where traditional forms are reinterpreted with modern approaches. These works, produced using various materials such as vinyl, resin, wood, and metal, play an important role in the transmission of cultural heritage by contemporarily reinterpreting traditional motifs. These toys push the boundaries of art and design by highlighting both their aesthetic values and cultural depth, contributing to the formation of new forms of expression. In particular, collecting in this field has become increasingly appealing in recent years and has begun to attract attention as an important element of art and culture.

In the study, the focus was on measuring the knowledge of students who are studying or have taken courses in the field of design regarding the application of Anatolian motifs in designer toys. In this context, pretest and posttest methods were used to gather information from İKÜ students, and the study emphasized how student design practices would affect their knowledge of designer toys. The findings were obtained based on the test data, leading to conclusions. During the research, a literature review was conducted, which formed the conceptual part of the study. The literature review presented in the study was provided to the students as a workshop-based education after the pretest application.

Concepts of Design, Toy and Designer Toy

“Design is a process that transforms a piece of information or need into a finished product or a design solution. It can be said that the design process consists of seven stages: definition, research, idea generation, prototyping, selection, implementation, and learning. Each of these requires design thinking” (Ambrose & Harris, 2013, p. 11). The new alternatives developed in design processes play an important role in the implementation of new ideas. Beyond its visual and aesthetic value, design can also be expressed as a way of thinking that offers creative and effective solutions to encountered problems.

In this context, designers play a critical role in the interpretation process through text and visuals. Designers are modern storytellers who attempt to make sense of the world by arranging and presenting texts and images. Narratives are created by bringing together text and image with the aim of producing meaning. This meaning can be achieved through the use of symbolism, metaphor, or other tools. In their work, designers aim to reach the collective mind by utilizing elements of popular culture, such as colors, fonts, and widely accepted social norms or taboos, that reflect the era in which they live (Ambrose & Harris: 2012). Accordingly, it can be emphasized that design has transformative effects not only in terms of its aesthetic dimensions but also within cultural and social contexts.

From the beginning of human existence, play, as a cultural activity across various regions and eras, have been a part of life. Also, they have undergone transformations at every stage of life, have continued to evolve, and have consistently retained their significance. Play, as a spontaneous activity, can be considered a part of life, a strategy, a desire to succeed, a way of escaping daily life, a sense of taking different pleasures, and a method of coping with the struggles of life (Tatar, 2018, p. 30). Aylin Çakır defines the concepts of play and toy as follows: “Play is an activity with specific rules organized by individuals or groups for enjoyment. A toy, on the other hand, can be defined as objects used within play to entertain the person” (Çakır, 2018, p. 62). Sıdıka Yılmaz makes the following statements regarding the concept of play: “Culture has been something played from the beginning. Every activity that constitutes daily life takes on the form of a game in archaic communities. The way of interpreting life and the world passes through the game” (Yılmaz, 2018, p. 41). In this context, the relationship between culture and creates an influential role in building individual and societal experiences. Therefore, it strengthens social bonds while also offering insights into social life.

Mark Wigan describes toys as “Objects produced for play and collection. Toys have a long history dating back to the beginning of human civilization. Star Wars figures, Barbie, and Legos are famous toys” (Wigan, 2012, p. 182). Throughout history, toys have been used for both entertainment and educational purposes, while also serving as a form of artistic expression. “Every art that is aesthetically pleasing, spiritually satisfying, educational, informative, or impactful, addressing the sacred, expressing identity, conveying knowledge and ideas, is generally symbolic” (Gibson, 2017, p. 20). In this context, it can be said that symbols represent deep meanings and accumulations.

Toy design is an extraordinary combination of art and design, requiring a deep understanding of aesthetics, form, and function. It creates a work of art that not only appeals to the eye but also evokes emotion and curiosity. Beyond its artistic structure, the engineering aspect of toy design plays a crucial role in bringing these creations to life. Designers work closely with engineers to ensure that every detail, from material selection to the production process, is executed flawlessly. Modern technologies such as 3D modeling and printing have revolutionized the toy design industry. These tools allow

designers to experiment with complex structures and details that were previously unimaginable. The prototyping phase becomes an indispensable step for testing the functionality and durability of toys before moving on to mass production (Shogun & Queen, 2024).

“Designer toys” is a term used to describe toys and collectible items produced in limited quantities, typically created by artists and designers. These toys are made from various materials; plastic and vinyl are the most common, though alternative materials such as wood and metal are also occasionally used. Additionally, materials like plush, cloth dolls, and latex are also included. The creators of designer toys are often individuals from fields such as graphic design, illustration, or art (Chen, 2007, p. 17). Designer toys offer a strong visual language for conveying thoughts and ideas, expanding the boundaries of creative thinking and innovative approaches in the fields of art and design. Vinyl toys, in particular, have an intriguing and vibrant expression. “Limited quantities of vinyl figures with collectible value are produced in series. Custom-designed vinyl toys have provided twenty-first-century illustrators and designers with a new production platform. Soft toy designers like Devil Robots, Boris Hoppek, and Pretty Ugly are popular among adult collectors” (Wigan, 2012, p. 185). Material selection is another critical factor in the engineering process. Vinyl, preferred by many toy designers, offers a versatile and durable surface that can be shaped into various forms. Its smooth surface is ideal for detailed painting and finishing, allowing artists to bring their designs to life with vibrant colors and intricate patterns (Shogun & Queen, 2024). In this context, toys designed with the “DIY” (do-it-yourself) philosophy are prototypes produced in white or single-colored shades, developed for individuals to customize according to their own aesthetic preferences. These toys can be transformed into works of art by shaping them with different painting techniques and various accessories according to personal taste.

Designer toys became more distinct between the late 1990s and the early 2000s. They are typically characterized by unusual forms, vibrant colors, and distinctive features that set them apart from traditional toys. Designer toys have reshaped consumers’ perspectives on collections and art. These toys challenge the notion that art is confined to traditional spaces and galleries, suggesting that creativity can be found in unexpected places (Fashionsy, 2024). Although designer toys may look like real toys for children, they are actually designed for adults. They are collectible items produced in limited quantities by artists such as Gary Baseman, Ron English, Mark Ryden, Michael Lau, Eric So, Junko Mizuno, and Simone Legno. They can be considered sculptural works, varying in size from a few centimeters to two meters, in various shapes and colors, containing multiple accessories, and made from different materials (Sernissi, 2024, p. 6).

Founded in 2002 in the U.S. by designer Paul Budnitz, Kidrobot stands out as the first company focused on creating limited-edition art figures. The company collaborates with many talented artists worldwide, designing not only toys but also clothing, accessories, and various products. Figures such as Dunny, Munny, Labbit, and Mongers, particularly signed by Frank Kozik, are among Kidrobot’s most well-known designs (Artoyz, 2024). For instance, the Munny vinyl toy produced by Kidrobot (Figure 1) is prepared as a blank white form, offering artists and designers the opportunity to create their own styles and interpretations on this surface. Munny, which attracts attention in the fields of art and design, is highly popular as a collectible item.



Figure 1. Kidrobot Munny Vinyl Toy. <https://arttoyz.com/en/collections/kidrobot>

The Dunny toys designed by Kidrobot feature works by world-renowned artists, designers, illustrators, and graffiti artists (Figure 2). These limited-edition designer toys are exhibited in art galleries and museums and are recognized today as a form of visual expression. Inspired by the rabbit figure, these stylized forms draw attention and gain interest through various artistic examples such as Claude Monet's "Bouquet of Sunflowers", Piet Mondrian's geometric compositions, and Chinese dragon illustrations.



Figure 2. Kidrobot Dunny Designer Toy. <https://www.kidrobot.com/collections/dunny>

For instance, in 2018, Superplastic produced the "Lotus" Janky designed by Junko Mizuno. Superplastic is a brand known for its artist collaborations and limited-edition collectible toys. The "Lotus" Janky, created through this collaboration, has become a notable piece among collectors (Figure 3). Junko Mizuno, often inspired by Japanese culture and comics, incorporates motifs influenced by traditional Japanese art. The Janky figures are unique due to their decorative features and stylized forms.



Figure 3. Superplastic, "Lotus" Janky (front and back), 2018. <https://www.artsy.net/article/artsy-editorial-collectible-designer-toys-art-form>

Superplastic has diversified its designs by collaborating with artists of various styles. David Stevenson's leaf painting technique (Figure 4) is one of these collaborations. In the Superplastic Janky series, Stevenson emphasizes leaf and floral motifs with different tones and shades, giving the toys a distinctive aesthetic and artistic originality. Thus, it highlights that nature-based approaches can be a powerful means of expression in contemporary art and design.



Figure 4. 'David Stevenson' Special Superplastic Janky Set.

<https://www.thetoychronicle.com/customs/david-stevenson-custom-superplastic-janky-release/>

It can be said that the aesthetic dimensions and striking form features of designer toys have led to the emergence of new forms of expression and creative designs, transcending the boundaries of traditional art. In this context, designer toys have made a significant impact in the field of artistic production and collecting. This has contributed to the development of an innovative and inclusive understanding of art that is considered beyond the traditional limitations of art.

The designer toy industry has progressed significantly over the past two decades, especially in China, where the idea that "toys are for children" has been completely overturned. These toys bring together various artistic concepts such as design, fashion, and sculpture, and are now regarded as popular culture collectibles. The broader acceptance of art toys has gained momentum largely due to the rise of Pop Mart, a China-based retail company. Over time, Pop Mart has focused solely on toys, collectibles, and art toys (Ardpruksa, 2024). Dimoo represents a small child with large eyes, conveying a sense of fear and confusion. Ayan Deng, the creator of Dimoo, aims to tell a story in each figure, not just design a toy, and developed under the supervision of Pop Mart (Figure 5). In the real world, Dimoo is shy and timid and fears the future. However, in his dreams, he is brave, trying to explore new worlds and make new friends (Pop Mart, 2024).

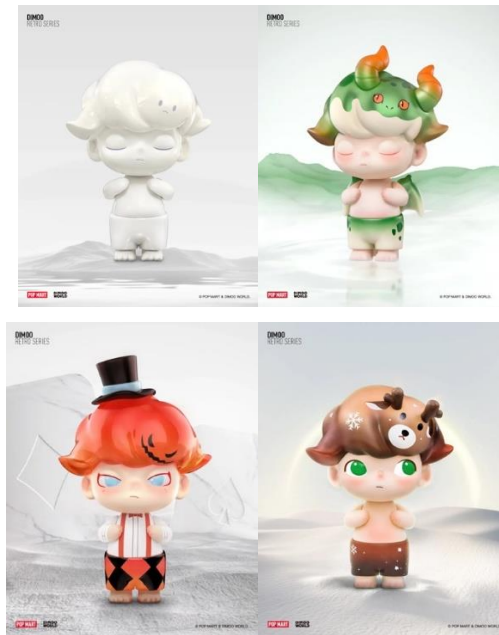


Figure 5. Pop Mart, Dimoo Retro Series. <https://www.strangecattoys.com/products/dimoo-retro-series-figures-blind-box-series>

In the world, modern designer toy examples that combine traditional symbols with art forms are gaining significant attention. For instance, traditional Japanese Kokeshi dolls (Figure 6) are designed in various styles. These popular folk dolls from Japan have a round head, a cylindrical body, and a minimal facial expression. It is known that these aesthetically decorative dolls are believed to protect children's health and happiness.



Figure 6. Japanese Kokeshi Dolls.

<https://www.internationalfolkart.org/blog/2020/05/14/folk-art-piece-culhane/>

Another example inspired by traditional symbols is the Daruma figure, which has gained attention in the world of collecting with the Mondo Godzilla design (Figure 7). It symbolizes various add, such as success, health, luck, determination, perseverance, and prosperity. It is also the preferred method for expressing wishes and is widely used in Japanese culture. When first acquired, its eyes are blank; one eye is painted when a wish is made, and the other is painted when the wish comes true. This vinyl sculpture stands out as a work of art and contributes to the ever-growing Attack Peter Collection.



Figure 7. Mondo Godzilla, Daruma Vinyl Sculpture. Attack Peter Collection.

<https://mondoshop.com/products/attack-peters-daruma-figure>

The Importance of Anatolian Motifs and Their Use on Designer Toys

Designer toys developed with traditional motifs play an important role in highlighting cultural identities. The rich geometric forms and motifs of Anatolia add diversity, offering a new and original language of expression. The combination of these motifs with different design applications and techniques contributes both to the preservation of traditional values and to their reproduction with a contemporary interpretation. Studies on the application of Anatolian motifs to designer toys increase the significance of research and projects in this field.

A symbol represents a specific concept. It is visually distinct and tries to express the essence of an idea either directly or through an abstract visual metaphor. A symbol can give identity to an object or phenomenon, and as it is repeated, it can become synonymous with that concept (Holmes and DeNeve, 1990, p. 11). In this context, Anatolia has used symbolic values in various fields such as pottery, carpets, and tiles from from the past to present. The application of these symbols on designer toys brings

traditional patterns into the art world, highlighting them as a tool for cultural interpretation.

Symbols such as the tree of life, birds, geometric patterns, the eye, pomegranates, ram's horns, floral motifs, and stars hold an important place among cultural motifs and have carried various meanings throughout history in different civilizations. Today, they continue to be present in art, architecture, and design. For example, Tankut Sözeri interprets the bird symbol as follows: "The concept of the bird brings to life one of the most original and profound symbols of Anatolia. It can be seen mostly in writing, kilims, and carpets, and sometimes in wood carvings and metalwork. It symbolizes both good and bad luck, as well as happiness, joy, love, and the soul of a person" (Sözeri, 2014, p. 188). The use of symbols adds aesthetic and conceptual depth to art and design. In this context, symbols create awareness both on an individual and societal level, adding meaning and richness to the multifaceted nature of life.

"Symbols in works of art are not always immediately visible; however, if they are noticed and understood, they can contribute to the message conveyed by the painting" (Gibson, 2017, p. 18). Symbols also invite the viewer into the artist's world by giving the artwork a deeper meaning. As a result of the design, "Images, archetypes, and symbols have been experienced and evaluated in various ways: these numerous updates largely form 'cultural styles'" (Eliade, 2018, p. 192). Therefore, each image, archetype, and symbol carries the legacy of the past while being reconstructed through contemporary thought structures.

Workshop for Designer Toys Influenced by Anatolian Motifs

In the workshop and training organized for the students of Istanbul Kültür University's Faculty of Art and Design, the aim was to apply Anatolian motifs onto designer toys. The workshop provided both theoretical and practical training on toy forms and production processes. Students who participated in the workshop learned how to interpret traditional Anatolian motifs in contemporary design practices and apply them to designer toys. Therefore, it was seen as a beneficial practice in terms of helping students recognize their cultural identities and offering an original approach to designer toys (Figure 8).



Figure 8. Designer Toy Workshop.

In the workshop, participants were asked to apply colors on a form based on Anatolian motifs, adhering to graphic elements and techniques. Participants who completed their forms based on designer toy dimensions and finished the color applications have successfully completed their training. In Figure 9, the participants completed their forms was inspired by the Anatolian image of Tepegöz. In Figure 10, another participant, inspired by animal symbols from Anatolian mythology, applied colors using Anatolian motifs from carpets and kilims on their toy's form.



Figure 9. Tepegöz, Designer Toy Workshop, Form and Color Applications.



Figure 10. Kilim Motifs, Designer Toy Workshop, Form and Color Applications.

Purpose

Designer toys are not mass-produced products because they carry unique qualities for an individual or a specific group. They differ from disposable, mass-produced toys in terms of their preservation and the value attributed to them. The goal is to showcase cultural values through these types of products and convey cultural values to students through designer toys.

Method

In the research, information related designer toys field was gathered through a literature review, and the experimental design, one of the quantitative research methods, was used as a measurement tool. The "One-Group Pretest-Posttest Model" was applied. Between the two tests, an 8-hour training was provided to the students, and they were asked to apply what they had learned. No control group was included in the study. The research population consisted of students studying in design departments or who have taken courses in design-related fields. The sample was limited to students from design-related departments or those who had taken courses in design-related fields at Istanbul

Kültür University (İKÜ). The SPSS program carried out the data analysis, and the numerical data obtained led to the findings.

Data Analysis

The statistical analysis of the data collected in relation to the sub-problems sought within the general purpose of the research was conducted using the SPSS (Statistical Package for Social Sciences) program. Descriptive statistical methods such as frequency (f) and percentage (%) analyses were utilized. Numerical data were organized into tables and interpreted.

Findings

The data obtained from the results of the research poster announcement were analyzed with the help of the IBM SPSS 20 program. 24 students who study design-related departments or took design courses participated in the research. 8 of these students were from Interior Architecture, 5 from Cartoon and Animation, 1 from Industrial Engineering, 2 from New Media and Communication, 4 from Computer Engineering, 2 from Graphic Design, 2 from Preschool Teaching. Table 1 displays the frequencies and percentages of data from 24 departments, comprising 20 from women and 4 from men.

Gender	frequency (f)	percentage %
Women	20	83,3
Men	4	16,7
Total	24	100

Table 1: Gender Characteristics of Participants

According to gender analysis, as shown in Table 1, 83.3% of the participants were female and 16.7% were male.

PRETEST	f	%	POSTTEST	f	%
Unanswered	14	58,3	Unanswered	3	12,5
Inspiration	1	4,2	Motif	2	8,3
Design	9	37,5	Design	19	79,2
Total	24	100,0	Total	24	100,0

Table 2: Question 1 “...is a concept or proposal of an object, process or system.” (Pretest-posttest)

As shown in Table 2, “... is a concept or proposal of an object, process or system.” The correct answer to this fill-in-the-blank question is ‘design’. In the pretest, 14 (58.2%) people did not answer this question, 9 (37.5%) people answered correctly, and 1 (4.2%) people answered incorrectly. In the posttest after the training, 3 (12.5%) people did not answer, 19 (79.2%) people answered correctly, and 2 (8.3%) people answered incorrectly.

PRETEST	f	%	POSTTEST	f	%
Unanswered	10	41,7	Unanswered	2	8,3
Lego	1	4,2	Toy	21	87,5
Toy	12	50,0	Slime	1	4,2
Slime	1	4,2	Total	24	100,0
Total	24	100,0			

Table 3: Question 2 “...is the name of the tool that is often used in play for a baby or child.” (Pretest-posttest)

As shown in Table 3, “...is the name of an instrument often used in play, usually for a baby or child.” The correct answer to the fill-in-the-blank question is ‘toy’. In the pre-test, 10 (41.7%) people did not answer this question, 12 (50.0%) people answered correctly, and 2 (8.3%) people answered incorrectly. In the post-test after the training, 2 (8.3%) people did not answer, 21 (87.5%) people answered correctly, and 1 (4.2%) people answered incorrectly.

PRETEST	f	%	POSTTEST	f	%
Unanswered	13	54,2	Unanswered	2	8,3
Figure	3	12,5	Figure	9	37,5
Collection	1	4,2	Collection	1	4,2
Collectible Toys	1	4,2	Designer Toys	12	50,0
Toy	1	4,2	Total	24	100,0
Art Toys	1	4,2			
Designer Toys	4	16,7			
Total	24	100,0			

Table 4: Question 3 “...toys and collectibles produced by artists and designers themselves or by small, independent toy companies, usually in very limited numbers.” (Pretest-posttest)

As shown in Table 4, “...toys and collectibles produced by artists and designers themselves or by small, independent toy companies, usually in very limited numbers.” The correct answer to the fill-in-the-blank question is ‘designer toys’. In the pretest, 13 (54.2%) people did not answer this question, 4 (16.7) people answered correctly, and 7 (29.2) people answered incorrectly. In the posttest after the training, 2 (8.3%) people did not answer, 21 (87.5%) people answered correctly, and 1 (4.2%) people answered incorrectly.

PRETEST	f	%	POSTTEST	f	%
Unanswered	1	4,2	Unanswered	1	4,2
Balance	2	8,3	Frame	19	79,2
Frame	14	58,3	Integrity	2	8,3
Stress	7	29,2	Stress	2	8,3
Total	24	100,0	Total	24	100,0

Table 5: Question 4: “Which of the following options is not one of the five basic elements of design?” (Pretest-posttest)

As shown in Table 5, the correct answer to the multiple choice question “Which of the following options is not one of the five basic elements of design?” is ‘frame’. In the pretest, 1 (4.2%) person did not answer this question, 14 (58.3%) people answered correctly, and 9 (37.5%) people answered incorrectly. In the posttest after the training, 1 (4.2%) person did not answer, 19 (79.2%) people answered correctly, and 4 (16.7%) people answered incorrectly.

PRETEST	f	%	POSTTEST	f	%
Unanswered	3	12,5	Wood	6	25,0
Wood	13	54,2	Felt	2	8,3
Cloth	1	4,2	Vinyl / Plastic	16	66,7
Vinyl/Plastic	5	20,8	Total	24	100,0
Slime	2	8,3			
Total	24	100,0			

Table 6: Question 5: “Which of the following options is the basic material of designer toys?” (Pretest-posttest)

As shown in Table 6, the correct answer to the multiple choice question “Which of the following options is the basic material of designer toys?” is ‘vinyl/plastic’. In the pretest, 3 (12.5%) people did not answer this question, 5 (20.8%) people answered correctly, and 16 (66.7%) people answered incorrectly. In the posttest after the training, 16 (66.7%) people answered correctly and 8 (33.4%) people answered incorrectly.

PRETEST	f	%	POSTTEST	f	%
Unanswered	2	8,3	Unanswered	1	4,2
It is a Dunny series produced by an American company	3	12,5	Mimoco custom designed memories	2	8,3
Mimoco custom designed memories	5	20,8	Lego	21	87,5
Vinylmation - Disney characters	1	4,2	Total	24	100,0
Lego	13	54,2			
Total	24	100			

Table 7: Question 6: “Which of the following options is not an example of designer toys?...” (Pretest-posttest)

As shown in Table 7, the correct answer to the multiple choice question “Which of the following options is not an example of designer toys?” is ‘lego’. In the pretest, 2 (% 8.3) people did not answer this question, 13 (% 54.2) people answered correctly, and 9 (% 37.5) people answered incorrectly. In the posttest after the training, 1 (% 4.2) person did not answer, 21 (% 87.5) people answered correctly, and 2 (% 8.3) people answered incorrectly.

PRETEST	f	%	POSTTEST	f	%
5-30 cm	22	91,7	5-30 cm	24	100
30-40 cm	1	4,2	Total	24	100,0
Larger than 100 cm	1	4,2			
Total	24	100,0			

Table 8: Question 7: “Which of the following options is the average accepted size of designer toys?” (Pretest-posttest)

As shown in Table 8, the correct answer to the multiple-choice question “Which of the following options is the average accepted size of designer toys?” is ‘5.30 cm’. In the pre-test, 22 (54.2%) people gave the correct answer, and 2 (8.3%) people gave the wrong answer to this question. In the post-test after the training, 24 (100%) people gave the correct answer.

PRETEST	f	%	POSTTEST	f	%
Unanswered	3	12,5	Unanswered	1	4,2
1950	7	29,2	1950	10	91,7
1980	4	16,7	1980	2	8,3
1990	10	41,7	1990	11	45,8
Total	24	100,0	Total	24	100,0

Table 9: Question 8: “Which of the following options is the year the first art toys appeared?” (Pretest-posttest)

As shown in Table 9, the correct answer to the multiple choice question “Which of the following options is the year the first art toys appeared?” is ‘1990’. In the pretest, 3 (% 12.5) people did not answer this question, 10 (% 41.7) people answered correctly, and 11 (% 45.8) people answered incorrectly. In the posttest after the training, 1 (% 4.2) person did not answer, 11 (% 45.8) people answered correctly, and 12 (% 50) people answered incorrectly.

PRETEST	f	%	POSTTEST	f	%
Unanswered	3	12,5	Unanswered	2	8,3
In Hong Kong & Japan	16	66,7	In Hong Kong & Japan	21	87,5
India	1	4,2	India	1	4,2
USA	1	4,2	Total	24	100,0
England	2	8,3			
Italy	1	4,2			
Total	24	100,0			

Table 10: Question 9: “Which of the following options is the place where the first art toys emerged?” (Pretest-posttest)

As shown in Table 10, the correct answer to the multiple choice question “Which of the following options is where the first art toys emerged?” is ‘Hong Kong and Japan’. In the pretest, 3 (% 12.5) people did not answer this question, 16 (% 66.7) people answered correctly, and 5 (% 20.8) people answered incorrectly. In the posttest after the training, 2 (% 8.3) people did not answer, 21 (% 87.5) people answered correctly, and 1 (% 4.2) people answered incorrectly.

PRETEST	f	%	POSTTEST	f	%
Produced for collection	1	4,2	Produced for collection	1	4,2
It is for adults	5	20,8	It is for adults	3	12,5
Mass produced	11	45,8	Mass produced	16	66,7
Made from vinyl and resin	5	20,8	Made from vinyl and resin	4	16,7
It is small in size	2	8,3	Total	24	100,0
Total	24	100,0			

Table 11: Question 10: "Which of the following options is not a basic feature of designer toys?" (Pretest-posttest)

As shown in Table 11, the correct answer to the multiple choice question "Which of the following options is not a basic feature of designer toys?" is 'mass production'. In the pre-test, 11 (45.8%) people gave the correct answer and 13 (54.2%) people gave the wrong answer to this question. In the post-test after the training, 16 (66.7%) people gave the correct answer and 8 (33.4%) people gave the wrong answer.

Conclusion

In this study, the application study on designer toys focused on the meeting of cultural heritage in artistic forms and the reinterpretation of traditional forms. The reinterpretation of cultural symbols in artistic forms makes a significant contribution to the visibility of these symbols. Especially the rich motifs of Anatolia play an important role as a powerful cultural expression tool in these artistic productions. In this context, the increase in studies in the field in question supports the reaching of designer toys to a wider audience as a cultural expression tool and creates a significant effect in this direction. It can be concluded that designers enhance the aesthetic value of their work by blending cultural values with modern designs.

The research focused on the correlation between Anatolian motifs and designer toys. Initially, a literature review was conducted and studies in this field were analyzed. Then, a pretest-posttest methodology comprising 10 questions was administered to students engaged in design education or courses. Of the students involved in the research, 83.3% were female, while 16.7% were male. An examination of the participants' age range revealed that the designers were aged between 18 and 24. All 24 participants participated in both the pretest and posttest. *The number of correct answers given by the participants to the question "...a concept or proposal of an object, process or system." in the pre-test was 9 (37.5%), while this number was 19 (79.2%) in the post-test.*

There is a significant increase. The correct answer given by the participants to the item "...is the name of a tool often used in plays for a baby or child." was 12 (50.0%) in the pre-test while it was 21 (87.5%) in the post-test. There is a significant increase. The correct answer given by the participants to the item "...are toys and collectibles that are produced by artists and designers themselves or by small, independent toy companies, usually in very limited numbers." was 4 (16.7) in the pre-test while it was 21 (87.5%) in the post-test. There is a significant increase. The correct answer given by the participants to the item "Which of the following options is not one of the five basic elements of design?" was 14 (58.3%) in the pre-test while it was 19 (79.2%) in the post-test. There is an increase. While the correct answer given by the participants to the item "Which of the following options is the basic material of designer toys?" was 5 (%20.8) in the pre-test, it was 16 (%66.7) in the post-test. There is a significant increase. While the correct answer given by the participants to the item "Which of the following options is not an example of designer toys?" was 13 (%54.2) in the pre-test, it

was 21 (%87.5) in the post-test. There is a significant increase. While the correct answer given by the participants to the item “Which of the following options is the accepted average size of designer toys?” was 22 (%54.2) in the pre-test, it was 24 (% 100) in the post-test. There is an increase; what is more significant in this item is that all the participants marked the question correctly. The correct answer given by the participants to the item “Which of the following options is the year the first art toys appeared?” was 10 (% 41.7) in the pretest and 11 (%45.8) in the posttest. There was no significant increase. The correct answer given by the participants to the item “Which of the following options is the year the first art toys appeared?” was 16 (% 66.7) in the pretest and 21 (% 87.5) in the posttest. There was an increase. The correct answer given by the participants to the question word “Which of the following options is not the main feature of designer toys?” was 11 (% 45.8) in the pretest and 16 (% 66.7) in the posttest. There was a significant increase. As a result of these analyses, it can be concluded that the education given is a positive development and that individuals who are students in the field of design have knowledge about designer toys. This research examines the impact of designer toys future designs and designers. The knowledge of designer candidates on designer toys was examined with the pretest and posttest method, and these deficiencies were tried to be eliminated as a result of the training. The pretest and posttest participants showed significantly higher knowledge about designer toys. In addition to the numerical data, application products were requested from the participants in the training given between two scales. It is seen that the participants shaped their own forms by adhering to Anatolian motifs in the application products, and successful results were obtained.

Source

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