Δ 3 SYNTHESIS:

In the initial phase of my project, I focused on investigating and categorising traditional Anatolian kilim motifs. For example, in the case of the bird motif, I examined various stylised versions and refined them into a single symbol that would capture its essence. This approach, while helping to streamline my project and make it easier to follow, ultimately represented only my own interpretation. I realised that simplifying these motifs into a single form based solely on how I visualised and designed them. However, I began to question this singular approach via O'Sullivan's insights, understanding that cultural symbols are not static; they represent ideas that naturally evolve and sometimes can take new forms.

In traditional kilims, motifs like the bird exist in multiple variations, each an expression of its maker's style and perspective. By narrowing these variations down to one form, I was unintentionally treating these motifs as fixed symbols rather than fluid ideas open to interpretation. Both old and new motifs should be seen as starting points, with room for reinterpretation. Each artisan, each designer, brings a unique perspective, and this diversity is part of the motifs' cultural value. O'Sullivan's emphasis on pluralism made it clear that my project should leave space for other interpretations, inviting designers and craftspeople to bring their own visions to these motifs.

This shift in my approach aligns with van Toorn's ideas on subjective design, where symbols are left open to individual interpretation and variation. Unlike Crouwel's view of objective, singular design, van Toorn's pluralistic approach values the diverse meanings that come from each creator's vision. Embracing this mindset, I began to see my symbols not as final representations but as initial ideas. I hope to encourage others to reinterpret and adapt these motifs freely, rather than limiting them to my take on motifs.

On the other hand, O'Sullivan's views on sustainability also encouraged me to ensure these motifs remain meaningful over time. She describes sustainability as not just physical preservation but maintaining the relevance of cultural heritage. This resonated with my goal to make Anatolian motifs adaptable to modern contexts while preserving their original cultural essence. Western influences are inevitable in design, but O'Sullivan's perspective reminded me that local values should be adaptable without losing their authenticity. I now see that each symbol must retain its foundational meaning, even as it evolves in contemporary design.

By synthesising these ideas, my project shifts from being a personal interpretation to opening its doors to the collaborative framework, inviting other artists and designers to add their perspectives. I hope that this approach creates a "living heritage" where symbols are not only preserved but are actively evolving, connecting past, present, and future generations. Through this pluralistic approach, the project aims to keep Anatolian motifs as vibrant and meaningful expressions of culture for years to come.