CRAFT CULTURE AS THE SOURCE OF
INSPIRATION FOR INDUSTRIAL DESIGN IN TURKEY

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ABSTRACT

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INSPIRATION FOR INDUSTRIAL DESIGN IN TURKEY

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It is widely known that Turkey has a great amount of data of traditions and cultures on its broad land. By the effects of different dynamics in the 20th century, many craftsmanship and mastery as parts of traditional culture have been transforming day by day. Throughout that transformation period, some traditional craft products could find alternative methods to survive although some others did not.

Craft products have been searched by social anthropology since they are members of material culture of humankind for a long time. It can be said that most contemporary objects are transformed versions of older ones in the history. However, all the products today are continuously transforming by the effects of different factors. There still are craft objects and craftsmanship in the market. Traditional craft products, in Turkey, have been transforming by the effects of technology, change in social conditions and marketing issues and designer's initiative as well. Industrialization directly has effected craft production to weaken but some alternative methods are found to provide revival of these professions and objects.

This study examined transformation in craft objects focusing on the existing scene of traditional products in Turkish market. Data about craft culture is collected through observations and interviews with craftsmen considering existing craft products in the market. Examples of craft objects and objects designed by getting inspired from craft culture are classified in the chart constituting a schema for the methods for transformation of craft objects. Dynamic factors affecting the transformation process of craft objects are discussed. The need for the revival of traditional culture via design and reasons to do so are explained.

In the thesis, it is claimed that one of the agents of traditional product's transformation is the designer's attitude. Designer can determine the method for the transformation of traditional products. So, for the revival of craft culture in the next generations, the essence of traditional culture behind the traditional products can be re-used in industrial design. While searching for the convenient methods of transformation of traditional products, designers' opinions about craft culture and re-using information of culture and tradition in design are searched through a questionnaire. Possible methods for the revival of craft culture through design are examined.

Keywords: Craft, culture, tradition, industrial design, transformation, local culture, inspiration, redesigning

ÖZ

TÜRKİYE'DE ENDÜSTRİYEL TASARIMA ESİN KAYNAĞI OLARAK ELSANATI KÜLTÜRÜ

Demircan, Değer

Yüksek Lisans, Endüstri Ürünleri Tasarımı Bölümü

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Genel olarak Türkiye'nin geniş topraklarında geleneklere ve kültüre dair oldukça zengin bir birikimin olduğu bilinir. 21. yüzyılda farklı dinamiklerin etkisiyle geleneksel kültürün parçaları olan bir çok elsanatı ve ustalık, günden güne değişime uğramaktadır. Bu değişim sürecinde, geleneksel elsanatı ürünlerinin bir kısmı alternatif yöntemlerle hayatta kalabilmektedir.

Elsanatı ürünler, insanoğlunun özdeksel kültürünün üyeleri olarak, sosyal antropoloji tarafından uzun bir süredir incelenmektedir. Çoğu çağdaş objenin, varolan nesnelerin zaman içinde değişime uğramış versiyonları olduğu söylenebilir. Bununla beraber, bugün yine tüm ürünler, farklı faktörlerin etkisiyle sürekli bir değişime tabidirler. Hala pazarda elsanatı nesnelerin ve zanaatçıların olduğu görülmektedir. Türkiye'deki geleneksel ürünler, teknolojinin, sosyal yapıdaki değişimlerin, pazarlama gereklerinin ve tasarımcıların inisiyatiflerinin de etkisiyle değişime uğramaktadır. Endüstriyelleşme zanaat üretimini doğrudan etkiliyip zayıflatmasına rağmen, bu ürün ve zannatların yaşaması için alternatif yöntemler de mevcuttur.

Bu tez çalışmasında, elsanatı nesnelerin değişimi Türkiye pazarındaki geleneksel ürünlere odaklanarak inceleniyor. Pazarda varolan elsanatı nesneler gözönünde bulundurularak, zanaatçılara dair gözlem ve zanaatçılarla yapılan anket çalışmaları yolu ile elsanatı kültürü ile ilgili bilgi toplanıyor. Halen varolan elsanatı objeler ve elsanatları kültüründen esinlenerek tasarlanmış objeler, geleneksel ürünlerin değişim yöntemleri tablosunu oluşturmak üzere sınıflanıyor. Elsanatı ürünlerin değişimini etkileyen dinamik faktörler tartışılıyor. Geleneksel kültürü tasarım yoluyla yaşatmanın gereği ve nedenleri açıklanıyor.

Tez içerisinde, geleneksel ürünlerdeki değişimin etmenlerinden birisinin tasarımcının tavrı olduğu belirtiliyor. Diğer bir deyişle, tasarımcı geleneksel elsanatı ürünün dönüşme yöntemini belirleyebilir. Elsanatı kültürünü gelecek nesillerde de yaşatabilmek için, tasarımda geleneksel ürünlerle aktarılan geleneksel kültüre dair öz, yeniden kullanılabilir. Geleneksel ürünlerin değişimi için uygun olabilecek methodları araştırırken, tasarımcıların elsanatı kültürüne ve geleneğe dair bilginin tasarımda yeniden kullanımasına dair görüşleri anket çalışması ile araştırılıyor. Tasarım yoluyla elsanatı kültürünü yaşatabilmenin olası yöntemleri inceleniyor.

Anahtar kelimeler: Elsanatı, kültür, gelenek, endüstriyel tasarım, dönüşüm, yerel kültür, esinlenme, yeniden tasarlama

To My Parents,
for their encouragement and patiently support.

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CHAPTER 1

INTRODUCTION

1.1. Problem definition

There are various kinds of craft related objects in the Turkish market today. Together with craft production, craft culture and local traditional information have been collected in the history. Industrial designers could reuse craft culture to get inspiration from. The existing methods to reuse craft culture in industrial design could be found out in order to constitute the path for designers.

Finding out the method of reusing craft culture in design, craft concept should be discussed. Existing craft producers are sources of information from the first sight. Contemporary mass production conditions have affected craft production to constitute design profession and craft master as well. It is needed to discuss design concept to find possible method, either.

Existing craft related objects in the market can reflect the scene for the methods of reusing craft culture. However, craft objects are transforming towards designed ones as could be observed in the market. Designer's attitude is one of the shifting forces on craft objects together with the effects of technology, and changes in social and market conditions. Shifting factors of the transformation of craft objects towards designed objects should be analyzed. So, designer's initiative on material culture can be found out.

Studying the relationship between craftsmanship, craft culture, craft objects and their shifting dynamics towards designed objects, the path to reuse information of craft culture in objects could be argued. The study aims to define 'craft object concept today' as a source for industrial design today. It is also aimed to develop

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craft object concept to allow it to generate a philosophy and aesthetics for the next century through industrial designed objects (Greenhalgh 47).

1.2. Aim of the Study

1.2.1. Significance

Material culture studies stand upon the reality that objects reflect the characteristics of their era. They can reflect the standards of aesthetics, technological implications, the cultural background of the societies, and all the other characteristics of the society. So, what is transferred through objects constitutes some part of social heritage as well.

The importance and the responsibility of the designer's participation in the development of artefacts is highlighted, since his/her performance is crucial for the interpretation of the symbolic, practical and technical requirements, and in the development of the material culture. (Ono)

Parallel to the widely accepted and promoted opinion, significant amount of cultural information can be found in the traditional craft objects in Turkey. Traditional objects include and reflect culture in several ways as aesthetic, functional, social etc. manners. To analyze existing craft related products, conditions of craft production and craftsmen today should be observed. As long as information of craft object is actually alive, cultural interrelations with historical background of the society could be constituted via using this information. Designers have the responsibility to reuse information of craft culture and to emphasize its significance.

Existing craft-related objects in Turkish market will be classified in this study, according to their relation with the manufacturing technologies and design action. By classification, it is intended to enlighten the path for designing by inspiration of craft culture. The relationship between craft object and designed object today is

examined. Most of existing designed objects derive from elder craft ones and not only the function but also the culture of them could be preserved throughout this transformation. Preserved culture could survive in the future.

Technology and manufacturing techniques are some of the sources of contemporary aesthetic criteria. Emphasizing craft-culture as a source for inspiration for design today, designers could re-interpret craft object concept via contemporary aesthetic and functional needs and values.

1.2.2. Aim

Products constitute the material culture, and so resemble living organisms just like culture. Objects are the symbols of the society in which they are produced. Although there is great diversity of cultures in Turkey, many traditional craft professions and products have been vanishing. There is significant amount of collected information about craft culture. This research will discuss the craft concept, design concept, and craft objects' transfer of cultural information.

Before the start of designing as a profession, the creators of objects were generally craftspeople. After the industrial revolution, designers become the deciding agents for an object about aesthetic, functional and marketing issues. This research will discuss design process and dynamics shifting the craft object towards designed object.

Traditional handcraft objects reflect the essence of the local culture that they were produced in. For the achievement of traditional handcrafts to coming centuries, miscellaneous methods can be implied. Throughout the thesis, designer's role in the transfer of cultural information by objects is discussed. Particularly methods about the transformation of traditional craft products are debated through industrial design perspective.

Ethnological information about craftsmanship today is gathered by interviewing with craftspeople. Thus, the relationship between crafts and design in Turkey today is discussed.

Cultural information in traditional products can be resources of inspiration for designers to transfer craft culture and tradition to the future. So, creating contemporary aesthetics and quality could enliven traditional cultural products. Throughout the thesis, existing craft related objects in Turkey market are examined and classified to discuss possible applicable methods to interlink industrial design with craft culture.

Lastly, designers' attitudes towards craft culture and reusing traditional information in industrial design was questioned.

1.2.3. Methodology

Through the preparation of thesis, design and sociological anthropology literature was scanned to find out basic definitions of concepts and the discussions about these concepts. The craft, culture and tradition concepts are searched. Next definitions will mention design, designer and design concept today. Thus, the transition from craftsman to designer will be explained. After debates about definitions, dynamic factors that effect objects will be searched to understand each factor's effects deeply. Then, the transformation of craft objects will be discussed.

In the fourth chapter, the existing craft related objects in the market will be discussed by classification as a chart. All the groups and subgroups in the chart will be explained by examples. To search craft culture today, interviews with some craftsmen in Bakacak and Mudurnu were held. Throughout these interviews, existing condition of craft production today was searched and the craftsmen's approach to design action could be evaluated. Then, the intersecting group of craft and design was searched. In this group, an interview will be held with a designer

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who designs and markets handcraft objects by a deep respect to mastery as well. The other side, industry and industrial design action, will be divided into three subgroups. They will be explained deeply with examples. In the last subgroup, that will be emphasized through this thesis, another interview with a professional designer who re-designed traditional objects will be held.

After analyzing craft concept today by existing craft related products, designers' attitudes were questioned. Participant designers' general approach to traditional objects, to redesigning them, their experiences and feeling on the subject, comments on dynamics effecting craft objects and lastly their comments on possible methods to enliven cultural products' essence in the future in design were searched.

The last chapter would exposed an evaluation of searches and interview to find out possible method to mutually benefit from traditions and culture for the improvement of design and craft in Turkey.

CHAPTER 2

CRAFT CONCEPT AND DESIGN CONCEPT

2.1. Craft concept

Looking back to history today, sociologist and anthropologists called the entire man-made things during the history as 'artefact'. By crafting, humankind began to produce every vital need to survive, additionally could improve artistic talents as well. Since humankind has imagined more than present-day, realization of dreams has always been far away than what existed at that time. Thus people have on producing to reach beyond existence while interpreting and improving existed information to transfer through material culture.

Craft objects could be accepted as a group of objects inside artefacts that humankind produced throughout history. Culture is "the unity of all human made things and include all the things that humankind invented and transferred to next generations" (Posner 37). Similarly, culture was assumed to contain the entire human made environment, spiritual or substantial (Posner 37). According to Dormer, the vernacular refers to the cultural produce of a community, the things collectively made, spoken and performed. (1997, 31)

Craft concept implies the term 'zanaat' or more comprehensive naming as 'el sanatları' in Turkish, which had the possibility to signify some spiritual meanings for practitioners. To prevent misunderstanding, craft and craft object would be clearly defined by the writer. The term 'el sanatları' comprises a wider group of production methods and products including amateur and hobby ones, but craft concept in the thesis is more akin to 'zanaat'. 'Zanaat' is the name for profession of craft production, and so it covers the users, the market and the all the dynamics affecting products. As an example, producing necklaces and the like made of beads for the producer herself could be called as 'el sanatı' but when it becomes a professional

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career including users and profit then it is named 'zanaat'. The difference is crucial since throughout the research, professional production was considered as crafting.

Craft, having the meaning as understood today, is largely a "nomenclature of the late nineteenth and early twentieth centuries", and this action comprises three distinct elements: "First, the politics of work, gave it most of its intellectual structure, and all of its ideological power. Then the vernacular gave it its ethnic credibility and its enduring tie to rural and traditional practices and lastly the decorative arts were the age-old genres, which had been called, as 'the arts not fine'" (Greenhalgh 111). According to Greenhalgh, the three elements came together in that particular context to create the concept of craft, as it is understood today (Greenhalgh 111). Greenhalgh, certainly, considered all the products of crafting, and emphasized the 'cultural' background (Greenhalgh 111).

2.1.1. Characteristics of Craft production

Where are the roots of craft? Metcalf wrote that craft grew directly from the human's cognitive potential for motor control and that this potential was actualised as a cultural response to late industrial conditions. (72)

> To claim that one possess a craft is to claim that one has autonomy in a field of knowledge. Craft is something one can do for oneself. It does not mean that tools or other labour saving and enhancing devices are forbidden, on the contrary. But it does mean that the craftsperson remains the master or the mistress of the craft. (Greenhalgh 102)

'Handicraft' and 'handmade' are historical or social terms, not technical ones. Their ordinary usage nowadays seems to refer to workmanship of any kind, which could have been found before the Industrial Revolution (Pye 10). Mohlman emphasized the importance of assumptions about craft, and noticed that they "structured the kinds of questions authors ask about handicrafts, mark the language they use to analyse them, and channel the arguments they make about why the craft matter" (Mohlman 113). When evaluating craft according to any physical or abstract criteria,

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or calling craft using the name of criteria; then all the process of handcraft production would be affected. The distance between craft in the core and the other issues would directly affect their correlation.

Economists and observers today generally emphasize that when craft techniques together with some little technology is applied, the quantity could reach to significant amounts. According to Maznah, common feature and advantage of craft production was that the number of people involved were too small however employing some quantity of people in it. They represent a trend of deindustrialization from previously higher output. (122) Consequently in an age of mass communication and technology driven positivism, craft has been portrayed as a reactionary force and accordingly marginalized. (Rees 104)

In some cases, handcrafting is the only economic way of producing some products when compared with mechanization (Dormer, 1990, 120). Skill-intense products like sailing boats, leather luggage, wickerwork, lacework, shoes; sports equipments are made or finished by hand. If the constituency for a product is small but wealthy enough to pay a premium, then it is cheaper to use craftsperson than to invest in very expensive intelligent machines. In any case, it has been discovered that having a factory full of very expensive intelligent machines demands very expensive and intelligent qualified workforce to keep it going (Dormer, 1990, 120). Classical differentiation between production methods could ever be changed, but their quantitative performance in the market could be compared. Industrial production implies multi-tiered relationships capable of change over time.

Pye, who has prepared a book about craftsmanship, has differentiated craft production from industrial one by the criteria of risk. It was hard to totally distinguish between the different ways of carrying out an operation by classifying them as hand and machine work. But if the degree of risk to the quality of the result involved in each was estimated, it would be a real and useful basis for comparison between them. (Pye 9) As long as the risk got bigger, individual labour got more included through production process and thus workmanship occurred. The goodness or badness of workmanship could be assessed by two criteria: 'soundness' and

'comeliness'. Soundness implied the ability to transmit and resist forces as the designer intended; there must be no hidden flaws or weak places. Comeliness implied the ability to give that aesthetic expression which the designer intended, or to add to it. Thus the quality of workmanship was judged by reference to the designer's intention, just as the quality of an instrumentalist's playing is judged by reference to the composer's. (Pye 13)

Morris has observed the shift of handicraft production towards industrial techniques:

> During the medieval period, there was little of no division of labour, and what machinery was used was simply of the nature of a multiplied tool, a help to the worker's hand labour and not a supplanter of it. The workman work for himself and not for any capitalistic employer and he was accordingly master of his work and his time. This was the period of pure handicraft. (Morris quoted in Pye, 'The revival of Handicraft', Fortnightly Review, 1888)

For him, handicraft meant primarily work without division of labour, which make the workman 'a mere part of a machine'. It should be noted that for Morris, the handicraft did not exclude the use of machines and that the word had strong social ad historical implications. It was not a word referring to any definable technique (Pye 12). "Nobody however, is prepared to say where craftsmanship ends and ordinary manufacture begins" (Pye 4).

The relation between craftsmen and the action of crafting is also worth to explore and discuss. For some craftsmen, the method of exploring ideas through making is the best route to understanding those ideas or responding to a class of objects that already exist. For others there is the control provided by directing their lives through their worth and making a living from it. These two reasons often overlap (French 157). Thus in the craft disciplines, practitioners produce with a profound understanding of what they are and what they stand for. This understanding is in part the result of the search for excellence in their work. Indeed, Dormer claimed that craftspeople have quite often used the phrase 'honest work' when they wanted to praise one of their peers for the quality of what they have produced. (Dormer, 1997, 222)

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Craft was the power to produce a preconceived result by means of consciously controlled and directed action (Heslop 44). The term 'craft' signifies both physical and spiritual senses. First it suggests skilful labour, the work of fabrication but also any skill at all, that each of these disciplines expertise learning and expertise applied to work. (Metcalf 89) As the oldest way of production, handicraft production had created its own concept of aesthetic that was a part of aesthetic perception of humankind.

Political and scientific definition of craftsmen can be 'the people who crafts'. The definition directly implies craftsmanship as a profession to earn one's life. According to Dormer, craftsmen were in control by virtue of possessing personal know how that allowed them to be masters of available technology. It is not craft as 'handcraft' that defines contemporary craftsmanship. It is craft that empowers a maker to take charge of technology. (Dormer, 1997: 140) Note that, when defined by the passion of maker, rather than being compelled to produce for surviving, definition of craftsmanship gets closer to an artistic action.

> They make thing partly to articulate to the rest of us their passion for a genre and partly to understand and extend that genre for themselves. For along with a passion for objects and as a part of wanting to make work of one's own in 'homage' to these objects, there is the desire to gain understanding through making. Making is a form of gaining intellectual and imaginative possession. (Dormer, 1997: 152)

More technical but descriptive approach from Pye, saying that craftsmanship meant simply workmanship using any kind of technique or apparatus, in which the quality of the result could not be predetermined, but depended on the judgements, dexterity and care which the maker exercises as he works. The essential idea was that the quality of the result was continually at risk during the process of making; and so it could be called as 'the workmanship of risk' (Pye 4). In the art of workmanship, said Pye,

> …it is sought to diversify the scale of those elements, which began to be distinguishable at close range, and also- in season- to diversify the forms themselves by allowing slight improvisations, divagations and irregularities do that we were continually presented with fresh and unexpected incidents of form (35).

On the other hand, it was rarely possible to do this by industrial production, workmanship of certainty, but always possible by the workmanship of risk, and particularly easy by free workmanship (Pye 35).

Craft, being the cheaper production method of ordinary daily things, is partly finishing day by day to be substituted by industrial production. But, labour-intense craft production has its own attractive features for consumers. Capitalism emphasizes the customisation as the way to differentiate oneself from other consumers. The hand mark of the master on craft product is the proof for the craft object to be unique and differentiated from other industrial standard products. Moreover craft products generally are honest to the material traditionally. They also emphasize nostalgia and ethnicity as a feeling of belonging (Walker 39).

Craft today, as an industry in the manner of production and techniques, has very little chance to cope with industrial production. There are many examples for the unfair competition between surviving traditional craftsmanship and simultaneously developing technological performance and increasing production quantities of industry. So the "redesigning" gets more important socially to enliven these kind of products and production techniques in terms of craftsmanship. These redesigned products would emphasize the tradition and culture. They would emphasize the role of ethnic information in the market and in the public's memory.

Working definition: characteristics of craft production today

The features of *traditional craft production,* as accepted through this thesis are;

- the place that the work is done in or around has rather small capacity,
- production is labour intensive rather then capital intensive,

- machinery is relatively unimportant and integrated in only some phases;
- family labour is typical,
- industries are generally small-scale,
- most aspects of work organization are informal,
- the product carries some utilitarian and/or aesthetic value (Mohlman 2-3)
- professional method of production for craftsmen to earn their livings
- little quantity of people-craftsmen are included
- for some cases, designing and marketing could also be held by craftsmen
- partly exhausting day by day to be substituted by industrial production (Walker 39).

2.1.2. Characteristics of Craft object

The word craft also denotes a class of objects. While art has dissolved most of its identities and determining features, craft can retain several limitations. Major common feature of craft objects is that they cannot be dematerialised; craft must first and foremost remain a physical object (Metcalf 69).

The craft object has difficulties of definition similar to the culture it symbolizes, carries, transfers, and generates. Rees explains the difference between design object and the craft object saying that the innovation in design is often, but not always, market-led, whereas innovation in craft is likely to be maker-led. The crafts object may thus reflect an exercise in personal choice, self-expression or an experiment with materials and techniques (Rees 117). An alternative approach defined craft such as "standing out among market goods as being largely unadvertised, unpacked and unpromoted" (Hickey 86). Craft object meets users with primarily its pure face for function; not with any designed make up like packaging or advertisements. The purity of craft object's face could become its disadvantage in

the market. However, the originality of each crafted object means the probability of fault, disturbing surface finishing etc. at all. Thus, maybe, the need for design occurs in the uniqueness of handcrafted object. The advantage of craft to become an art object turns into its disadvantage to be faulty.

According to Rees and Metcalf, a craft object often reveals much about the skill and the technology used to make it. The relationship between craft process and products is likely to be, if not quite transparent, then at least relatively accessible to most of us. It gives pleasure that wearing or using something whose creation we can both admire and understand. "In a world where we have lost touch with the business of making things, the craft object restores for us between making and using" (Rees 123).

Mohlman classified the approaches towards handcraft production. First approach, called craft as an industry, addressed how handicraft production resembles or diverges from other kinds of production (Mohlman). The technical features of production method, and understanding of the historical development of handcraft production were evaluated. The significance of scale and volume of handcraft production was discussed as to whether the social organization of handicraft production qualifies as industrial. Another argument was about qualification of handcraft producers as members of occupational categories associated with early or contemporary phases of industrial development (Mohlman). When assessing craft as an industry, criteria depend on technical necessities for industrial production as determining boundary point. The scale of production methods had to be the quantity of producers or products, which has being argued still. On the other hand quality and identical forms of products should be concerned to call craft as an industry. When calling craft as an industry, the criteria of 'industry', as features of one production method, become determining limitations. The product should become a type of 'goods in the market' rather than the work of craftsmen.

Second approach appreciated craft as a matter of culture. In the craft as culture approach, by contrast with the industry perspective, there was no common frame of reference for defining crafts or accounting for features of craft production

(Mohlman). Technical limitations were out of interest as the authentic spiritual side was at sight. The nature of craft goods varies across a spectrum ranging from sacred ceremonial objects, to "manifestations of individual expression as mediated by group identity", to the commercialised gifts and souvenirs for the tourist market (Mohlman). Craft as culture approach involved the underlying assumption that people made crafts, but crafts also made people. Craft production was an identity shaping process linked to ethnic and gender categories, status ranking and social class distinctions. Because of the link between craft production and social identity, determining the effects of the commoditization of the craft good is a complex process. As the status of a craft object changes due to commercialisation, people own identities and statuses were also subject to change across a wide spectrum of possibilities (Mohlman).

Craft as industry approach generally depends on the idea that craft could be an efficient source for local economy. When comparing the upshots of these approaches, Mohlman interpret the craft as industry perspective by a sustained focus on one region. (Mohlman 114) There are lots of families making their lives by weaving or producing something at home or at atelier etc. in small scales. This is the basic way for these areas and these people living there to survive. Thus, craft is a kind of small-scale production, and generally the kind of the tangible products or social results of this commoditization do not matter. Craft as industry approach believes in the economical potential of the craft objects while craft as culture perspective widely debates the social phenomenon of craft commoditization.

Proportion for exploitation of labour in handcraft production was not less than industrial production conditions (Mohlman). Production tools were separate and detachable, as the characteristic of handcraft production. Then production tools become portable and could be divided into different stages that could be done in varying places by varying labour force. Stages may require that the raw materials and implements travel through several households, and sometimes over long distance. The differentiation of tasks within traditional manufacture makes it very akin to modern factory production. Amount of the work was done under separates two production methods actually. The proportion for exploitation of 'dispersed and

decentralized' labour in handcraft production is not less than it was in industrial production (Mohlman).

Functionalist design theory simultaneously converges towards and diverges from craft practice. Craft objects may be functionally expressive, but not necessarily at the expense of other the expression of other values, including the personality of the maker. However, functionalist design reflect Morris' s craft ethos in its emphasis on the inseparability of process and product. Like Morris, functionalists believed that he ethical and the aesthetic, value of an object is derived from the way in which it is made (Rees 125).

Working definition: characteristics of craft object today

Considering accepted characteristics through this thesis, craft object:

- cannot be dematerialised; it must first and foremost remain a physical object (Metcalf 69).
- made substantially by hand, utilizing the hand itself, hand tools and to some degree power tools (Metcalf 70).
- may be functionally expressive
- has a link towards social background and traditional identity
- often reveals much about the skill and the technology used to make it
- may thus reflect an exercise in personal choice, self-expression or an experiment with materials and techniques (Rees 117).
- stands out among market goods as being largely unadvertised, unpacked and unpromoted (Hickey 86).

2.1.2.1. The traditional cultural identity of 'craft object'

2.1.2.1.1. Definitions and features of 'Culture'

Anthropology is the science of cultures in general. It has been divided into three parts as Sociological, Physical and Cultural Anthropologies, basing on the 'type of

culture to be searched'. Sociological anthropology searches about sociological culture, or in another words the society. The term 'society' includes institutions and the rituals of these institutions.

Physical anthropology searches about substantial culture of society, that means civilization. Civilization is made up of human made objects or artefacts in the society and abilities to produce and use them. For instance, prayer–beads, hymns, 'hat' as an art of religious writing, seccade and takke could be parts of Islamic culture.

Cultural anthropology searches about mental or intellectual culture and their reflections on civilization and life style. Mental culture of any society that could have reflected on its civilization is composed of 'mentifacts' – thought systems and value judgment – and the associations to use and apply them. Classifications of sins, Muslim canonical laws are some typical examples (Posner 33-34).

Debates on definitions of culture have been going on in anthropology for a long time. Thus the principles between terms were rather more vital than words. Yet the difference between civilization and culture is not clear. It can be said that Anglo-Saxon countries and philosophers generally are in agreement to accept the separation between 'civilization' and 'culture'. The separation comes from the elements of the 'culture'. They named the sum of science, technology and economics as 'civilization' and thought they are relatively self-determining elements. They claimed that these elements are not directly affected by the other elements; perception, thought and morality of society (Özlem 152).

The facilities of culture fluctuate via the definer's scientific aim to describe. Culture is the association of substantial and spiritual elements that were learned with a social process and determines our configuration of existence (Güvenç 95). Marx defined culture as everything that humankind created contradictory to everything that nature created (Güvenç 96). Definitions of culture have a great diversity. As culture includes everything that a society produces, then it is the style of living in totality (Güvenç 96). Culture, which has reflections like organic period or secret evolution, is a supposedly determinist concept meaning qualities of social life that we did not

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chose, but have chosen us like tradition, relationship, language, ritual, mythology. (Eagleton 38) "Culture is the thing we not only follow up to living; but also live for the sake of" (Eagleton 152).

When culture was defined using induction method, major concept of culture was based on the shared values of a community. In this approach, culture is the distinctive way of life of social groups, the learned behaviour patterns expressed through such aspects, as values, communications, organizations, and artefacts. It encompasses "the fabric of everyday life and how it is lived in all its aspects and allows consideration of a broader range of design and its role in people's lives" (Heskett, 2002, 47). 'Inductive definition of culture', similar to other definitions, emphasize the totality and collection of all the products in a society. However, this method was differentiated from others, as it did not start with 'the society', it started with the product rather. Any homogeneous group of people could produce the group's culture but would it be the parts of the same wholeness? Any determination criteria to express members of any group would be subjective. So the culture, as all the products of that 'society', would be subjectively selected either. Deduction method seem to be more appropriate for politics to claim that any selected group of people would become a 'society' and just their products would be a part of their culture.

Sociological approach built culture of societies as a group of typical common behaviours. Edward. B. Tylor prepared one of the most widely known definitions of culture in 1871. According to him, "culture is the unity of relations, institutions and information that the humankind created in its natural environment and societies" (Güvenç 101). Culture took nourishment off traditions and was based on them. (Posner 27)

The generation process of culture is as problematic as its definition. Actually, the confusion derives from just at the birth of culture. Most of the defining people accept that the generation of culture is a process, not an event. Similarly, it is commonly accepted that culture is a kind of sum or result. It is the result of some differing reasons and the sum of their effects on humankind.

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Being a sum of social historical information, culture has particular characteristics. Culture is learnt. In social sciences, culture is not genetic or hereditary but it is learnt and includes each individual's experience and habits acquired throughout his/her life (Güvenç 101).

Culture is historical and continuous. Unlike all the other animals, human can teach or transfer all acquired habits and information to new generations totally. As an example, a dog can be educated for determined behaviours but it cannot teach what he had learnt to its offspring. Güvenç believed that human's unique success to transfer culture derives from the language (Güvenç 101).

Culture is an open-system. Humankind transfers his experienced information to next generations. As much as living conditions have been changing by time, some portion of the transferred cultural information becomes archaic and useless although it is still a matter of social sciences. Both exterior and interior factors affect the cycling culture system and content of cultural information changes (Güvenç 101).

Culture is social. Culture is not only historically dialectic as Marx called, but also commonly accepted in a society. Culture is created and then accepted and implemented by society. Culture is the common, shared habits and experiences of the society. Social products as traditions, craftsmanship, artefacts and crafts, art, rituals etc. are some transferring tools of cultural information for the society (Güvenç 101).

Culture is the system of ideal or the idealized regulations. Culture generally defines the area of 'ideal'. Individual digresses from this ideal if he can be easily distinguished beyond the limitations of ideal. Social acceptance is the stable part of culture whereas individual shifts are the changing or living dynamics of it. Güvenç implies that, as individual shifts away from the socially accepted behaviour, then all the behaviour or habits of individual could not be classified as culture or ideal. He noticed that anthropologists study rather on ideal behaviours of society although sociologists prefer experienced and real behaviours as culture. (Güvenç 102)

Throughout the thesis, cultural information that could be transferred by objects is seen as a kind of ideal collection of heritage to be prevented to some extent and to be transferred.

Culture satisfies the needs and is a satisfying feeling. Culture can partially satisfy basic biological and social needs, and the secondary needs derived from them (Güvenç 101). This assumption results with the similarity of all cultures because at least primary vital needs of humankind is common for all societies.

Cultures change. Just like living organisms, cultures resemble, imitate, and borrow from etc. each other. Cultures adapt to the needs of society and thus change in time according to the shift in social needs and conditions (Güvenç 101). The dynamics of this shift in conditions do not directly affect all the elements of culture. Each change in each dynamics has various effects on the consequence.

Culture is an all-inclusive system. As a result of adaptation process, elements of a determined culture have a tendency to generate a unified and harmonic system of culture. But frequently before the achievement of unity, new changes occur in conditions and so ideal system of culture shifts (Güvenç 101).

Culture is comprehensive. It does not particularly belong to any class inside society. There certainly are cultures of local ethnic groups, intellectually particular groups of people etc. However, throughout the thesis, culture is assumed to belong to whole society as a unifying determiner (Eagleton 99).

Working definition: culture

Throughout the thesis, culture is taken as:

- implying all the qualities of social life (Eagleton 38) as mental, intellectual, sociological and physical sides (Posner 35) and the abstract way for systematisation of all these cultural elements.

Working definitions: characteristics of culture

Throughout the thesis, culture is discussed with its characteristics as:

- Culture is learnt in social life
- Culture is historical and continuous
- Culture is an open-system
- Culture is social
- Culture is the system of ideal or the idealized regulations
- Culture satisfies the needs and gives a feeling of satisfaction
- Cultures change
- Culture is an all-inclusive system
- Culture is comprehensive

2.1.2.1.2. Definitions and features of 'Tradition'

> The unity among all differing approaches of culture and mutual dependence among them was the affinity about transmission of sociological, physical and mental cultures to next generations. So, this transmission mechanism was called as tradition. (Posner 33-34)

Tradition means 'heritage that was transferred from the past towards future'. Shils believed that the only proof of tradition was that it was human-made and transferred from generations to new ones. (110) Shils defined tradition just as an existing concept. Tradition contained tangible things, every kind of belief, images of individuals and events, techniques and institutions. So Shils claimed that tradition contained everything that was not the result of ecological and physical obligations or natural processes (110).

Shils believed that people whom had been living and applying traditional actions etc. might not call it as tradition. Because tradition would already be vital for them, be an existing part of their lives and important as much as others. When something is called 'Tradition', then it is believed to be accepted and be applied by the generations before (Shils 111).

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When studies about the concept of tradition first began, it was commonly said that tradition was derived form folkloristic information; also it was dogmatic and constant as well. Tradition is believed to be a kind of information that should be preserved the same as it was. New generations, who are the conveyers of them at the same time, are thought not to interrogate any rational of tradition. The information of tradition is just present to be transferred without any logical or mental confusion. (Shils 116)

Traditions change in time. There could be many variations of the same tradition at the same time as all could be various interpretations of the ones before and be derived from the same resource (Shils 112). So definition becomes 'transferring variations of something'. Between all these variations, the tradition can be accepted as 'tradition' among the society, because all the diverse variations will be 'approximately' the same. "The receivers of the tradition would rarely be sufficient judges for the life-span of their own chain of tradition. " (Shils 112) That is also why Marxists believe to 'alienate' to the subject, to the traditional behaviour, to be able to see whole scene at the same time. By this way, the relationships of each social system can be found easier.

Another possibility is that receivers of tradition could not notice small evolutionary changes or shifts of it. Although one could not observe all results of tradition, one could still feel the continuity (Shils 112). It can be said that there would generally be a group of people who had known about the tradition. But these receivers should not have to be a part of it or should not transfer it. They can feel the continuity whereas the ratio of transferred knowledge would depend on the desire of receivers.

According to Batca and Fulga, cultural traditions are a continuation of the past, as well as a projection into the future, actually being elements of the continuity of a people's history (Batca, Fulga, 64). So, 'identity' and 'continuity' are the most dominant qualities of tradition (Shils 112). Traditions could not independently grow up automatically by them and could not go on living on their own. The only reason for them to survive would be living, knowing and desiring people, and just these people could apply, re-produce and change them. When traditions lose their

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survivors or transmitting agents, tradition will be disappeared as well. When the survivors' belief to the tradition and their desire to keep it alive would loose, then the tradition can be disappeared. The tradition can survive as long as new generations have belief and accept to transfer it in a way.

It was not clear whether limits between tradition and culture could be determined. However, shortly the continuity could be distinctive. Cultures could be transferred and repeated but they do not have to. Culture mostly focused on the collection of life experiences. However, tradition had to be transferred for some time to become defined as 'tradition'. They both imply the creation of information about life, but according to Shils, tradition was not re-legislation or re-enlivening, but the model or style that guided enlivening. (129)

Working definition: tradition

Throughout the thesis, tradition means:

- The dynamic transmission mechanism of 'variations of all cultures', sociological, physical and mental cultures etc., to next generations. (Posner 33-34; Shills 110) while implying 'identity' and 'continuity' at the same time (Shils 112).

2.1.2.1.3. Traditional craft products as 'culture transmitters'

The theory that the thesis depends on is that traditional craft objects in all their variety are considered suitable markers of cultural identity, depending on their traditional missions. In modern anthropology, and just as similarly acknowledged in semiology, transporters of culture are present in any society. The relation between culture, tradition and society could be found out at any moment, considering that all the partners are also changing inside and interacting each other continually.

The relationships between crafted object, culture and tradition are transitive and relative. Amount of traditional information collected through history or the reflections

of it on contemporary material culture would be as various as cultures. The tradition is rich and diverse in the cultures that have contributed to it. Ironically, tradition has generally been the determiner criteria about novelty or the convenience of the newly coming cultures. "The tradition provides clear criteria by which contemporary work may be judged" (Dormer, 1990: 157).

The relation between the tradition and crafts can be accepted as a kind of regulation. The tradition, which was built on the historical development and familiarities of craft making action, begins guiding the crafted object at the same time. By time, and after developments in technology and market dynamics at all, traditional crafting methods and techniques changed significantly. So, culture of an object mainly implies the historical development and continuity of production techniques, meaning the talents to produce; additionally contains many tangible modifications depending on experiences and imaginary about future.

It can be said that today, 'traditional' emphasized general outlook, identity and aura of the crafted object rather than its production process. Historical production familiarities and rituals generate the culture of craftsmanship; whereas the historical usage, gathering with related objects and their comprehensive relationships between each and others constitute the culture of craft object.

> Critical issue lies behind guiding readers to actually see crafts with new eyes, capturing the depth of cultural significance, and, perhaps, attached the cultural loss attached to various craft items that might otherwise be overlooked. (Mohlman 126)

Traditional objects are mostly produced by handcrafting. These objects have a known historical background in the society, and generally are related with the society's history. Handcrafting is the traditional method of producing 'traditional' objects. By 'traditional', "the materials, techniques and formats that survive from pre-industrial production were meant" (Metcalf 70-71).

To some degree craft can be identified by the use of traditional materials use of traditional craft techniques and addressing a "traditional craft context" (Metcalf 70-

71). Historical extensions of the object gave it the belonging of 'historical experience' meaning the tradition. That was why traditional objects gave feeling of nostalgia also.

Culture of traditional object implied the life cycle and kinships of the object simultaneously. As a sociological concept, most rituals, like the ones about wedding and funeral ceremonies or festivals, are experienced together by particular objects. Culture of traditional object signifies the role of object in the ritual. Each object need some traditional data about its usage, and thus offers its usage to be learnt. Each object has original roles in the ritual. That was why traditional object transfers its culture inside, because it offers the user to get informed about its cultural background, at least about traditional usage of the object.

Öztürk has searched about the historical progress of the production techniques, and the handcrafts role in this development. He emphasizes the importance of 'transferring role' of craftsmanship. "Handicraft products carry and cover the tradition on them and symbolize the practical implications of some historical parts of daily life" (Öztürk 307-311). The entire human made objects are also foundations of "interactions with the material and the conditions" to become into "tangible culturally and historically constituted artefacts" (Kuutti). Thus the relation between the product and the user is a cultural interaction happening on a personal experience.

According to semiological approach, any 'thing' that was human made and also functional and meaningful among semiological codes of the society then the 'thing' was called as a 'text' that belongs to this society or a part of the society's culture. So, any thing becomes a text, a sign of the culture on the condition that:

> - It should be human made,
>
> - It should be an instrument, should have at least one compromised function,
>
> - It should be placed in a semiological code; in other words at least one of meaning code in the society should ascribed it at least one meaning or content (Posner 38 – 39).

The first sight of novel objects is that they are obtained by visual perception. Its formal features as indication for its character were maintained by object's visual appearance. Visual indication has the key role to identify the object and its semantics (Bayrakçı 315). The classification of objects includes cultural background of it as well. The users relate the information obtained form objects form and the cultural – social information in his psyche. This results in the definition of the object so as to classify it in a known category. "Cultural objects can be defined via their cultural background; traditional meanings, generally widely known formal facial appearance and function" (Bayrakçı 315).

When anthropological evolution theory and semiological theory of text-context relationship were assessed together, it can be seen that craft objects were texts in the societies. Posner noticed that texts were produced by hand; however they could be reproduced and reproduced as well. So, two samples for each text could be found at the same time in the market. Critical issue was that the coded text – context relationship remained the same even thought the thing was reproduced. (Posner 40)

According to semiological approach, determining quality of objects was standard functions of members of a group of objects. For instance, a knife was called as a knife, because it looks like the commonly accepted knife form. This form is coded as knife. The form hinted at the function of a knife. (Posner 43) If any relationship between form and function of any human made instrument exists, then it can be assumed to be a text that belongs to the determined society. (Posner 45)

It was said that cultures resemble living organism; they were born, they live, develop, mature, exhaust, die, and evolve etc. Craft objects, as cultural texts in the society, live as well. When new scenes from reality, or new objects were invented, first called out-of-culture, second became a part of it and then could not be separated (Posner 52). An object as the new text was born.

Cultural objects, being the transportation medium of historical ethnic data, became to be a kind of memory for the society. This relation resembles to the one between memory and individual. Material culture is "the common mechanism to collect data"

(Posner 56). To collect commonly shared information, first, text based on culture codes should be produced; and then these texts should be interpreted considering the determinant periods. So, other individuals could still reuse one well-known experience after centuries of the original practitioners' deaths. (Posner 57) Thus; cultural information includes familiarities, behaviours and objects in the society; those interlinked collections constituted traditional background together.

Each society has its own set of 'particular human made physical and mental works'; thus each society has culture and assumed to be the transporters of it. It must be emphasized, however, that tradition was not static, but constantly subject to minute variations appropriate to people and their circumstances. Although traditional forms encapsulated the experience of social groups, specific manifestations could be adapted to the cycle in different steps and convenient ways to suit individual users' needs. So customisation allowed a "constant stream of incremental modifications to be introduced, which, if demonstrated by experience to be advantageous, could be integrated back into the mainstream of tradition" (Heskett, 2002, 21).

Symons had searched about the relationship between tools for cutting up and the culture. He simply gave three basic examples for a daily used tool 'knife' in three different societies (Symons 50). Each particular knife for each determined purpose would also be the symbol of original culture that the tool was used inside. Beginning from the birth of crafting, each step of objects' lives derives from particular and so cultural needs. Objects carry on the characteristics of original culture or cultures, considering that there could be effects of more than one or two cultures on any object. An object's kinship between foreign cultures and objects could be – to some extent - searched and exposed. Strength and closeness of relation besides impress the cultural signification of the object.

Does it benefit to become globally known for any cultural traditional object to preserve its original characteristics and mystery? Whether traditional objects would be preserved inside determined geographical zones and parent culture, would the transition between different cultures be prevented? Although objects had their own characteristic tradition inside, as if they are parts of the culture and thus the same as

culture theoretically, they resemble living organism just like cultures. That brings us the reality that each organism need refreshing itself and nourishing from sensible sources, just as foreign cultures and perhaps changing characteristics of users in each era. Craft object, more significant than before, has its own meaning and implications today. Cause, by the help of cultural globalisation, all the products began to look similar and thus all indigenous or traditional contexts could easily assign to object an original cultural spirit. So, balance between preserving cultures and surviving them is the critical issue.

Working definition: traditional significance of craft products

Throughout the thesis, traditional craft products:

- are considered suitable markers of cultural identity.
- today 'traditional' emphasized general outlook, identity and aura of the crafted object rather than its production process
- defined via their cultural background; traditional meanings, generally widely known formal appearance and function (Bayrakçı 315).
- the relationships between crafted object, culture and tradition are transitive and relative
- offers the user to get informed about its cultural background, at least about traditional usage of the object.
- the traditional meaning remains even thought the thing was re-produced. (Posner 40)
- a part of cultural information and interlinked with other cultural agents
- carry and cover the tradition on them and symbolize the practical implications of some historical parts of daily life (Öztürk 307-311).
- Being part of the culture, have similar characteristics with culture

2.2. Towards Design concept

Design concept implies mentally and physically differentiated areas simultaneously today. Being partly a creative action, design implies and directly or indirectly is related with a substantial body of people in the world. Heskett wrote that:

> the most obvious reference point is fields such as fashion, interiors, packaging, or cars, in which concepts of form and style are transient and highly variable, dependent upon levels of individual taste in the absence of any fixed canons (Heskett, 2002, 3).

These fields constitute a significant part of contemporary design practice, and are also the subject of commentary and a substantial proportion of advertising business. Other points of emphasis might be on technical practice, or on the crafts either (Heskett, 2002, 3). It was a dilemma that limits of 'good design' and canons of it either were not defined exactly or it is related with every kind of creative action and people.

Differences between craft and design objects today have become more 'obscure' today, since craft production in capitalist market had to compete with industrial production. Division of labour and integration of machine into the production have been increasing. Craft has been separated from design by the criteria of division of labour in economical terms.

In the past, division of labour signed that the craftsmen had designed and produced the craft objects himself or by a group of craftsperson. Today, as the result of observation inside thesis, still some craftsmen have been producing on their own without any 'physical' division of labour. However, after the separation of design action from production process, the act of designing and producing have became separate professions that craftsmen have been doing simultaneously. So, craftsmen became achieving two separate professions simultaneously knowing that they are particular actions anymore. An additional reason was that craftsmen could not afford a designer financially.

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Craftsmen today became meaning 'the master of producing' rather that 'the master of designing and producing'. Capitalist market conditions today influence craftsmen to promote their 'uniqueness', which ends up with the customisation of products. So, customer could achieve the position of 'the designer' by designing the object on his own to personalize it. That meant design action has been taken from craftsmen's hands shifting him to be a master of producing.

Today, it can be said that there are too many effective factors surrounding products' world and thus the transformation could mathematically get variety and spread around. In the past, every factor, including mental biological evolution of humankind, had been slower. All the external factors, technological development, considerably shifting social structure etc., to affect products have been appeared in the last few centuries. Before industrial revolution; craftsman, who reproduced and modified the form, had only known the way to do, not all the reasons to do. (Jones 18)

According to Jones, drawing before producing happened to generate design as a particular profession in production process (Jones 18). Craftsmen seem to imagine by producing whereas designer began to imagine in his or her mind before producing. Craftsmen did not, and often could not, draw their works and neither could they had given adequate reasons for the decisions they took. The form of a craft product was modified by countless failures and successes in a process of trial-and-error over many centuries. This "slow and costly sequential searching for the 'invisible lines' of a good design can, in the end, produce an astonishingly well-balanced result and a close fit to the needs of the user" (Jones 18). That experienced product had probably been modified convenient to ergonomical needs and preferences of users and so became akin to 'designed product' today. It was also about consciousness of the producer. Craftsmen anymore knew their designing side and could claim that they design as well. Marketing issues have slowly been integrated into the process.

Craftsman, with only his simple tools to help him, appears to affect the transformation process; without any equivalent of marketing or aesthetic guidance from which to derive the complex forms that he reproduces. However, craft concept

constitutes a subtle and reliable information-transmission system that is probably more efficient than design-by- drawing (Jones 15). That is the culture of craft; including the culture of craft production, familiarities and traditional collection of information of the craftsmen about preferences of users and local culture as well. Craft objects being the tangible forms of craft culture; constitute a sort of medium to transfer this culture.

In handcraft production, results of every operation during production is determined by the workman, as he works and its outcome depends wholly or largely on his care, judgment and dexterity (Pye 24). Because of the risk together with responsibility of decisions, handcraft production was called as 'workmanship of risk'. Thus, the workman, instead of the designer, very often makes decisions, and the workman himself may be the designer.

> The elegance of the risk / certainty distinction rest in its removal of the false opposition of the hand versus the machine – it establishes that using or not using a machine is a red herring. (Pye 25)

The critical characteristic that distinguishes one kind of workmanship from another is 'at what stage creative choice is introduced into manufacture' (Dormer, 1990, 145). As long as the design action have been separated from craft action, it turned out to be a mental activity provided by visual drawing of the idea and form additionally. Then the designers began to 'express certain kinds of properties' of the end products. They became theoretically equipped with information of production process and practically began to interest in concepts and visual appearance rather than producing. "The craftsman working a surface was in one sense an artist; he or she is leaving his subjective mark in how he decides to treat the surface" (Dormer, 1990, 146 - 147). However, the designer leaves his or her idea of appearance on the mass-produced standardized products. So the subjective mark of designer would be 'the same' on each product whereas the craftsman's fingerprint could be found on the craft objects. That is one of the major differences between craft object and design object.

Craftsmen have the ability of doing in spite of drawing that the designers do. Drawing could bring the ability of storing data of ideas and the chance to manipulate it. By drawing, designer could become free to concentrate upon related problem and conceive of tentative solutions via interrelating imaginary and reality. (Jones 42) One of the most important advantages of drawing is the opportunity to diversification without any need to craft or produce something. Diversification does not imply the uniqueness of each handcrafted product, but it emphasizes the generation of new ideas of forms and functions in a product. It can be said that, diversification is not essentially a property of workmanship alone, but that at medium and long ranges it is entirely controlled by design, and at long range usually with great success (Pye 39).

Designer could abstract the meaning as well as the function and the forms on the object's design. But the craftsperson generate the traditional meaning of the craft object by visually repeating or characterizing the 'old' or 'authentic' –marking any traditional local etc. values and historical visual familiarities- features.

When summarized, it can be said that design action mainly derived from the need to organize artistic and creative side of production process in most functional and producible manner. That was why new mediums like drawing, story boarding or modelling were occurred; just as to schematise the process smartly before the process has been achieved.

Design action would enable craftsman to drastically shorten his search. To stick to the traditional use of drawings as the stable elements in a creative search process is, of course, to utterly inhibit innovation at the systems level. Without some systems equivalent of the well-informed and uninhibited brain and pencil of a skilled designer there is no means of making the very rapid judgements of feasibility of critical details. Pre- evaluating the process makes possible the leap of insight, that turns an over complicated problem into one that is simpler enough to solve by attending to the sub-problems in a sequence rather than simultaneously. Unfortunately the information necessary to assess the feasibility of a new system proposal is scattered among many brains and many publications and some of it may

have to be discovered by new research. (Jones, 42) Collecting mental and technical information of workers, perhaps, design action has played the reformist role to effect traditional conservative behaviour of crafts world. Another effective dynamic was, surely, industrial revolution. Industrialization promised variety of products to the consumer society, so that forced craftsmen to create visual differentiation and merits of craft object more than the quality of surface finishing or workmanship. Pressure to crate variety made craftspeople to gather each piece of imaginations together on a planned path to reach better economic situation with least number of investment and least quantity of trial.

Although the chart about craft objects in Turkey today, can show the situation, it may also reflect the confusion in crafts people's minds. The transformation of design from craft production was important. It is a dialectic, conditioned, broken and continuous period, and so just like evolution of living organisms in biology. All the transformation process among society would include each step simultaneously. That means people from each step, from craftspeople to designers could be seen at the same time in the society, In the future, some intermediate could totally be lost, or if not prevented the origin of evolution, in our case craftspeople, could easily be exhausted.

Some craftsmen experienced in production of some local ethnic and historical products had already been disappeared in Anatolia. However, some deformed variations of their products are still alive, probably being produced industrially. The critical vital difference of social shifts from biological ones is that humankind can manipulate social shifts directly. Metamorphosis from craftsmen to designers could be designed as well. This thesis claimed the rationality of this opportunity, for the well being of design and craft action at the same time. It should be considered that conditions of crafted objects shape the life of producer first. Throughout the industrialization period, the craftsman's social status shifted from 'master of a profession' to the 'worker of a highly competitive industry'. Automation divided proletariat into parts while decreasing the worth of hand labour and labourer. Mohlman gave a contradictory example of Philippine women. Weaving previously gave indigenous Philippine women an esteemed and even a sacred place in the

social hierarchy, increasing commoditization has brought about a dramatic decline in women's status. (Mohlman 123)

Formation of design action forced craftspeople to alienate the physical effort. Craftspeople had to learn about marketing issues. Each step from production to marketing and usage, each part of products' lives should be considered while producing. This responsibility was probably more than the craftsmen could achieve, at least by his typical tools. Craftspeople had to create not only new products but also new approaches to promote them. But, it should be noticed that craftsmen were nourishing from crafting action as named, not marketing action. As the lifecycle of products got more complex day by day, it became difficult for craftspeople to survive. Broke into pieces, craftspeople slowly deformed ethics and quality criteria of workmanship. They frequently tried to control whole lifecycle of products. It can be said that they had to concentrate on solely their part; this approach would theoretically be rational but not be realistic as much.

In his article about the status of craft, Metcalf thought about change in Western craftsmen's lives. He talked about the same trajectory that most Western craft practitioners followed. They first felt their bodily intelligence awaken upon contact with the clay, wood, fabric, glass or metal. They were moved to endure long training; they developed an abiding love for their work. Such shared experiences led directly to shared value system in which handwork, technical mastery and passion in one's labour are all unstated but deeply meaningful. Culture of craft has been shaped by the help of these three values (Metcalf 78).

One of the major differences between craftspeople and designers was being open-minded for novel methods and ideas. Most craftsmen have long-term experiences on the production process that they became conservative towards application of major novelties in production or product concept as well. For the development of production, design process and objects either, community interest is vital (Walker 40). Any improvement in craft directly needs the cooperation of designer or craftspeople as the producing designer. It is essential if the results of the cooperation are effective in removing major socio-technical faults. So, the data that

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is needed to predict detailed feasibility at all four levels in the hierarchy of communities, systems, products and components could be obtained from cooperation. From the psychological way of view, conservative manner of craftspeople could be one of the major reasons, for designers to design traditional crafted objects to develop them.

2.2.1. Definition of 'Design'

It is crucial to define the main term discussed in the thesis. However, when searched it would be seen that there have been varying definitions of design. Rawson wrote a definition of design depending on the intentionally purposeful focus of product design. He claimed that humankind ordered his surrounding; reshaping his natural material to suit his needs and purposes. Then he hinted at buffer role of design, between humankind and raw environment, and carriage of human intentions, desires and hopes. The definition considers that design was also the transporter of culture and dreams (Booklet, ed. Munshi, 10).

Widely known popular definition came from ICSID on its web site. Definition of design derived from the aim of design action:

> Design is a creative activity whose aim is to establish the multi-faceted qualities of objects, processes, services and their systems in whole life cycles. Therefore, design is the central factor of innovative humanization of technologies and the crucial factor of cultural and economic exchange. (ICSID, Definition of design)

ICSID firstly had expressed the common and wide understanding of term 'design' among society. It was said that design concerned products, services and systems conceived with tools, organizations and logic introduced by industrialization – not just when produced by mass production. Design became an activity involving a wide spectrum of professions in which products; services, graphics, interiors and architecture all take part. These activities should have further enhanced – in a collaborative way with other related professions – the value of life. (ICSID) Then

ICSID focused on the claim of design, or it can be said that the missions of design were determined. Design sought to discover and assess structural, organizational, functional, expressive and economic relationships, with the tasks of:

> - Enhancing global sustainability and environmental protection (global ethics)
>
> - Giving benefits and freedom to the entire human community, individual and collective
>
> - Final users, producers and market protagonists (social ethics)
>
> - Supporting cultural diversity despite the globalisation of the world (cultural ethics)
>
> - Giving products, services and systems, those forms that are expressive of (semiology) and coherent with (aesthetics) their proper complexity. (ICSID)

Just as ICSID has clearly implied, design action stands upon various social and positive branches of sciences. Hence design nourishes off all sides of life itself and affects them at all. Ethical considerations should have been built up to balance between design and tasks of societies. Similarly ICSID had probably felt the need to define the path of design together with its ethical limits. One topic inside tasks was concerning cultural ethics. ICSID hinted at a kind of contradiction among globalisation and cultural diversity. It can be said that the relationship between them is dialectical and mutual. Globalisation facilitates the circulation of things all around the world; and things transfer local cultures over there. Local cultures could find the possibility of nourishing from foreign cultures and to introduce themselves simultaneously. Debates about these relationships focus on the consequences of cultural exchange. ICSID implied that designers were responsible about negative effects of globalisation for cultural diversity.

Heskett implied that definition of design was not the definition of designing action solely. The definition of design should at least point out the aim of designing action. Historical materialistic approach define design by taking into account the historical generation and development of design, existing usage of it inside industry, possible usage of design action for betterment of society and design as well. The definition should consider the shift in the sociological structure, technology etc. while

differentiating preferred and not preferred changes. Heskett, strongly emphasized that the design action is for the betterment and delight of 'all'. A designer could not give a meaning to his or her life without giving a meaning to his or her designs inside the society. As long as the difference between art objects and designed ones was defined as the function, designed objects could only explain themselves by the sociological project behind and beyond themselves. That was the sociological project of designer. Heskett underlined equality and humanity by his design definition. As long as the aim of action is determined, the action gains its own meaning and became a conscious achievement. Similarly, discussions on the definition of design were concentrating on the aim of it (Heskett, 2002, 3).

Heskett, in his book, has written down what the thesis meant by 'design' as: "Design is one of the basic characteristics of what it is to be human, and an essential determinant of the quality of human life" (Heskett, 2002, 3).

Design arose at the interface between humankind and raw environment and express human intentions, desires and hopes (Booklet, ed. Munshi, 10). Transforming the invisible into the visible, design was also the operation of turning mental, social and spiritual entities into physical ones (Booklet, ed. Munshi, 12). However Jones gave a special importance to the concept step of design process. He said that design was simulating what we want to make, before we make it as many times as may be necessary to feel confident in the final result (Jones 3). He emphasized that designing should not be confused with art, with science, or with mathematics. It is a hybrid activity, which depends for its successful execution upon a proper blending of all three and is most unlikely to succeed if it is exclusively identified with any one. (Jones 10) Finally he simply defined design as 'the initiation of change in man-made things'; so as to include not only the making of production drawings but also the planning of the complete life history of the product as parts of the design process (Jones 15).

Design as a profession could be defined by defining simply the designing action, but designing is a social profession, not a personal action. Designed objects could become socially effective things for their era. Concepts of actions shift by the effect

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of designed objects. The change in communication concept after the design of cell phones, the shift in definition of personal lives just by the integration of digital photographing functions into the cell phones are existing and continuing changes today.

> Design is a cultural environmental value driven activity. Designers introduce and institute values in the world – their own values and these of their audiences. Designers create culture; they create, practice, experience and meanings for people (Victor).

Nowadays, the definition of design began to emphasize cultural issues rather than visual ones. (Victor) Design is a cultural process that visualizes the cultural transformation of the product from one phased to another in order to answer changing conditions, needs and desires. Designed object is a "sociocultural product" that "reflect shared values, meanings and beliefs that are imprinted on society's preferred physical objects services and activities" (Victor).

Working definition: Design

Throughout the thesis, design is:

- is a cultural process that visualizes the cultural transformation of the product from one phased to another in order to answer changing conditions, needs and desires (Victor) for the betterment and delight of 'all' (Heskett, 2002, 3)

2.2.2. Definition of 'Designer'

Jones' definition permitted to see that the draughtsman was not the original prototype of the modern designer and planner. The earliest initiator of change in man-made things was not the maker-of-drawings but the maker-of- things, the skilled craftsman, the 'designer' who takes over where natural evolution leaves off. Thus, he claimed that when new methods of designing are compared with the recent

tradition of design-by- drawing, the differences with the much earlier method of craft evolution could easily be found (Jones 15).

Pye wrote down the importance of drawing as well. The distinction both in the mind of the designer and the workman was clear. Design was, "what in practical purposes can be conveyed in words and by drawing: workmanship is what, for practical purposes, cannot" (Pye 1). The analogy he has given between workmanship and musical performance is in fact rather close. The quality of the concert does not depend wholly on the score, and the quality of our environment does not only depend on its design. The score and the design are merely the first essentials, and they can be nullified by the performance of the workmen. (Pye 1) The designer meant a person or a group of people who decide the contents of the drawing and specification: that is to say, decide what information they are to convey. It should be noted that the designer might of course be the maker. So the designer has the ability to draw what he or she had imagined. The intended design of any particular thing is what the designer has seen in his mind's eye: the ideally perfect and therefore unattainable embodiment of his intention. Lastly, designer gave to the workman the design on paper, and the workman has to interpret it. The workman became essentially an interpreter (Pye 29). When summarized, the new method of production, process works because "….the thoughts of one man can be carried out by the labours of other' because the design is 'determinable by line and rule" (Pye 26).

ICSID highlighted the complexity of designers' profession. The term designer referred to an individual who practiced an intellectual profession, and not simply a trade or a service for enterprises. (ICSID) As Munshi stated, designers should not be artists (Booklet, ed. Munshi, 22). Particularly industrial designers should be creators who understand wholly all the facilities available for them within the company. They should be market creators who can make new products by combining the social trends and the inner factors of their own corporation. (Booklet, ed. Munshi, 22) It can be said that the role of designer among corporation was not only being a part of it, but generating interrelating connections among other – technical, financial and organizational - parts as well. It was said that designer used

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creativity first to analyse and synthesize the interactions between them and secondly to offer appropriate and innovative responses (forms) which, in application, should go beyond the sum of each sector's vision and capacity and yet remain recognizable and pertinent to them all. (Booklet, ed. Munshi, 23.)

Responsibilities and authority of designer would determine the occupation. Creativity in developing beyond the nature and existing environment to serve humankind's needs, although giving meaning to this production were basic requirements for designer. There were various dynamics affecting design process and product world including technology, society and social structures, economic systems etc. (Heskett, 2002, 7). Choices were not the dominant initiative, but the designers' decisions were. Products are designer's decisions and imaginations. To achieve 'art', an artist could forget his or her social, academic etc. responsibilities for the 'benefit of art'. But any designer, whose designs would have tangible functions and be used by people, could not escape from positive or negative results of this usage. The relation between user and product could give harm to user or maybe pleasure as well. That has occurred by the labour of designer, and for negative results, designer would carry some part of fault.

> With choice comes responsibility. Choice implies alternatives in how ends can be achieved, for what purposes, and for whose advantage. It means that design is not only about initial decisions or concepts by designers, but also about how these are implemented and by what means we can evaluate their effect or benefit. (Heskett, 2002, 8)

Working definition: designer

Throughout the thesis, designer is:

- an individual who practiced an intellectual profession (ICSID) to decide the contents of the drawing and specification: that is to say, decide the information that products convey (Pye 1).

2.2.3. Features of 'Designed object'

In the booklet Munshi have concentrated on production method and underlined industrial production. It was told that a design was a plan to make something that could be seen or held or walked into; something that was two-dimensional or three-dimensional, and sometimes in the time dimension. Preferring to underline roles of senses, he told that design object was something seen and something touched, and now and then by association, something heard. It was often a single item and just as often a mass produced product (Booklet, ed. Munshi, 11).

Another definition of industrial design was about creative activity whose aim was to determine the formal qualities of objects produced by industry. These formal qualities of designed object include the external features, but were principally those structural and functional relationships, which convert a system to a coherent unity; both form the point of view of the producer and the user. Industrial design extends to embrace all aspects of human environment, which were conditioned by industrial production (Booklet, ed. Munshi, 13).

Designed objects are not just expressions of a solution to a particular problem at any point in time, but they extend much further. Designed objects can be assumed as embodying ideas about how life can be lived in a dynamic process of innovation and refinement beyond the constraints of time and place. (Heskett, 2002, 19) Functionality seems to be the reason to design at the beginning, but today balance has been shifted from designing, towards creating signs of status, style, ideology, politics etc. Social functions began to cover physical ones; thus in some cases intangible functions could substitute for tangible ones.

Design object brings its culture into the novel society, so not only the product but also the behaviours of the usage of the product are exported as well. So it should be hard to export both without any fear; but culturally globalizing market, reversibly, desire this exchange. Local and indigenous feature of NICs have been exchanged with culture of new market then. On one face of this globalisation, modernization lies behind. But on the other face, vanishing indigenous traditions could be seen (Er 15).

In some cases, design object could be the commodity to be marketed. When seen from the marketer's viewpoint, the phases of design evolution could be accepted as the phases of design process or a period of maturation for better marketing. At the beginning better engineering solutions in the product was achieved. The goal of the second, design-driven phase was to create an icon; the appearance of the products. And finally, "the third phase of design evolution involves giving the icon a statement or a range of images that are infused with narrative, lifestyle references, and the strongest pull a design can exert: pure desire" (Kotro, Pantzar 38). Popular understanding of design could politically be interpreted as generating and satisfying desires. That is the most alienated point that any products could stand towards the user; since the objects became a commodity to be promoted in the market independent from its ingredients.

To determine the way in the society, everyone had to relate his or her work to what was going on; as 'reference'. Then it is necessary to refer to the existing leader, to the work or project considered the definitive statement of the shared concerns; as 'reference' (Meuli 203). So, design process is built upon on a kind of well-known or widely accepted reference, which consisted of or at least contained culture and tradition itself. Classification of objects in order to shape a model in designers' minds and appropriate to the nature of design activity could then contribute to imagine the relation between the contemporary and the past as reference. He states that designed object is the tangible form of the object in designers' minds and is derived from the physical necessities and alternatives for function; behaviours of users and designer; its social relationships and cultural features (Bayrakçı 313).

Designed object have to refer something in people's minds to become a consumable good in the market. That is already similar to the difference between art and design, in theory. Defined design process has the key role for contemporary societies to diverse themselves from 'others'. Thus, the distinguishing feature of objects shifted from being uniquely produced by hand, to being industrially designed and produced. Mechanization made the designed product easily copy itself, advertising made the product easily duplicate itself in consumers' minds to desire to

own it, technology in transportation made the product easily spread out everywhere. At the end, designed product would become a part of users lives, or images. Designed product in 21st century, generally reached the status of referring differences and individual uniqueness.

Design had reached the status of being a cultural 'object' in its own right. Representing a piece of artistic action, designed object turned out to be a 'creation'. It could be put into a museum and thus taken seriously as a profound example of contemporary culture (Dormer, 1990, 134). The reasons of exhibiting an object or else its status were worth to think about. Exhibited objects could have historical importance as antique objects, representative characters about historical periods or civilizations, or mostly determining artistic superiority in its era. It is strongly probable that one day our daily used objects would be exhibited as antiques; just for its aesthetic virtues, or its technological features, or its stylistic manifestations, or else being a typical sample object of its environment. Artistic representative character of designed objects would force them to be promotional as well as spectacular. Design is not only commerce, but it also is culture, timeless and classical (Dormer, 1990, 134). Consider that designed object in a museum does not pretend to be unique, so it could be found in the market simultaneously. Alessi teakettle, Starck lemon juicer or else, designed object that could be visited at a museum could belong to consumer as long as the cost of its image had been paid. That is different from buying any reproduction of original, but it is just buying the original. At the end, advertising and publicity among the market, pronouncements of design gurus and design firms called by only the designer's name cause confusion today. Crowded scene cause confusion between design, art and engineering concepts. Many times, design was not used to organize and aesthete functionality, but used to promote the commodity by advertising its artistic touch as a symbol of economical level, social statue and mystery (Heskett, 2002).

Craft object was made by handcrafting, to be used by other hands, but designed object has been alienated from the hand of designers and also the users additionally. Widely known appearance of object offers consumers the privilege of

owning a thing that can be picture in the best settings and collected by the best people.

The anxiety about lost of 'social' meaning for design profession and designed object could be felt easily. That was the contradiction between designing for marketing and designing for 'the betterment and delight of all' (Heskett, 2002, 3). In the opposite side of designing for marketing, there was not designing to design but there was designing for humanity.

Working definition: characteristics of design object

Throughout the thesis, characteristics of design object is:

- produced by mass production and so is not unique or original on its own
- generally promoted, packed, advertised in the society through media or by actual marketing methods
- a "sociocultural product" that "reflect shared values, meanings and beliefs that are imprinted on society's preferred physical objects services and activities". (Victor)
- is the tangible form of the object in designers' minds and is derived from the physical necessities and alternatives for function; behaviours of users and designer; its social relationships and cultural features. (Bayrakçı 313)
- could be a cultural, political, ideological, ethnic, social etc. signification

2.2.4. 'Designedness': image of being designed

The criteria that effect and then give form to the object's appearance are important. Together with the designer's initiative, production method determines possible visual features. So, familiarities of producers or 'culture of craft' would have a direct impact

on craft products just like the societies. It can be said that the appearance – visual perception- of an object include both 'traditional' and 'contemporary', 'familiarities' and 'expectations' of the 'society' and 'producers'. The result would be a kind of combination that each component and its effect is organic, dynamic and continually change in a dialectic process.

The cumulative store of the essential information generated by craft objects was, particularly the form of the product itself. It generally does not change except for correction of errors or meeting new demands. The information has been stored as patterns and also as exact memories. It was learnt during apprenticeship by the actions needed to re-create the traditional shape of the product. These information stores could be said to provide the 'genetic coding' upon which craft evolution depends (Jones 18). That the term furthermore implied the group of factors, like technology, market, designer etc., and at the end meant that the end product was the result of selected combination of factors' effects on the characteristics of products. It also implied the accepted or accustomed 'historical appearance'- or can be called as 'traditional appearance', as a part of the object's genetic characteristics and transferred to next generations by heredity.

Under mass production conditions, moulds and all the other industrial production equipments have generated their own visual styles depending on the production requirements. So, users are faced with mass production aesthetics for more than a century. Similar to craft culture, an industrial culture has occurred in visual perception, which signified 'being designed' rather than being just only produced. It gave the feeling that the object's appearance is processed and detailed professionally.

On the other direction, styling occurred to be involved only in visual creativity instead of functionality. By the historical constitution of design and designer, 'form' has been separated from function in a visual manner which later cause the 'style consultant' to occur. Looking for new concepts and forms to be differentiated inside the market, form creating became styling. At the same time 'new generation of draughtsmen'

was seen. They then turned out to be 'the design workhorses of the first industrial age' (Heskett, 2002, 27).

When industrial production is compared with craft production significant differences could be found. Because of the nature of industrial production, once product has been produced industrially and with mechanization, faults could only be corrected in the next production. Original faulty part of product could generally not be re-produced or corrected; it could be replaced with a new and right one. However, when producing by hand, frequently by the help of the raw material used, craftsmen could correct or at least camouflage or redesign the product. Production process is driven and applied by the craftsman whom could also have the chance to intervene as well. In mechanical production, not only the designer but also the engineer has the ability to change produced part once it was made. They might correct the moulds afterwards, after they have seen the wrong product in their hands. But, the craftsman realized the expected forms as long as least mechanisation was used. Mechanization brought advantage in quantity, which became disadvantage whether the moulds were faulty (Pye 35). In craft production, each product is a repetition of production process from the beginning. That's why producer can intervene easily to each object's production and form. Whereas in mass production, since the speed of production is too high and achieved by tangible tools particular to the form, the product's form could not be changed until the tools are changed. The production tool is the 'unique' product to produce other reproductions. As long as the 'unique' is not differed, the result would be the same. It is problematic and expensive to change form in mass production.

What gives craft its distinctiveness from technology, this meant technological objects or in another words industrial products, is that technology has become so predictable that its aesthetics is predictable, even boring. Meanwhile the familiar argument in favour of supporting craft is its potential to provide variety and an unexpected diversity of form and texture. But it is important to recognize that visual difference is a 'choice' for the craft, it is not a necessity (Dormer, 1997, 142).

In mass production, to minimize modifications of productive tools, successively produced forms do not generally changed. Depending on the method of production, some forms, joints or details etc. are known today. So producers prefer to frequently use this 'safe forms' for to minimize production faults and involvement. Physical limitations of mass production techniques directly affect products forms to create a kind of machine aesthetics. Then, users face with these groups of forms repeatedly and are accustomed to them after some time. Since these products have better production qualities and surface finishing then other 'novel' forms, users may have thought that the products with these forms would be of good quality. Consequently, 'visual language of mass production' occurs. That is the appearance of 'designedness'.

CHAPTER 3

CRAFT OBJECTS IN THE MARKET TODAY

3.1. Status of craft today: transformation goes on

> Crafting society, craftspeople and the ones who earn his living by crafted products, have already been being shifted day by day. Interaction turned out to be one default reality of daily living. Crucial addition would be, preserving as it is for collectioners and ethnologists, but controlling the shift for designers (Shils 110).

Until industrial revolution, craft have been the only method humankind has to produce tools. By the effects of mechanization, the entire production scene has shifted towards automation. But, still there remained some sorts of craft production active at the same time with highly developed mass production. There actually are factors to affect some groups of crafts remained, to shift some inside capitalist economy through marketing requirements or heterogeneous structure of production and similarly to substitute some sorts of craft production with industrial ones.

Status of craft today derived from two different approaches in the society. The first is that when craft is practiced as a disciplined piece of skill, it is inevitably an activity of self-expression in the sense that one learns about oneself through searching for excellence in work. Personal benefit from producer's way of view depends on improvement of individual's artistic and physical performance.

However the second argument is that there can be no general theory covering the craft disciplines, and that consequently whatever clarification of motives and values the craftsperson achieves can be inferred from the work and what he or she does but cannot be put into words deeply (Dormer, 1997, 219). When looked at the historical shift of crafts status, it is seen that crafts could be derived from meeting survival needs; then turned out to be more artistic action including social meanings and symbolizations; then after economical structure had been built, it became a way

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of living as a profession; later has been going on existing as production method for more artistic intentions or for the products that could not be produced by mechanization; lately by the industrialization of almost every product became a kind of hobby or a part of ethnic and local heritage to be preserved. Thus, all crafts were once regarded as disciplines in the sense that there was a body of knowledge to be learned and the standards of excellence that are tried to attain were set by other people depending on experiences in the past (Dormer, 1997, 220).

> The designer is therefore centre stage in the consumer society. By contrast the craftsperson plays a relatively minor role in the theatre of consumption in economic terms, but an important one in symbolic and rhetorical terms. To many people the attraction of a craft object resides in its explicit identification with values which are as compelling today as they were in William Morris' time: social continuity, personal creativity and fulfilment through making. (Dormer, 1997: 120)

Craft objects has been transforming day by day by the effect of different dynamics. For each case, particular to the objects or local context or personal conditions of craftsman etc, different groups of craft objects could be found in the same time period. Craft production, that was less productive when compared with industrial production, can continue being applied just near industrial production. Between these two types, hybrid types of production can also be seen. Thus, hybrid products form previous phases of craft production and traditions, can exist with the most transformed samples simultaneously on the world. Depending on many different reasons and factors, sometimes some types of product and production can disappear. However, it can be summarized as that; handicraft objects in the past turned out to be traditional 'products' today.

> Layered structure of design history was not just a process of accumulation or aggregation, but also was a dynamic interaction in which each new innovative stage changes the role, significance, and function of what survived. For example, innumerable crafts around the world have been widely displaced by industrial manufactures from their central role in cultures and economies, but have also found new roles, such as providing goods for the tourist trade called souvenirs or supplying the particular global market segment. (Heskett, 2002, 9-10)

Industrial design is present at the same time with craft production even sometimes producing very similar products. There are significant variations in how the process of change occurs in different societies and also in the specific consequences change entails. However there are a great variety of objects actually living today to carry on existence in some way. This helps explain much of the dense and complex texture of design, and the varied modes of practice today. To ancient crafts and forms that survive and adapt are continually added new competencies and applications (Heskett, 2002,10-11). Consequently, variations of craft objects are being generated continually under varying circumstances. That is the reason for the variety of craft objects in the market today.

To study the transformation of traditional craft products, raw material and aesthetically existing environment is crucial at first sight. Jones evaluated craft products and wrote that they appeared to have the organic look of plants, animals and other naturally evolved forms. (Jones, 15) The surprising thing was that the beautifully organized complexity of the teapot, samovar etc. should be achieved without the help of trained designers and controlled businesses.

The evidence too is that the human capacity to design has remained constant, although its means and methods have altered, parallel to technological, organizational, and cultural changes. The argument here, therefore, is that "design, although a unique and unchanging human capability, has manifested itself in a variety of ways through history" (Heskett, 2002, 12). In parallel, as much as the environmental factors that determined craft production have changed, then the result of production, that was the end product, would change either.

Technology and development of production processes made it impossible for all small-scale manufacturing to compete with in the same course. However, since the cost of involvements is too low and frequently some products could not be produced by automation. So, capitalism's partial performance continues to create spaces, however exploitative for various kinds of small-scale production to be created, maintained, perhaps destroyed and then recreated (Maznah 122). The market of craft objects today widely derived from the market's need for variety in products.

Agents of capitalist economy need craft object as it still involves samples of previous technology and users, demand for it. Thus the recycle of handcrafting begins. Nowadays, the rival of industrial production is a handcrafted and unique product.

Walker said that crafts today became "branched" that in imperial countries it became high-end products opposite to third world countries. In less industrialized countries, craft objects are ordinary low or mid-class objects to be used actually in practice. (Walker 39) In these countries, technology provides a kind of mass production for craft objects to be lower priced with lower quality in the market. While in highly industrialized countries, hand mark of the master, like the signature of painter, makes the objects an artwork sold with high prices. At the end, less and more industrialized countries both include crafts as souvenirs, which is a great market at all.

3.1.1. Craft as culture

There are many varying ideas about the relationship between craft and culture. Mohlman emphasized artistic side of crafted object so as to explore deeply the dynamic mutual feed back among craft and culture. According to Mohlman, for this group of craft objects, there is no socially recognized distinction between craft and art. Rather social life revolves around a holistic orientation to creative activities; "activities that in turn form a basis for a social order of human relations, language and knowledge", the culture of the objects (Mohlman 124). Actually akin to ethnological perspective, Mohlman summarizes the situation as: "This is the craft-as-culture approach taken to the highest degree: weaving is culture, culture is weaving" (124). In other words, people make crafts and crafts make people (125). Distinction among craftspeople and artists lies behind the reality of dimension. While an artist might freely choose any form for his or her artwork, the craftsmen must make an object, must make it substantially by hand, and must utilize to some extent the traditional materials and usage of crafts (Metcalf 71).

Craft object is among capitalist industrial relations period, also in an aspect of a local culture in context. In this approach crafts afford craft people's creativity, but within the constraints of the particular mores, power structures, and gender ideologies of local cultures. This case is about weaving women in Philippine and whether it makes these women more important and economically free at least. However, in the later parts of this thesis, some parts from interviews with craftsmen in Bakacak and Mudurnu will be given. In the Mudurnu and Bakacak case, the men are still the 'conveyors of the wood carving culture just together with the patriarchal economical conditions and social hierarchy'. Whosoever the social power was belong to, crafts collect and reflect their producers' creativity.

3.1.2. Craft as art - studio craft

After the beginning of industrialization era, Bauhaus approach aimed to raise the status of design and craft, so as to unite the visual arts into a cohesive whole. Gropius argued that 'there is no essential difference between the artist and the craftsmen...the artist is an exalted craftsmen'. (Rees 125) In 20th century, artistic and professional intentions of practicing craft were considerably separated. Since art has reached a more abstract visual language and hybrid usage of many artistic production methods to produce avant-garde and abstract art objects, artist became skilled in crafts; simultaneously some products have generated their own demand and market as 'art objects' that some professions changed into artistic actions as well.

> 'Handcrafted' objects are the reminder of the very special value of human skill. (Dormer, 1990, 143)

Studio craft group could be thought as some small group of artists, preferring artefact objects rather than traditional marketing handcrafted goods. Heslop believed craft to be the technical means through which art could be manifested. He claimed that the two were linked only by the journey from conception to realization (Heslop 45). The type of connection between art and craft was significantly similar to

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the relation between physical and abstract phases. The craft world accepts the meanings of felt experience and the body, whereas the art-world remains dedicated to meanings embedded in text and discourses (80-81). So, physically creation or production of craft object would create and include the artistic though as well. Actually, handcrafting would become not pure art but a kind of artistic work at all.

Dormer, probably thinking about the situation in Europe, defined studio crafts as a rather artistic and individual action. He believed that the late 20th century has offered to the craftsperson a special economic environment to work in. The handcrafts of potting or weaving or woodworking today were practiced under conditions unlike those of previous centuries. According to Dormer, handmade pottery, weaving and the rest have stopped being trade as such and have changed class – changed from being working class or artisan, commercial occupations into middle-class, creative, art-like activities. Art-like in the sense that the objects produced were made and bought primarily for contemplation. Moreover, the physical and moral pain that, it seems, was, if only to a degree, part of the operation of tradition in the past has been exchanged for creative freedom. (Dormer, 1990: 150) Unfortunately, scene from Asian or African or similar 'developing' countries do not seem to be studio-crafts at all. The term 'studio' could be thought to limit crafting action to stay among bourgeois intellectualism that was rather far away from society. Another interpretation could imply that artistic craft object as an artwork and statue symbol to buy would deform its original historical relationships between traditions. Lastly, studio –crafted object would still be a subject of trade and market.

3.1.3. Craft as authenticity

Traditional craft objects, thought or designed by craftsman himself, have an artistic side. The problem is, in so far as it concerned art, that being essentialist has been historically a part of what constituted the capital of art. In other words, representing ethnic characteristics has formed an important part of the way in which consumers assess and rank artworks. National schools, regional schools, African art are valued

in large parts because of their 'nationalism, 'regionalism', Africanism. It not only becomes self-repeating, and thus 'locked-in', in production of industrial products, but also unlike those industrial products in 'consumption'. The Italians are loved by English for their 'italiannes' (Dormer, 1997: 213).

There is a tendency to feel both that originality is in some way objectively real and demonstrable, and that the quality of originality is in it something to strive for (Meuli 202). That has been one of the most accepted arguments of craft products consumption. As Bourdieu has signified, the style of consumption had an impressive effect on people (Kandiyoti 20). Craft object has become ethnic and mystique as a determining consumption preference for the owner of it.

The retail industry roughly divides gift shops into three kinds: tableware, decorative and souvenir. The lack of brand names, trends and constant novelty make souvenir stores appropriate outlet for crafts. The limitations of souvenir crafts, or tourist arts as an anthropologists call it, was that it must function as a pidgin language and bridge the cultural boundaries of the craftsperson and the consumer. "It is ideally suited to the conflicting needs of today's gift giver, who strives for the personal in a consumer culture. As such crafts inhabits an ironic position, that of a commodity that rebels against the market place" (Hickey 97). As a result souvenir craft objects are often "simple, preferably secular, frequently romantic, realistic or conversely grotesque and owe-inspiring" (Hickey 93).

Authenticity became an effective feature for craft object to become commonly brought as a gift - the souvenir. To define authenticity, it is not just technique but location that is crucial. The craftsperson, the material, the activity of making and consequently the objects are regarded as characteristics of a place. (Hickey 89) Ethnological approaches have generally accepted that as cultural identity. Folklorists have attributed the commercial popularity of rural and traditional crafts as the taste for primitive arts turned inwards. In much the same way as African art was at one time regarded as engagingly naïve, unspoilt and genuine (Hickey 92).

According to Hickey, souvenir crafts must above all be accessible and as such is limited to the understanding of its buyers. "As their lowest common denominator, souvenir gift objects can become visual clichés, conforming to the consumers' popular misconceptions" (Hickey 93). Looking at the existing market of souvenir objects, this scene could be observed. But, that scene is also the reason of itself either. When souvenir objects directly satisfy the 'cliché' needs of possible consumers', it can be said that souvenir would probably be sold. But that does not mean the designer or craftsperson as the designer, should be satisfied by designing similar objects everyday. Market would become a cycling vicious circle when similar objects are demanded and produced and sold and then demanded again. The crucial contribution from design could be developing the original object by acceptable and marketable ideas. That would be the futuristic contribution for the survival of craft culture. Concept of design could break recycle while developing the culture simultaneously.

Hickey draw the cycle as:

> Marketing supports the producers' goals in so far as it manipulates the variables of design, distribution and promotion to generate sales and profit. Consequently craft is successfully marketed when the retail environment supports the notion of craft as a pre-industrial as museum reproductions, souvenir or heritage and cultural marks (Hickey 96).

Reproduction of craft objects as 'cultural heritage' would probably be always continuing together with its continuing demand. As long as the craft objects became symbol of some geographical location or ethnic groups or religious history etc., people would desire to have and keep some copies of them in their ownerships. That can be only for simple emotional needs about history, or something else. But whatever the reason was, the market of reproductions would always be present, maybe with different mediums. It is obvious that this market would always be financial source for craftspeople. However, whether the craft culture would not leak and diffuse into design culture, it could be vanished when it could be reached in intangible novel mediums like digital visualizations.

When reproducing the craft object as souvenir, hidden damaging consequences of accelerating popularisation and commodification of craft object could be seen. Since marketing issues frequently cause alienation of object to their original land and cultures. Balance between enlivening and documentation should have been reached not to simply popularisation of 'folklore marketing'.

3.1.4. Craft as industry

One widely accepted approach to craft, based on economy, is called craft as industry. Craft as industry perspective is seen as a governmental strategy to develop local employment and economy. Wan's craft as industry approach emerges from a bureaucratic orientation that explain solely within the framework of a top-down, planning approach to rural development. National imperatives dictate why traditional crafts should be cultivated and reserved. Crafts are a means of absorbing labour and staving or rural and semi-rural unemployment (Mohlman 120).

Questions to be asked about craft as industry approach and the state support for it, involves the investigation of the nature of formal or informal sector relations in handicraft production. It means that state support for this kind of production also means taxing and controlling this economy as well.

> Filled by feeling of being a part of one nation – particularly for tourists living away from home - the marketing of rural crafts allow for rural economic development at the same time as glorifying the common man and heritage. It satisfies customers taste for old and dressed up as the new and personalized. It was also a way for politicians to gain popular for support. (Hickey 92)

Belonging to the cultural background of the society; crafts gain its ideological significance that can become an argument of national economy. Since development of local craft economies will be a kind of financial business and thus can be used as political argument, craft is a matter of ideology.

In this group, production process could be divided into different phases so as to benefit unqualified labour like a child's. Mohlman implied that:

> …crafts may be detached from arts all together. In this case, craft production becomes just one more of the many economically mandated activities brokered through the commercial sector. Commercialized crafts offer few, if any, possibilities for expression (Mohlman 124).

Contemporary craft is necessarily peripheral to all mainstream economic activity. If it comes too close to trade, then both the nature of the craftsperson's work and the nature of the artefact is compromised by the need to be price competitive with trade.

3.2. Analysis of Transformation of craft objects towards design objects

3.2.1. Dynamics of transformation: Technology

One of the fundamental resources and even reasons shifting craft is technology and particularly the manufacturing technology. Thus it can be said that the improvement in manufacturing tools, such as hammers, lathing machines, etc., developments in metallurgy and automation technologies, scientific discoveries and their applications in engineering etc. would directly effect the differentiation and so transformation of the products.

3.2.1.1. Technology concept and its features

Technology was the scientific study and the extension of technique. In ordinary usage the term included any know-how and used to cover not only this, but invention, design and workmanship as well (Pye 22). The tools, jigs and machines on which the workmanship of certainty, meant industrial production, would always depend were simply the stored embodiment of the care, judgement and dexterity exercised by the workman at an earlier time. (Pye 25)

Technique was the knowledge of how to make devices or other things out of raw materials and which informed the activity of workmanship. It is related with the methods of workmanship (Pye 22). Workmanship was the application of technique to making, by the exercise of care, judgement and dexterity (Pye 22). So, technique is simply the knowledge of producing, whatever the production method was. The quality of realization of technique, or generation of product, by any production process is the workmanship. 'Good workmanship' can reach beyond the design, whereas 'bad workmanship' fails to do so and "thwarts the designer's intention in respect either of soundness or of comeliness" (Pye 23).

There have been various definitions of technology almost in each related discipline in the academy. In anthropology, technology or as some called it 'civilization' was defined as "all the human made products in any society and the abilities of using and producing them" (Posner 37). Technology, on the other hand, is the complex of learned behaviours which gives rise to material culture. The knowledge attitudes and customs of technologies are as much a part of the cultural baggage of man as an aspect of culture (Spier 1). Then, the result of technological activity is the creation of artefacts, the stuff of material culture. Because they are a part of culture, like all the rest of culture, they are changing. The most significant difference than other cultural manifestations is that material culture and technology, almost by definition, have left us with a very long record (Spier 19).

Technology simply implied the industry and industrial production that could have been called with workmanship of certainty (Pye 4). Technology is driven by industry to manage significant amounts of production with planned certainty. In mass production, the quality of the result was exactly predetermined before a single saleable thing is made. In less developed forms of it, the result of each 'operation' done during production was predetermined (Pye 4,5).

The relation between technology and production method is significant. In technology, knowledge is distributed especially among systems of people and hardware; in craft, knowledge is also distributed but through people alone (Dormer, 1997, 149). Mastership in craftsmanship is an academy where concept of perfection

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was totally different from industry and even individual styles could be built on personal details in each production. Thus, craftsmanship offers opportunities to individual interpretations both in designing and production levels. However, the industrial production have separated the quality of production from the product itself and charged engineering professionals to obtain maximum 'industrial' perfection in the production.

Working definition: technology

Throughout the thesis, technology is:

> - any know-how, invention, design and workmanship (Pye 22) to use and produce any product in any society (Posner 37) to be transferred to next generations through material culture.

3.2.1.2. Technological shift in craft

Technology concept shifts craft towards differing directions. Product design is an activity that must be analysed through the technology concept because technology incorporates the design of a product. (Er 14) The limits of perfection in design is defined and derived from the limits of technology. Unfortunately the imagination of humankind to achieve better innovation and consequences of technology is generally far beyond the existing possibilities and abilities of technology. That time lag induces the endeavour of humankind to improve technological abilities and capacities. So firstly, technology - as a concept- signifies the future and encourages producers to improve their technologies.

Most contemporary technologies embedded within its knowledge that cannot be separated and possessed, but it does not mean that technology removes the need for personal know-how (Dormer, 1997, 140). Pye pointed to the danger that humankind began to take the quality of production as granted, whether it was made by mechanization or hand. In mass production the repetition of quality is frequently achieved whereas in craft production it is not necessarily. So, the quality of craft is

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probable and relative, and should not be taken granted (Pye 7). In industrial production, the standards of 'perfection' that are so often ascribed to the example of machine production were set first by human imagination and craft achievement (Dormer, 1997, 143). Consequently, user's threshold of quality is getting higher for both craft and industrial products. So secondly, some craftsmen prefer to use some industrial machines to increase products quality to compete among capitalist market.

Each technological circumstance depends upon prerequisites in knowledge and in skill. (Spier 19) Similar to metamorphosis in physics, objects, except totally new ones burn out of innovations, contain their history inside. Not only were there prerequisites to the manufacture of individual products, but also there were antecedents to whole cultural stages (Spier 19-20). So thirdly, each object has its own 'technological' background.

All 'new' items involve the old as well as the new. (Spier 21) It was believed that the content of material culture and technology has showed surprising continuity, and the dynamics were much the same in both ancient and modern cultures (Spier 2). So fourthly, all the objects have their own historical developmental background.

Across the stream of development in the craftsmanship, skilled craftsman play with their craft trying new approaches, endeavouring to surpass customary standards of work quality, demonstrating their talents. So fifthly, innovation in craftsmanship or the master-ship, directly on the production, has been one source of technical innovation for crafting process (Spier 24).

Products' variation depends on application of technology and technological innovations, to products. One of the basic features of innovation is the adaptation of techniques, forms, and patterns to new purposes and applications (Heskett, 2002, 15). So, new technological applications to craft are the sixth reason of transformation.

New cultural things arise from the two closely related processes of innovation and diffusion, which means borrowing from other cultures (Spier 23). An invention may

be defined as something created anew, which did not exist before the act of Invention. An invention may be the new application of existing knowledge (Spier 23). So seventhly, new craft objects or applications in craft production could be happened by innovation.

All new cultural things are made, in part, of old cultural things. It may be that an innovation lies solely in the nature of combination, that the integration is novel. Because innovation incorporates some prior cultural elements, it stands to reason that the more culture contains the more innovative combinations potentially exists. The acceleration of innovation in recent times is deemed to be a product of having more elements available to recombine. This is another instance, in which "the rich gets richer" (Spier 25). So, contact and diffusion of cultures cause craft objects to be transformed as the eighth reason.

Spier believed that, the growth of cultures has demonstrated the changing integrations of given cultural items. (27) It is in the nature of culture to be dynamic. Consequently material culture and technology as special facets of culture are likewise dynamic; a fact often ignored because it is convenient to analyse a static situation.

3.2.2. Dynamics of transformation: Changing needs of market

Market can be defined as the universe or total of goods that are presented to the consumers, inside economical cycle. From the perspective of 'market', consumer is the determining agent, instead of all other social factors. So, producers or in other words industry, considers intended consumers groups as, reactionary, market.

Throughout history, production method of goods or the knowledge of technology in the good has been promoted in the market. The collection of knowledge, which has built up the product itself, has been changing its mode. Each step of mode could stay alive for some period of time. When promoted, exhausting techniques could find a new chance to carry on living. Although assertion to promote older techniques drive from different sources each time, handcraft products have still been attractive for users.

Along the history of industrialization, handcraft production has many times been seen as the rival of machine based production. As an ironic example, quality of production has been both sides' assertion to promote products. Especially for less industrialised countries, most production is still depending on handmade of even layman, or amateur unqualified people. That is the reason for most crafted products to be cheaper. Craft-as-industry approach covers this side of craft production. In the other side, the qualified products made by masters are particularly expensive and are also objects of status and style for the craft-as- art approach. So today, in the 21st century, crafts objects made by masters could be classified as 'high-end' products in the market generally consumed by the bourgeois. The demand for craft, like the demand for 'design', is based on a wish to differentiate oneself from the general impulses of the society while at the same time knowing that one belongs (Dormer, 1990, 164). Since 'boutique' or 'customised' etc. terms are frequently used to name special and original products for the customer as individual, which directly resembles handcraft production. Copied industrial products actually remained insufficient for users to feel uniqueness. Additionally, some consumer's psychological fear from feeling cold hand of machine on the products, turned out to be promoting craft products' domestic touch in the market.

General aesthetic expectations has been divided into expectations for 'technological aesthetics' from industrial products and 'aesthetics of labour' from handcrafted boutique artistic' ones. Living crafts aesthetics; that provides the demand for the 'traditional forms', could be grown into 'traditional forms sustained by contemporary designs'. Consequently, it can be said that the relationship between market, or demand from the market, and production is interchanging, reciprocally affecting each side to shift.

> Paul Hirsch defined cultural goods as "'nonmaterial' goods directed at a public of consumers for whom they generally serve an aesthetic or expressive, rather than a clearly utilitarian, function." The unpredictability of market reactions, the extensive risk sharing and the outsourcing of numerous players in production, marketing, promotion, and distribution; and, finally, the focus on symbols and images seem to dominate the sphere of cultural products (Kotro, Pantzar 45).

In post-modern way of view today, products are promoted by their 'aura' and 'sphere'. Kotro and Pantzar noticed an interesting similarity between abstraction of cultural products' emotional feelings deriving from ethnicity and history, which is actually a kind of imagery. When compared with new technological products, cultural ones had already had their own development periods and histories inside.

The factor of culture is obviously linked to the specific patterns of how particular products are used. General, global patterns may be applicable to some products, particularly the simpler functions, but others may require detailed adaptation. Demand for specifically different products may even be a factor in some markets (Heskett, 2002, 132). Frequently given example is the color of mourning, which could be white in some societies although it is black in some others. So, cultural background of users meant they need the material part of these cultures to fit and contribute cultural environment. Cultural needs and preferences are the reason for cultural differences among different markets.

> The influence of cultural values, as manifested in interpretations and meanings of designed objects, is felt at many levels....If one examines, for example, how food is prepared, in China it is still widely cooked in a wok, compared to a range of specialized pans used in European kitchens. The food prepared in the former is eaten with chopsticks, the latter with an array of often very specialized cutlery. In these and innumerable other ways, the specific forms are the expressions of particular cultural contexts, habits, and values that have evolved in their particularity over time. (Heskett, 2002, 48)

Secondly, while penetration of markets around the world provokes a need to establish local identity in terms of specific needs. There is a need for global businesses to adapt to the enhanced scale and diversity of markets involved. If new possibilities are feasible or desirable, a major question for designers is how to enable people from different cultures to navigate the problems of change. In other words, business should respond to different cultural needs in ways that improve lives: by designing products and services that are accessible, appropriate, understandable, and pleasurable, in ways they can absorb into their pattern of life.

Cultural identity is not fixed, but is constantly evolving and mutating, and design is a primary element in stimulating the awareness of possibilities (Heskett, 2002, 133).

Outside the world of large companies are the vast majority of businesses grouped under the general heading of small and medium enterprises (SMEs). These are rarely in a position to dominate markets as large corporations do, and must respond to markets either by moving very nimbly to follow trends, or by using design to create new markets (Heskett, 2002, 172). Actually, these local producers put forward to distribution many low quality products with high variety and answering local needs at the same time. That would become another competitive factor for industry to adopt product variety or features of products to local needs since they did not do, there would be competitor products for consumers to buy. This competition between local producers as SMEs and global monopolistic corporations would reciprocally force both sides to involve design profession more inside as a competitive tool, for products to talk both universal and local languages at the same time. Local products evolve to be universal, and universal ones are forced to resemble local ones as well.

3.2.3. Dynamics of transformation: Change in Social Conditions

Objects constitute material culture of the society and so are a sort of medium and result of social relations. All the changes and shifts in the society that means also in the culture would directly provoke transformation in material culture. There have been various factors for society to be affected inside and outside, dependent or independent of each other. Critical issue is the discovery of the dynamics of the system between society and material culture.

Spier, focused on the cultural evolutionary theory and believed that several points in discussion have been laid simultaneously on 'change' and 'continuity'. These concepts must be considered as two manifestations of the same thing rather than two mutually exclusive ideas. Material culture reflects the oneness of these twin

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concepts better that most aspects of the culture (Spier 20). The canon idea of social anthropology could be found in each evolutionary thought as 'cultures change' thorough a dialectic interaction between change and continuity.

Change results from forces both internal and external to the individual and to his or her culture. Cultural relations between separate societies are a part of external aspects.

"All the cultures are interwoven, that none of them is pure, and all are heterogeneous, hybrid; became highly differentiated and is not composed of a whole unit each" (Eagleton 25). Contact between cultures today is an inevitable reality in 21st century via media and worldwide transportation possibilities. By each contact or interrelation, relating cultures shift depending on the – political, historical, conditional etc.- dominancy. At the end, all the need and familiarities of the society should have to be re-generated appropriate to the new conditions to survive.

Anthropologists have focused their attention on cultural change to the relative neglect of cultural continuity. Continuity is not simply 'the lack of change'. When there are affecting forces, stability can be achieved by creating reacting forces to equalize. There are positive forces for continuity just as for change. (Spier 22) While any individual member was growing up among the society, the entire maturation process including both informal and formal education encourages continuity in culture. The master teaches his apprentice similar to parent and child. Anthropologists call the total process 'enculturation', in other words the induction of a new member of the group into the ways of the group's culture. It is a culture-conserving mechanism. (Spier 22) Isolation, either geographic or attitudinal, favours for cultural continuity. If a group is in no position, literally or figuratively, to receive new ideas from outside, then their culture persists with only minor changes. Lastly, habituation favours continuity. There is the habituation of familiarity in that the known is comfortable, predictable and reassuring. The illustration above pertains to those cultural-stabilizing behaviours called 'motor habit patterns'. These patterns are the organization of movement; 'motor' here refers to motion or movement (Spier 23).

Humans, from earliest times, have created fixed concepts of what forms are appropriate for particular purposes, as a counterpoint to their contrasting capacity for innovation. Indeed, forms frequently became so closely adapted, to the needs of societies as an integral element of the traditions. In circumstances where life was dangerous and people were highly vulnerable, the accumulated experience embodied in and represented by such traditional safe forms (Heskett, 2002, p.15 - 16). That was the collection of tradition of society.

Nevertheless, by time, forms were adapted, became refined, or were transformed by new technological possibilities, and new forms would emerge to be adopted as a standard. These would be adapted to specific local circumstances. Local traditional objects are the local development of handcrafting for local needs, and that was the application of cultural information to produce tangible forms of culture.

So, the relation between social local needs and cultural objects have been shown. This direct logical interaction would always affect existing objects on the world to satisfy newly generating needs of society. To satisfy these functional, social or ideological etc. needs, objects have to be intervened for the achievement of better ones.

3.2.4. Dynamics of transformation: Designer's choice and attitude

Designers create new designs that have not been existed before or visualize novel products for new need or concepts. Designers bestow new appearances to, generally, already existing material culture. The new design has, if successful, changes the situation in just the way that the producer or financer hoped it would. If the design is successful or not, it is still a 'change' of one kind or another. In either case, the effect of designing is 'to initiate change in man-made things' (Jones 4). Designers are distinguished by their critical engagement with consumers, which manifest in their ability to give material expressions to consumers desire and

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discovered needs that sometimes before consumers themselves are even aware of them (Rees 120).

> "Designers are not only the driving force for cultural expressions; they are also motivated by it" (Victor).

The process of craft production is portrayed as a series of events. The process starts with the supply of materials and components and ends with "the effects upon society-at-large of the system of which the new product forms a part" (Jones 6). Since craft products are some sort of products in market, according to the response from the consumers, they can be re-formed or the raw material can be changed etc. Though it should be noted that craftsmen had to analyse social feedback, generate novel solution to the problematic issues and apply them to improve the process; with their rather conservative attitudes.

The process of designer's constitution of cultural environment is a mutual interacting period. Designers chose, create and present the means by "products" and then society chose and eliminate to built up sociocultural context by the preferred means (Victor). The feedback comes back to the designer's mind and affects his/her cultural perspective and thus designs strategy as well. The relation between society and designer is similar to the relation between culture as organic, mutual and interactive. The situation is similar in craft production case, however all the professional intervention had to be applied mostly by the same person; craftsman. He produces, in some cases markets and analyses the feedback from the society. Then he interprets the result to change craft concept to survive.

The claim argued here is that the self-experienced knowledge of designers and marketing people has an important role in product development. Together with such knowledge, the cultural landscapes that influence the meaning of an object are assembled during the development process through various mediators. The users, even in user-centered design, actually are mere representations of users, ensembles of the cultural images, values, and visions that are part of the product (Kotro, Pantzar 45). So for the achievement of better interaction between society

and craft products, designer's role is vital being more akin and qualified to control the process.

3.3. Significance of reusing traditional information in industrial design today

Craft object's continuing transformation towards different directions, approaches and reasons about it were searched in the former parts. When the entire scene was assessed through industrial design perspective, some groups of craft objects are in contact with design. Design has always been related with culture and traditional craft objects as well.

"You cannot divorce craft from design." (Dormer, 1997, 12)

Designers "constitute cultural intermediaries" that are also needed by society to create historical identity and to emphasize individual belonging to the society (Victor). Today, the designer 's profession as an interpreter of cultural landscapes is expanding, because designers are taking part not only in the design process of new products, but also of concepts and corporate strategies. The mediators play a key role in this process of traversing cultural landscapes (Kotro, Pantzar 45).

> "If knowledgeable people fail to pass on their tacit knowledge then that knowledge will disappear. When practical knowledge disappears, it is hard and time consuming to rediscover it" (Dormer, 1997: 148).

Traditional craft products, having historical connections with both, could be the mediators to cross the bridge. There are reasonable factors for designers to re-use traditional information in industrial design today.

3.3.1. Visual continuity as Non-material heritage transmitted by objects

Aesthetic or expressive language of objects has been searched by signification theories for many years. Objects have their own cultural language that could be found out by visual continuity among objects world. For many cases, visual continuity is not copying the older form; but rather the novel objects contain older ones' general appearances with preferred or needed visual change. This visual continuity gave the users the feeling of continuity and belonging to historical past.

Craftspeople are the producer of the objects from whose hands the objects turn out to become tangible. Craftsman reflects his or her visual style to the objects. That was the contribution of producer to the visual novelty of crafted things and was 'an act of interpretation' as well (Dormer, 1997, 165). Prown believed that the reason for craftsman to 'embed the pattern of cultural belief in the artefact' is 'subconscious cultural' behaviour (Prown 24). Craftsman's professional addictions and ethics could probably make him transfer cultural information by craft objects.

In the industrial design side, transferring the 'sprit' of the traditional products by getting inspiration from them, by maybe preserving its visual identity but by modernization of the products or re-using them in alternative ways etc. could be designers' choices.

> "Craft objects are not only made to last, they are made to look as though they are going to last. A large part of their appeal lies in their resistance to fashion and their appearance of timeless. In the luxury market outside the mainstream, craft objects are sold on the basis of their symbolic value." (Rees 127-128)

Traditional objects were generally accepted and even won approval by the society for their aesthetics. That derived from their historical abstracted forms and several other factors. Most of these local objects have been produced by masters of craftsmanship for centuries and been used by users as well. Each object could be carrying inside invisible features adapted to local religion, ergonomics or culture related rituals. Wooden ladles or rolling pins are well known examples in Turkey.

These traditional craft objects have safe 'long-lasting' appearances accustomed by the users. Instead, local traditional objects' aesthetic could inspire designers to reach a new contemporary aesthetics.

3.3.2. Importance of strategy

Need to enliven traditional and cultural products for betterment of both became clearer. Although what to do was clear, how to do was not so. Accepting subjectivity of each case for products, at least an outline together with common essence of intervention to them should be identified. What has been suggested was not totally a modernizing project but more akin to making traditional and cultural products valid with a contemporary design strategy.

While searching about the convenient methods of re-using traditional information embedded in craft objects, vital arguments could be 'translation' and 'dislocation' instead of 'imitation' and 'rejection'. Contemporary design aesthetics contained tradition and became a tradition as well. As long as tradition is not negative-oldness, contemporary or shifting towards contemporary is not positive-newness too (Onbaşı 87).

Hill assessed the status of craft today finding out growing interest in the crafts. As mentioned earlier, in the past ten years, it was observed that contemporary craft concept has shifted from being an artistic profession towards being a kind of small business (Hill 199). Crucial issue was the quality of shift and designer's determination initially. Nowadays, less-developed countries, as called by imperial developed ones, invented the power of design. Similarly it was found that authenticity or ethnic characteristics of crafted objects would become popular and distinctive among technological goods. Consequently, crafted objects became marketed as souvenir objects to tourists or typical less quality objects as symbols of any related ethnicity.

Success of shift should be evaluated deeply. Growing interest for cultural traditional objects prepared demand for it, demand for good and poor quality ones simultaneously. Thus, some simulating objects and some really developed and more useful products exist at the same time. Critical point here, derived from the satisfaction or emotion of users. Sociological sciences have been trying to define common individual emotions of objects, and could be said that culture and common historical knowledge, that can be tradition or oral literature as well, gave the feeling of familiarity.

Posner said that, in any society, craftsmen, who normally produce functional objects, could be producing shoddy reproductions (Posner 45). These shoddy products had similar appearance with any functional product but could not achieve its function. This may occur in three conditions; first the form of products should be commonly known, and be easily understood out if its context. Secondly, there should exist the code of function for related form among society. Third, the shoddy objects that could not achieve original function should have their own different function as well. Secondary function should be related with the original one (Posner 45). Consequently, fake, shoddy objects mimic the form but not function. That was where the imitation began. Imitation is the unsuccessful attempt to substitute 'something similar' with the original one. Problematic that lay under the false claim of imitation is that it has the potential to play the original's role in the scene. When audience know that it is not the original one, whatever it says, the imitation fails. But successful modest designed object, created by inspiration from traditional craft culture would be sincere and have the chance to be widely accepted among the society.

In design history, there are some resources of design trends where ethnic styles are considerably evident. Scandinavian or Japanese design styles could still be differentiated from others depending on the 'traditional design forms and design comprehension'. Dormer felt that there was a sense in which a handcraft form have had an influence on mainstream design an influence that is potent in Scandinavia and the USA. A brief review of the 20th century design in Scandinavia will show that in design for the home – ceramics, glassware, tableware, furniture and soft

furnishings – the language of the design is very close to handcrafts. Even where things are machined, they retain a 'handmade' look. Scandinavian countries have had largely social democratic governments for the last fifty years and have maintained a policy of social welfare and creating the ideal middle-class state, and taking into account the metaphor of conservative crafts being warm, humane, comforting, it is not surprising that the craft aesthetic has remained dominant (Dormer, 1990, 167). It should be noted that preserving traditional production methods and the culture of it is a different concept and generally under the responsibility of governmental institutions. When handcrafted objects were designed, contemporary design action would certainly get in contact with craft production. However, determinant for end product will be the balance between craft and industrial concepts.

Considering communicative meanings, all redesigned traditional objects are related with original tradition and each carried its message inside. They represent not only a kind of degenerated but transferred traditional history, but also its own technological symbolization. The very existences of them have positively affirmed the need and demand of society for traditional culture. They additionally affirm the shift as being shifted object themselves.

Confusion was not about the existence of objects but the character of translation. When shoddy dislocation took the place of smart translation, the new objects became unsatisfactory. Pretension of new object was its own existence, its own symbolization, and its own cultural context as a hybrid combination of contemporary technology and historical tradition. Each change implies a new face and new missions coming via this new face. The critical question is about the limits that the object should be re-envisaged to.

3.3.3. Ethical preferences and responsibilities of designer

> "The capacity to design, in short, is in innumerable ways at the very core of our existence as a species. No other creatures on the planet have this same capacity. It enables us to construct our habitat in unique ways, without which we would be unable to distinguish civilization from nature" (Heskett, 2002, 8).

Designers have the responsibility of foreseeing possible ideological and sociological effects of promoting traditional culture in the form of 'designed' goods. Moreover the designer's criteria for selection of traditional objects should be comprised of consciously determined socio-political structure.

Whether tradition is a kind of historical collection of society's experiences, then it should permit the users to develop it by time. Thus, tradition is more than cycle of the same things from one generation to others, from one era to the next one. The normative transfer of tradition connects former generations to novel ones in the society (Shils 116). The crucial trap lies behind the strategy to reach and keep traditional information. Information of tradition should be broken off its relations between archaic and old-fashioned image. Problem of perception was not totally wrong since tradition has always been normative and didactic. Tradition desires from the owner of traditional information that he should obey the rules of tradition or at least respect to them.

Design is an expression of what societies believe to be quality of life on a 'sustainable' basis (Heskett, 2002, 199). Sustainability of 'design' implies traditional appearance at once. There can be additional reasons and probably new needs in new markets to cause to intervene accepted and known appearance of products by designers (Heskett, 2002, 199). So, to obtain sustainability, traditional forms could similarly be simplified and refined. Both tendencies could simultaneously claim to be contemporary while still retaining continuity through references to the past (Heskett, 2002, 38).

When related or similar products are re-designed with contemporary manner by different designers, although the products had same traditional backgrounds, end products could be talking with separated design languages. Moreover, whether one same traditional cultural object was re-designed by different designers, all the results would again be altered from others. That is where the creativity is added so as to affect genetic code of products to metamorphose and to mutate in forward steps. Designers' responsibility would involve adopting amount of individual creativity to the context while re-designing.

Designers should certainly be careful when defining or promoting cultural products belonging to any defined culture. As written before, at the beginning defining the tradition belongs to any determined group of people was a political issue at the same time. Culture could not be limited by separating nations, religions genders etc. as long as it was a part of everyone's lives. Limiting it with geographical border could be one method, and preferred in this thesis as searching about 'Culture of Turkey'.

Another major dilemma in designing across cultural boundaries, therefore, is the extent to which cultural identity is fixed or is capable of change. Heskett believed that the problems of miscalculation could be severe, as it could be attested by widespread reactions in the name of protecting cultural identity against the patterns of cosmopolitanism, and particularly the freer flow of trade and communications characteristic of globalisation (Heskett, 2002, 132). Redesigning traditional objects or getting inspiration from traditional culture in industrial design, would not diminish the customisation, differentiation and adaptation of objects to the users, where most users desire 'unique' quality of objects to consume (Ono). Rather, cultural context could emphasize cultural diversity among globalisation, social belonging to the past and so decrease alienation between user and object.

Designers' responsibility should contain preserving local original cultural traditional information maybe by new products, by re-designed products or by academic writing or else. Designers have the to transfer cultural information by objects in any social, anthropological, ethical etc. meanings. (Ono) design lies between future; as the

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inventor and applier of technology to the novel objects and create novel aesthetics as well, and past; directly interviewing the culture of the objects and their existing relations with history, culture, tradition and probable cultural effects on the society. (Ono)

3.3.4. Inspirations from local culture as a competitive tool in design

Er states that the mission of industrial design has changed throughout the history of industrialization since 1930's. Beginning from the visual and external element of production process, became a strategic tool to transform information into commercially viable commodities. (3) Industrial design collects and mixes technological, historical, cultural, visual, commercial and advertising information to form into new tangible products.

According to Er, studies about Newly Industrialised Countries (NIC), the primary function of industrial design in NICs is 'redesigning for improvement' and the second is 'reducing product cost' at all (5). Since NICs are rather less qualified in the technological competence with highly industrialized countries, particular features could be promoted. The emphasis is now on promoting technology and design as a means of gaining economic advantage by enhancing national competitiveness (Heskett, 2002, 179 –180). As one of the agents of many members in NICs group, local information and culture would help to differ from other NICs agents internationally. This could be an alternative path to follow for NICs to generate their own original products deriving from the cultural background in that geography.

NICs should emphasize industrial design as a competitive tool among international and inside the nation market rivals (Er 7). Looking at the economical developments and competition today, it can be assumed that there is a link between the local development of industrial design in NICs and the dynamics of the global economy (Er 7). Another important consequence of the global competition is that it encourages the competition between foreign and domestic firms. Thus, local cultural

effects on the design of, for example, products; would derive form the local information of traditions and culture as well. Local design activity is a part of global design activity and the difference of local one can be its indigenous spirit. However, the effect of globalisation on local design activities is debatable. From the economists' point of view, minimizing the production costs is the general and constant aim of capitalist market in general. As Er mentions in his research report, most Latin American designers have thought globalisation would not encourage industrial design in local context (Er 8). Globalisation can result in the centralization of the global design activity instead of the global distribution and development of it. This will, exaggeratingly, cause the exhaustion of local information of objects in the future. It can be pointed out that as far as the manufactured exports are of NICs concerned, the development of indigenous design capabilities seems to be bounded to the nature of buyer and seller relationships in international markets (Er 10).

> If businesses are the vital arena of design decision making at the detailed, or micro-design level, many governments around the world have evolved what can be termed macro-design policies for the development and promotion of design as an important factor in national economic planning for industrial competitiveness. Similarly to businesses, governments also demonstrate considerable variations in the structures and practices shaping their policy aims for design…..This too, of course, can crucially influence the direction design take in any particular society (Heskett, 2002, 176).

National design policy, which could be dominated by governmental strategies and implications as well, should involve information of local culture to improve national design practice in the country and as a competitive tool among global market.

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CHAPTER 4

**ANALYSIS OF TRADITIONAL PRODUCTS' TRANSFORMATION
AND RESEARCH ON DESIGNERS' APPROACHES**

4.1. Scenario of Traditional Products' Transformation

Traditional cultural products in the market have great variety since craft products are in the same market and compete with industrial ones under particular conditions. Furthermore, craft production have been intersected, partly fused and approached to mass production depending on the case. According to the case, craft production try to catch mass production in quantity, or in quality or utilizes some production tools and machinery to become semi-industrial.

The transformation of craft products towards various directions and its actors has been discussed. Alternative approaches to craft today searched craft as 'culture', 'art', 'authenticity' and 'industry'. Looking through these perspectives towards 'traditional craft objects' in Turkish market today, a classification including both craft production and mass production together with their sub-classes was held. As a result, a chart classifying traditional products today was prepared.

Types of products belong to many groups could be found in the market at the same time. In the market there could be both crafted and industrially produced examples of relative objects could be found simultaneously. After technology has affected flow of products globally, some older products faced probably with problems in the market and thus shifted towards industrial ones.

There would be types belonging to the differing groups of transformation at the same time and probably some of them can continue transformation towards different directions. The scene presenting versions of craft objects, craft-like ones or the ones got inspired from craft culture. Factors of transformation as technology, social conditions, market conditions and designers affect the entire craft concept together

in varying portions and hence end up with divergent products. So, the practice and degree of transformation on each 'transformed' craft object is dissimilar.

For the better understanding and analysis of the condition of craft concept today, a chart is prepared by the writer to demonstrate the scene. It was aimed to represent the classification of traditional objects today. 'Classification of traditional objects today' chart included active traditional products in Turkish market and the products designed by getting inspiration from traditional culture. The chart can be accepted a simulation of existing scene of traditional products today. So by the help of the chart, confusing variety of traditional products can be classified into groups and sub-groups. Also, by classification of existing methods for transforming traditional objects, these methods can be criticized. At the end, possible preferred methods could be found out.

The classification chart is focused on Turkey and traditional culture in Turkey. Chart of classification of cultural products involve six groups of transformed craft objects that are in the market at the same time. Turkey, being a developing country, still involves craft production, craftspeople and demand for craft in the market since prices are very low. When compared with industrially produced products, costs of crafted products are low; since there are less intermediary merchants between producer and consumer, less technological labour and involvement, less qualified people needed and less packaging, advertising etc. costs as well.

Interactions among material culture and actual agents depend upon action-reaction process. Objects are tangible results of agents' as technology, market, etc., particular dynamisms and their relations with each other. The transformation is the result of these forces upon a dialectic historical stage. Actually what humankind has produced, affect each other and then feed back humankind in the form of intangible - maybe political, scientific or ideological - side effects. Then the process goes on from the beginning by re-designing the object. A confusing complex variety of objects could exist continually by shifts. Craft objects today seem to present the same confusion.

That variance needed an alternative chart to analyse craft products in the scene. The classification involves relations between products and shifting factors reciprocally. As an example, technology is the sum of humankind's endeavour, scientific accumulation and theoretical abstraction together with ability of imagination to combine into a revolutionalist dynamic. Technology, being human-made, affects the other human-made products directly.

There could be various methods to re-use traditional and cultural information embedded in the products today. That is because there are many varying methods to combine modern requirements with traditional objects. To re-use traditional information embedded in craft objects in design, craft objects today should be analysed. By this way, the scene would be clearer to understand. Furthermore it would be easier to imagine possible approach to integrate design and craft. To find out preferable convenient ways of integration, a detailed analysis of existing products, which are related with local culture and traditions, should be attempted. The writer tried to classify and schematise traditional craft products in the market, which are directly or indirectly related with traditional culture.

4.2. 'Classification of Traditional Objects Today' Chart and its analysis

The thesis aimed to find out convenient methods for inspirations from craft culture in industrial design. So, existing craft objects that are actively being used, and the objects that derive from craft or was designed by inspiration of craft and culture were taken up in the chart. Each group of objects in the chart still exist actually. Throughout literature search, one chart including 'conceptual relation and tendency model' for 'souvenir' objects in Turkey was found (Bağlı, 124). Additionally, in the ethnology literature, examinations of local products and classification of particular craft products, like wooden ones etc., were studied before.

In 'conceptual relation and tendency model' for 'souvenir' objects in Turkey, analysis depended on semantics of the objects (Bağlı, 124). This study was focused on souvenir objects covering craft and industrial ones at the same time. The model

implied a kind of scale between craft objects and design objects. 'Significations' of craft objects are classified according to the objects' references to 'time', 'space', 'function', 'production' and 'tourism' (Bağlı 124). In the craft side of tendency scale, craft objects signify 'the past' and 'being unchangeable' relating to 'time' issue. For 'space' issue, craft objects signify being 'local' and so 'distinct'. They signify being 'functional by themselves' when assessed according to 'function'. They are 'handcrafted' according to 'production' reference (Bağlı 125).

However, in the other side of the scale, significations of design objects could be found. Design objects signify 'the future' and 'being distinct' according to the 'time' reference. They signify being 'global' and not belong to any particular location when considered the 'space' issue. According to 'function' perspective, design objects' functions are 'applied'. They are produced by mass 'production' (Bağlı 125). This tendency model aims to visualise the differentiation from craft objects towards design objects through semantic approach. So each object could place any particular point between the two poles. In another words, in that thesis, objects are not classified into groups but they could be analysed considering their semantic tendencies to the two poles.

However the 'classification of traditional objects today' chart presents the objects inside defined groups depending on the characteristics of objects. In the thesis, observation and interviews were made with craftsmen in Bakacak and Mudurnu, for the better understanding of craft production and craftsmen's interest with design concept. Current conditions of craft production were observed through these interviews. Selected places were busy markets of objects so as to examine active market dynamics in the cases. General accustomed and applied methods of craft production were trailed. The craftsman's processes of design decisions were asked. Furthermore, the relation between traditional culture and craftsmanship could be seen. So the relations between culture, craft production and products, and actual industrial production and design were observed. By the help of this observation, a more proper classification of products could be held. The chart came out as an attempt to deeply understand change in traditional products.

After industrial revolution, objects were produced by machine tools and also in large amounts by the end of 19th century. So, all the production mentality has been changed for everyone. Because of that, while analysing the transformation period of traditional cultural products, production method was preferred to be the separator. This separation looks similar to the separation of historical periods. But there are main differences in fact. First, the chart of 'traditional objects' evolution' is based on 'types of objects'. The chart does not consider some determined individual objects. To clarify the divisions and context of them, samples for each branch is presented in the schema. But, again, it should be noted that each example shown in the schema is just to achieve clearer definition of the related branch.

The basic feature of 'classification of traditional objects in the market today chart' is that, groups of traditional objects could not be separated clearly. Each transformation is in practice has its own background and reasons. Some limits between subdivisions are flu, transitive or intersecting. That is why parallel samples for independent subdivisions could be found in practice. The least transformed traditional objects are in the first group in the chart.

The groups are classified from the least transformed one to the most. All the objects in the market are in away affected from all factors but the force of the shift depends on the case. Chart is prepared by taking account the end-objects in the market. All the 'alive' objects that are directly traditional and cultural; or instead the ones that are indirectly derived from them, would belong to one of the groups in the diagram. Since the production method is the main determinant between craft and designed objects, the chart became two ended: one end is the group of handcrafted products and the second includes industrial ones.

Additionally there could be subdivisions among these objects, because each branch of objects has generated its own relationships within history. In the previous chapter, effective dynamics on the transformation of objects were defined and their influences were studied. Effective dynamics were technology, market, society and the designer. These factors were considered to find out limits between groups in the chart, for each example.

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Classification of Cultural Objects Today

Cultural Objects Today

Handcrafting Production - Traditional Crafsmanships -

Mass Production and Technology - Designed Products -

Objects with Traditional Appearance and for Classical Function

Objects with Traditional Appearance and for New or Transformed Function

Objects with Designed Appearance and for New Functions

Objects with Classical Outlook and Novel Material Applications for New Functions

Objects with Classical Outlook and Technological Adaptations for New Functions

Objects with Novel Appearance Inspired from Traditional Culture and for New or Classical Functions

DESIGN

Figure 1: The chart of traditional craft products in the market today. It was also used in questionnaire with designers.

The two main groups are derived from production methods. First group included traditional craft objects in the market today. Since discussed in previous chapter, craft production is still alive and in some cases used together with mass production methods. So, this group is separated into three subgroups depending on the objects functional transformations and general appearances. General appearances of least affected objects signify its historical background because preserves its well-known appearance. Whereas when design affects the objects, appearances directly adopted to industrial production to be a kind of machine aesthetics.

The second main group is mass production side. Under this group, three subgroups of traditional objects could be seen. Because of the production requirements, these objects are designed. The groups occurred depending on their functionalities and adaptations to technology.

The analysis of craft objects and objects derived from craft culture, take precedence the contribution to industrial design profession today. By classifying craft objects today, information of craft, culture and tradition could become more comprehensive, user-friendlier to benefit from for designers. While designing by inspiration from craft culture and tradition, a chart to analyse background of intended object, its status in the market today and where to look for related information are needed. The chart can help designers to evaluate condition of intended object in the market today, and thus guide the designer where to look for while thinking on the object.

4.2.1. Craft production: Traditional products together with designed ones

The chart of transformation of traditional objects starts from the group included the least transformed craft objects ending with the group including most affected ones. As written before, groups in each group still exist as they are still needed and demanded. There is not any comparison between groups in their level of progress.

The first group is craft products and contained three subgroups according to their appearances and functionalities. For the better understanding of craft production and craft products, interviews with craftsmen were held. Craft products in Bakacak and Mudurnu were observed. Craftsmen were asked about design concept in craft production.

4.2.1.1. Craft objects with traditional appearance and for traditional function

The objects in this group have socially well known appearances and functions. They are in the market as products of actual craftsmanship in Turkey as copper production and ornamentation, glass production and ornamentation, leather product processing, wickerwork, producing felt and felt products etc. To be examples of traditional craft products, wooden rolling pins, rollers and ladles, metal sheet iron plates etc. could be thought.

Among this group of handcrafted traditional products, which have 'classical' appearances, continuity is the prior identity. These objects have almost been used for this function and with this form for at least a few last generations. Since, changes in their appearance cannot be easily observed.

Some members of this group imply the main group including specialized variations of objects differing in physical or spiritual features for particular cases. Each sieve in the figure is specialized on some particular functions and modified for it.

These objects survival probably derived from low cost of handcrafting production, low rates of profits, users' traditional preferences and familiarities. These objects disadvantages include low quality of production, lack of attractiveness for consumers to buy, lack of packaging, lack of advertising, lack of development or newness etc.

In order to get deeper information about craftsmanship, some interviews with craftsmen were held. Bakacak, a small village in Düzce, was selected because of its strategic geographical condition being on the roadway between Ankara and İstanbul. This makes Bakacak an economically advantageous for trade.

Figure 2. 'Kepçe' and 'Oklava', made in Bolu, on sale in Suluhan in Ulus, Ankara

Figure 3. Different sizes of Wooden *Elek* on sale in Suluhan in Ulus, Ankara

The economy in Bakacak is mainly derived from wood processing; hence forests surround the place. The craftsmen live, produce in this village and market the products in exhibitions near the highway. Their incomes depend on the sales near the road and for some cases, particular demands. There are nearly 40 kinds of wooden products, most of which were bought from different producers and merchants from different regions and areas. There were more that 10 salesmen

along the roadway all of whom are selling wooden products. While searching about wood processing, Manager of Cultural Center in Bolu, Zekiye Tütüncü, said that Bakacak was the most active village about it (Tütüncü). Most of the craftsmen there are relatives who have learnt the craftsmanship from the previous generation. Relative groups usually work in the same atelier together, like father and son or two brothers (Şengül, Akdeniz). Newly coming generations are keen on the craftsmanship commonly because of low-income levels opposite to excessive labour needed. So, average ages and experienced years in the professions are high. Moreover some career differentiations have occurred like professionalism on ornamentation by burning technique (Şengül), on particular product's production like wine barrels (Akdeniz).

For the products in this group, low prices seem to be the most effective marketing factor. Consumers could feel the low production quality hence he or she does not pay more. The product has had the same appearance for a long time. Some products cannot be produced industrially, but others have to compete with industrial ones. When compared with mass production techniques, they cannot produce in large amounts to compete with industrial quantities. Market and demand have side effects as well. As long as these products are in the market and demanded, craftsmen can survive, but alternative industrial products would emerge. Capital is needed to improve production quality, but generally craftsmen do not have enough.

From design perspective, it is obvious that there is not a defined design process for them. These products are generally focused on the function. The opportunities for redesigning them are relative and debatable. Most seem to reach minimalist traditional appearances and functional performances. Products historical backgrounds provide them generation of the product's own culture of usage. It contains rituals and these are the cultural behaviours that are transferred from generations to the next as traditional issues. The traditional spirit and aura should be preserved with new re-designs. So, new needs about the product could not be observed and thus be solved by new designs.

Cultural accumulation is derived from the production process. Wood processing, itself, generates its own culture. As Akdeniz told, they have been using his grandfather's production tool called 'eşek' since they began wood crafting. All the previous generations in the family had had 40-50 years experiences (Akdeniz). 'Eşek' is just a part of this culture. It can be said that most of the producers today have learned their job from the generation before. So they carry on verbal culture, physical behaviours, traditional styles, and well-known appearances. They generally know where and how they could find raw material or specific kinds of trees. But the generations who have learned their jobs from technical high school do not have the information about getting required raw material from its own habitat.

Summary: Objects, with traditional appearance and for traditional function:
- o   are traditional craft products
- o   are actually used for historical well-known functions
- o   commonly have low production quality,
- o   have low prices addressing users with low-income.
- o   imply culture of craftsmanship
- o   have socially known culture usage or rituals
- o   produced without or with rather simple machination
- o   have function-centred minimal traditional and widely-known appearances
- o   generally not marketed, not packed, not promoted

4.2.1.2. Craft objects with traditional appearance and for new functions

There still are many souvenir objects in the antiques shops and tourist markets. The objects in this group are produced by handcrafting and look same as they were in the past or at least their appearance has not been changed for a long time. But their functions, the function that they were made to require, their main original intention is not there anymore. As an example, many copper cauldrons can be seen in modern

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Turkish houses as decorative objects. Although some of them may have antique value as well, they are still in the market as souvenir objects or skill-intense master-made ones. They are not used for their original function as they have secondary functions like being decorative element or just symbolizing the culture they come from. Souvenir objects, the first part of this group, carry inside their traditional value and symbolism for consumers. Souvenirs are concrete and portable part of local craft culture for guests. They are sold as touristy objects promising an easily transportable piece of culture. Souvenirs are generally made of low-quality material as possible with low-quality workmanship as well.

As a typical example, Ahmet, the son of Hasibe Akdeniz, was another producer interviewed in Bakacak (Akdeniz). He produces wooden cradles, which became toys now. The parts in his atelier were parts of toy cradles made of poplar, which is a low quality wood to carve. He used to ornament the bowls by burning the surface of the product in the past, but nowadays he does not ornament the cradles. He explained that he ornamented the products spontaneously by any design he wished. He added that he did not learn any particular design for ornaments. He said that market for cradles do not decrease as long as there are children on the world. He found the raw material from villagers and it can be processed easily. (Akdeniz) So, the quality of both raw material and production was low for the cradles he made as 'toy' for children.

78-year-old packsaddle master İbrahim Soygür in Mudurnu bazaar was another typical example. He has been producing packsaddles for 60 years (Soygür). When he was young, he said, he had been apprentice for 4 years and then he became experienced enough to have his own business. He said that today he was not producing any packsaddle anymore as there were few people having animal to buy packsaddle. Another problem was that hornbean for packsaddles could hardly been found anymore. So, depending on the lack of need and raw material, Soygür is producing mini toy packsaddles for the foreign tourists. To sum up the condition of craftsmen today, Soygür is a descriptive example. They could not survive unless their products were demanded and sold in the market. Together with market demand, some craftsmen produce souvenir objects to survive.

Figure 4. Wooden Rollers, *Oklava* and Toy Cradles on sale in Suluhan in Ulus, Ankara

Figure 5. Hasibe Akdeniz's son Ahmet Akdeniz's 5 year old son, painting parts of cradles in his father's atelier.

The second type of objects in this group could be originally master-made objects with high-quality workmanship. They are actually produced functionally. But some of them do not have any active usage today, or some other became artistic objects in a way. They are also a kind of souvenir being symbols of traditional culture. These rather 'artistic' objects imply high-quality mastery and skill-intense beauty. Most are ornamented and processed in detail.

Glassie wrote about these products that the second style of Turkish art was marked by a meticulous decorative scheme applied to useful objects. They express the master's skill and patience and are religious and historical reference. (Glassie 353)
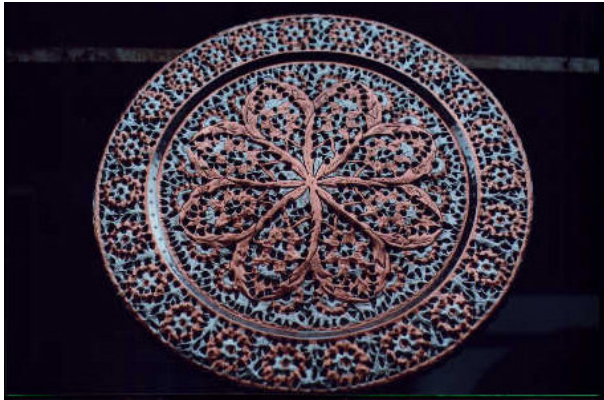
Figure 6. Example for Skill-
intense Decorative cooper tray
in Ulus, Ankara, 2004

Figure 7. Copper
Ornamentation Master in Ulus,
Ankara, 2004

Expertise could not survive until masters survive and grow up apprentices. Their products are the concrete proof of their master, historical background, tradition and craft culture. Perspective is the critical issue here. Preservation of these kinds of

masters or products is the business of governmental institutions like museums and cultural centres etc. However, re-using the cultural information collected inside the story of these objects is the issue of design. All the craft culture is the proof of human experience on earth and would disappear as long as they were not re-used.

Consequently, the originality of these objects derives from their appearance. The masters of these objects were valuable sources of experiences that could convey their information to designers or ethnologists as well. To be more respectful for mastery in traditional cultural objects, at least cultural information gathered from them could be reused to inspire.

Summary: Objects, with traditional appearance and for new functions,:
- are traditional craft products
- include souvenir objects and skill-intense, master-made craft objects
- are generally used for decoration as artistic objects, symbols of traditional craft culture or as souvenir instead of their historical well-known functions
- commonly souvenirs have low production quality,
- commonly skill-intense, master made products have high production quality
- souvenirs might have low prices, whereas skill-intense ones might have high prices oppositely
- imply traditional culture of craftsmanship
- have socially known culture usage or rituals
- produced without or with rather simple machination
- have traditional and widely-known appearances

4.2.1.3. Designed craft objects for new functions

The objects in this group cannot be industrialized since they have to be totally or partly produced by craft production and some particularly need intense skill. Some members of the group are designs of craftsmen to survive in the market, some others are designed depending on particular demand of consumers and lastly some are professionally designed by designers to be produces by masters of craftsmanship.

Most wooden and wickerwork production requires high skill and attention of craftspeople to be produced by hand. For these kinds of objects, determinant among market is the general appearance of them. Searching in the market, it was seen that there are many different modern looking models of wickerwork products. For example there are cylinder shaped baskets for dirty clothes, some of which were also painted or have additionally metal structures inside. For some cases, products are varnished to sustain life span. Considering all these variations and combinations with other products and alternative production techniques and materials; these objects are classified as 'designed'.

Another part of the group imply demanded designed products like the case in Metin Şengül and his partner Hasibe Akdeniz in Bakacak. Wood crafting has been their ancestors' profession who came from the seashores of Black Sea. They were producing wooden barrels for Kavaklıdere, a famous wine producer firm in Ankara Turkey (Akdeniz, Şengül). They were producing 'by hand' responding to the order of Kavaklıdere. For the better quality of products, they prefer splitting the barrels by hand instead of band saw powered by electricity. Although craftsmen preferred metal strings around the barrels to press, Kavaklıdere demanded hazel branches for taste of nostalgia.

Figure 8: Designed Wickerwork baskets for storage in Atpazarı in Ulus, Ankara, 2004.

Figure 9: Designed Wickerwork chair, in Atpazarı in Ulus, Ankara, 2004.

Figure 10: Hasibe Akdeniz in Bakacak, in his atelier, Düzce 2004.

Figure 11: Designed portable folding table and chairs by Ahmet Akdeniz in Bakacak, in Düzce, 2004.

In this case, direct effect of the market demand can be seen on the design of particular objects. By this effect, craftsmen begin to produce totally new products to survive. Ahmet Akdeniz was producing portable, compact and folding mini chairs and one table, bound physically to each other for picnic-use. (Akdeniz) He mentioned that he began to produce that kind of products depending on the market demands. The designs of crafted products change according to changing demand of the market, source of survival.

Akdeniz and Şengül case is a typical example for surviving craftsmen by the demand of novel designed products to be produced by mastery. They continue producing because they can earn their living by crafting. The products Kavaklıdere desired were 'defined' and 'designed' ones particular for the purpose, for better stocking of wine. That meant new products for new purposes could let the craftsmen survive by their profession and present their mastery as well.

Hiref Case is the other important example of 'crafted designed products' within a higher level of quality and price. Ebru Çerezci, as a professional industrial designer, in the design firm belongs to her and an administrative partner. She has designed many objects to be produced by handcrafting by particularly masters of craft. She believed in the importance of know-how on particular production techniques, or in another words, mastery to guide designers. That guidance could only be achieved from craftsmen. She believed that when people are faced with objects from their motherland's culture, they feel a kind of positive belonging feeling. To contribute to the continuity of mastery in the country is one of the reasons for which she preferred designing craft products. Other is that she had discovered the greatness and richness of local cultures that can guide designers to achieve original products (Çerezci).

She designed high–end, minimalist but somewhat aristocratic products, and they are sold with high prices in selected high-end stores. So, it is obvious that these are not only proof of masterstroke, but also became a part of bourgeois lives. Her observations about craftsmen and craftsmanship in the country are similar to the ones written before. Craftsmen generally are members of former generation, and

thus behave conservative particularly about their work. Unfortunately, the craftsmen she had contacted have not got in touch with any designer before. Their partnership depends on capital generally, as they are not familiar to work in cooperation with others. A craftsman, doing all the processes of a production period alone, is not familiar to be controlled or at least guided by designers and administrators. Critical issue here is the endeavour of designer to enliven craftsmanship and craftsmen as well. Inside the same group, one side contained watchful craftsmen to follow market demand whereas the other side is conservative at the same time.

Figure 12: Hiref Design, 2004 Ceramics Collection, by craftsman in Kütahya.

Figure 13: Hiref Design, 2004 Abdan Collection, by craftsman in Beykoz.

Çerezci gave a particular case as a typical example for craftsmen's conservatism. She had designed tiles to be produced by a master craftsman in Kütahya. However, most producers mainly older experienced ones had refused to paint brown in tile; since they had never seen brown in tile before. Only one young craftsman had accepted painting brown (Çerezci). Experience is the core of not only mastership in craft but also conservatism.

Çerezci, as worked in direct contact with craftsman, noticed that masters could not convey their mastery to new generations since mostly do not have any apprentice. Çerezci declared that contribution to craftsmen and craftsmanship in the country is a part of her design strategy. Migration to İstanbul provided easy contact with craftsmen. But believing to the meaning of financial contribution and respect to craftsmen, she preferred going to the motherland of craftsmanship and found them to produce her designs. As a result, Hiref products' belongings to their original lands are the marketing instruments for them.

These kinds of products are directly designed by a professional industrial designer, but by considering handcrafting conditions completely dissimilar than industrial ones. Most designs require serious mastery. However, contemporary perspective, which gave shape to objects, could be felt at the same time. Lastly, the difference between intense-crafted objects and these kind of 'designed' ones is not clear enough. Designer's touch could be one determinant, since most craft-intense objects are shaped by crafts-people's initiatives and experiences besides. At that case, craftsperson takes on designer's role to place appearance of products into right position between market and production dynamics.

Summary: Designed craft objects for new functions;
- o are craft products
- o are designed by the craftsman or the designer
- o have novel appearances some of which are for novel functions
- o novel designs could be ordered by customer or shaped by craftsman
- o commonly have good production quality,

o   imply culture of craftsmanship

o   have socially known culture of craftsmanship but design application is novel

o   produced without or with rather simple machination

o   generally marketed

4.2.2. Mass production: Industrially designed products

Next group in the traditional objects today chart is designed products for mass production. When mass production began, all the dynamics affecting products have been changed so as to traditional objects. Traditional products in mass production could be divided into three groups according to novelty of appearances and usage conditions.

4.2.2.1. Designed objects with traditional appearance and

technological material applications used for traditional function

Objects in this group are produced by mass production methods. Critical determinant of these objects are their well-known appearances similar to traditional craft preceding specimen. They are not totally novel products but are technologically developed objects as many technological applications had been used on the objects or in production processes. They are nationally consumed products, which means there is a great market demand. So, by the help of technological development, producers prefer mass production of these objects.

Figure 14: Teflon Coated Turkish Coffeepot with Classical Outlook

Figure 15: Stainless Steel Teapot with Classical Outlook

Teflon coated Turkish coffeepot or stainless steel teapot are some members of the group. General appearance had been conserved although material and production technologies are totally new when compared with primitive copper ones in the past. As long as the shape derived from cooking functions, instead of production limits, the shape could still be preserved. Many cookware could be thought to be in this group. Thought cooking methods and energy resources had been changed a lot, basic cookware is still present in their original forms.

Compared to the past production techniques, electrical devices have taken the place of them with their convenience. This brings the advantage of production in bigger quantities and also in better surface finishing qualities.

Mass production today needs and includes industrial design in itself. All the investments for mass production tools and technologies meant more capital compared with craft production. In order to minimize the investment all the processes should be foreseeable and planned before. This planning includes design action as well. Not to invest in any unnecessary production machine, and to develop

the machine and production methods' own visual capabilities design action is strictly needed.

All the products in this group were 'designed' in order to be used in their original functions. They are still in our lives with their original functions. Turkish coffeepot is still cooking Turkish coffee; and teapot is steeping Turkish tea. Since function is the same, objects in this group have a general well-known appearance in the society's minds together with their widely known functions.

Technologies in details and production phase have been adapted to these objects because of hygiene requirements, practical production solutions, improved usage conditions, users' demand for technological applications etc. Technology is developed, as it is needed; thus it is adapted.

Critical issue for these objects, that also determine their definition to separate them from other groups, is the limit of technology adaptation. These objects do not turn out to be devices, which is supported by alternative energy resources like electricity or solar energy. When users are faced with mass produced examples of this kind of products, they can easily understand what it is. People do not have to find out how to use the object like an object that he has never seen before.

Since these objects look similar to their previous examples, they generally are focused on their functions instead of contemporary art-like aesthetics.

Summary: Designed objects with traditional function, traditional appearance and technological adaptations;

> o   are industrial products
>
> o   are designed for industrial production conditions
>
> o   technological requirements reflect to their traditional appearances
>
> o   have traditional functions
>
> o   novel technological adaptations do not totally destroy traditional rituals of usage
>
> o   commonly have good production quality,

o   imply traditional culture

o   generally marketed, promoted, packed etc. as industrial products

4.2.2.2. Designed Objects with novel appearances, with technological adaptations and for traditional function

Electrification has been one of the most effective innovation that shifted conditions for humankind. After electricity became easily obtained, most objects began to be powered by electricity. When the source of energy changed, the product began to be energy-dependent to be used. This dependency is the determinant feature of this group.

Before electrification, products were simple to require only the user. But for electrical devices to be a serviceable utensil, both user and one technically convenient electricity supply are needed at least. So the simplicity of the objects on its own accord is transformed. Traditional communication and relation between user and the traditional objects is transformed as well.

After application of electricity into production tools, mass production brings some well-known forms to the products, which was called before as designed appearance. Products in this group are designed to be powered by electricity and so they use the language of electrical devices to communicate with users. Since they contain electrical motors and its structure inside, standard parts like plugs, and additional elements, like on-off buttons, became inevitable constant supplements to the products. All these details have to be added to the products appearances to shift it look designed.

In the previous chapter, transformer dynamics on traditional objects were discussed. For this group of objects, developments of technology became demanded by market together with the producers or designers will to apply. Many visual and physical

features have been transformed. But the critical shift could be seen in the traditional usages of these objects. In the examples, Arçelik Tea machine or electrical samovar, user does not wait till the water boils since it continually does. User does not spend effort on the source of power without plugging in.

Figure 16: Novel Appearance Electrical Samovar with Glass Teapot, Arçelik

Figure 17: Novel Appearance Plastic Tea Machine and Kettle with Glass Teapot, Arçelik

As the technology adapted to the objects is the same, differences between traditional backgrounds and originalities of objects have disappeared. At the end, the difference between 'samovar' and 'teapot' became the tap of the samovar as a small accessory. Electrification separates traditional usage and so appearance of the objects. However, the relation between object and power has been shifted to make the objects independent from the power of heat in shape. This makes the redefinition and redesign of handicrafts more complex.

Summary: Designed objects with traditional function, novel appearances and technological adaptations;

      o   are industrial products

      o   are designed for industrial production conditions

      o   technological requirements reflect to their traditional appearances

      o   have traditional functions

      o   novel technological adaptations, electrification, destroy traditional rituals of usage

      o   commonly have good production quality,

      o   imply traditional culture

      o   generally marketed, promoted, packed etc. as industrial products

4.2.2.3. Designed Objects with novel appearances inspired from traditional culture and for both traditional and new functions

These objects are mass-produced and designed as well. The difference between all the other designed ones is the 'essence' of design, 'the transmission of the essence of an idea' (Spier 26 – 27). This group of products are designed by inspiring from cultural information, mostly from traditional objects and forms. Determinant issue is the reflection of cultural information to design idea and the interpretation of designer by his or her individual style.

Worldwide famous Turkish designer, Defne Koz, has re-designed a traditional object 'tray for tea glasses'. It is a typical object that has been used in 'kahvehane' in Turkey for a long time. So, general appearance and usage rituals of tea glass tray are known traditionally in general. The ring at the top of tray lets users to turn tray round upside down. Koz, has designed the tray with contemporary aesthetic approach to reach a novel appearance in a traditional object. Her tray could be produced by mass production and has a lasting simplicity in mind.

'For the achievement of traditional handicrafts to the new millennium, particular, contemporary and simple quality; through a designer's perspective' (Şatır 260) is needed. Revival of objects could be achieved by carrying on the 'essence' by visual character. Hence the objects would still relate to the society's background.

Figure 18: Novel Appearance, Defne Koz's Tray for Tea Glasses

Figure 19: Novel Appearance, New Tea Glass Design by Erdem Akan, for Maybe design, 2004

Since social and technological conditions became another phase today, novel aesthetic needs occurred. It is demanded from design to make use for these opportunities even for traditional objects. This demand could guide designers and producers to re-design traditional products in a contemporary manner.

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Kunter Şekercioğlu is another designer to interpret traditional objects from contemporary design perspective. Cezwe and Nargile are designed for mass production. The designer's intention about revival of 'esence' depends on the case. Şekercioğlu's re-designed Cezwe, basing on the traditional usage of Turkish coffee. Cezwe has a stylish form with organic or like Arabic forms. However, it works with electricity having connections similar to kettles.

Şekercioğlu noticed that user would 'continue' traditional cooking method of coffee; would prepare fresh coffee mixture and wait until boiling, like in conventional usage (Şekercioğlu). Although it seems to be plugged version of any object, is carefully designed to reflect its original traditional background, even with some mystified appearance.

Kahwe is a plastic container working with electricity and can cook Turkish coffee for more then one people once. It certainly is designed, as being industrially produced; even has a foldable plastic handle. Kahwe is modified kettle for Turkish coffee cooking. Moreover, plastic material gives feeling of artificial touch and destroys the feeling of honesty to the traditional background.

Consequently, Kahwe is a member of previous group of objects. But, Cezwe could still give the idea of 'traditional essence' behind. So Cezwe is a member of designed objects inspired from traditional culture.

Another example for this group is Nargile; Şekercioğlu's re-design as 'a local product for global market' (Şekercioğlu). He remembered Sotsass's proposal to designers 'not to loose one's cultural DNA' (Şekercioğlu). Original Nargile is made of separated parts' assembly in a product. Specialization in one part of a product brought visual conservatism of craft production. In Şekercioğlu's redesign, Nargile is convenient to mass production requirements. Glass container became a kind of plastic material that would not be broken easily.

Figure 20: Novel Appearance, Kunter Şekercioğlu's Cezwe design for Arzum

Figure 21: Novel Appearance powered with electricity, Kahwe, Arzum

Figure 22: Novel Appearance, Kunter Şekercioğlu's Nargile design for Arzum

Figure 23: Original appearance of Nargile

The designer knew the product and its traditional history deeply (Şekercioğlu) and so could reflect his interpretations while preserving 'traditional essence'. Nargile should not be powered by electricity instead of coal embers. It was designed with contemporary aesthetic perspective (Şekercioğlu) to be world widely. As a result, the same designer could generate different approaches when redesigning traditional objects, depending on the project.

4.2.3. Assessment of the chart

As the comment of writer, there are two approaches to interrelate design and traditional culture in a contemporary manner. First approach is 'designing craft objects with respect to mastership', similar to Hiref case. This method also emphasizes the traditional craft production, craft culture and quality of craftsmanship as well. For the survival of traditional craft culture, cooperation with designers in the critical issue (Şekercioğlu, Çerezci).

The second approach is 're-designing traditional objects with respect to 'traditional essence'', similar to Koz and Şekercioğlu cases. This method additionally emphasizes contemporary Turkish design and aesthetics, to provide characteristics for Turkish design globally. Designers could design 'traditional culture' in quality with 'designer's touch', and they could renew traditional products without destroying cultural originality (Şekercioğlu).

4.3. Through Industrial Designers' Perception

4.3.1. Tendency of designers towards traditional culture and objects-questionnaire

The chart of 'traditional objects today' is prepared to contribute search on possible ways to reuse cultural information in design action. Before the preparation of chart, main factors that effect the transformation of traditional objects were deeply discussed. Then, existing and functional craft objects were examined to classify them into groups in the chart. The chart included traditional crafts objects and objects inspired from traditional culture today. Existing methods were analysed through examples to reuse cultural information in design.

After schematising, it is aimed to search designers' comments about methods to enliven cultural and traditional objects in design today. A questionnaire for designers was prepared to understand their interest in cultural objects and perceptions. Alternative methods about traditional culture's contribution to Turkish design are questioned. The questionnaire was prepared to examine the character of the relationship between designers and traditional culture and related products as well.

In the questionnaire, after asking for demographic information of participants, 14 multiple-choice questions were asked with one open-ended question.

4.3.2. Scope and sample

With questionnaires among Turkish designers, their interest to traditional craft objects and culture was investigated. The questionnaire included 15 questions; 14 of which were multiple-choice and rating; and the last was open-ended. Both professional designers and design students were included in the questionnaire. The participants were informed about the general outline of the thesis and the schematic

demonstration of 'the classification of traditional objects today' before answering the questionnaire. 35 participants joined the questionnaires face to face or through e-mails.

In the demographic information part, participants' names, ages, where they worked and from which school they were graduated were asked. 15 of the 35 participants, 43% of total, were men. 31 participants were professional designers. 1 designer who has just graduated and one of the youngest; and another who was taking master of design in England were unemployed. 2 designers have professional academic careers along with one student engaging in his graduate education in England. Among professional designers, excluding academic professionals, 25 % were free-lance designers making money by their own design offices. Freelance designers' average age was about 35.

Table 1: Table about participants' age and educational levels in the questionnaire

Total	Avr. Age	Job	%	Undergraduate	%	Graduate	%
35 Participant designers	27,8	2 master students 2 academic 31 professional (8 free-lance)	5,7 5,7 88,6 (19,35 % of professionals)	22 METU 5 ITU 3 MU 3 MSU 2 other universities	5,7 14,2	8 graduate 12 students	23 34,3

More than 63% of the participants were graduates of the Industrial Design department of Middle East Technical University. The others included 5 graduates of Technical University of İstanbul, 3 graduates of Mimar Sinan University and 3 graduates of Marmara University. Remaining two designers were graduated from European universities as they were living abroad. 8 of the participants have their

graduate degrees together with 12 ones going on their graduate education as well. Average age was about 27,8, which proved that industrial design profession in Turkey was yet exceptionally young and 'fresh'. Participants' ages change between 23 to 38.

4.3.3. Data Collection

1st question: The participants were asked to rank the determining features of the traditional and cultural products. Via this question, the participants were inclined to think about the definition and content of 'traditional cultural products'. The choices were related to the production method, socially accepted historical shape, issues on function and the authenticity of the products. It was told that the rank 1 was the most and the 4 were the least determining features.

Table 2: Table of Results of Question 1 in the questionnaire

Question 1: Could you rate the features of traditional products for you? (1 is the most important and 4 is the least)	Average rank	Total rank inside choices
Being Handcrafted	2,531	2
Having a well-known and historical form	1,647	1
Simplicity about function	2,593	3
Being nostalgic – authentic	3,093	4

As the result, the 'form' of traditional cultural products is the most marked choice. The result implies the significance that designers gave to the forms of the objects. The production method was the second determining feature for the participants. The third choice is simplicity or primitiveness of the functions. Simplicity or primitiveness signified the opposite condition comparing with technological complexity of

contemporary products. Participant designers assessed being nostalgic or authentic as the least determining feature of traditional cultural products.

2ⁿᵈ question: The participants were asked select about their attitude to enliven the traditional cultural products. For the positive answers, participants were asked about their preference of the method for enlivening traditional products. According to the results, 32 participants constituting 91,4 % of all participant designers believed that traditional products should revive.

There were sub-choices for positive marks since participants could prefer more than one method. Sub-choices were convenient to the chart. Sub-choices include 'handcrafted and with the same traditional function', handcrafted and with decorative function', 'handcrafted designed object and with novel appearance', 'industrially produced and with traditional function', 'industrially produced and powered by electricity' and 'industrially produced re-designed or new designed object'.

Two designers, one of which was Ayşe Birsel, emphasized that the methods depend on the project, the usage and the market such as an alternative choice. The most preferred method was 'redesigning older ones or design new products using traditional cultural information to be produced industrially' with 21 marks and 38,9 % of all marks. Next sub-choice was 'handcrafting redesigned products or new designs' with 12 marks and 22,2 % of all. The handcraft production sub-choices showed that, idea of 'new design' is as meaningful as 'production method' for participants.

'Being decorative objects' were the least marked choice with 1 mark and 1,9 % of all positive marks. One of possible reasons could be the fact that decorativeness is not accepted as a function or as a desired function for most designers in the questionnaire. Designers could also find it disturbing for the sprit of the product. 11 participants as 20,4 % of all positive marks preferred 'not to change' anything at all. 7 participants and 12,9 % of all positive marks preferred 'Industrial production of traditional products with their original function'.

Table 3: Table of Results of Question 2 in the questionnaire

Question 2: Should traditional products revive?	*Sub-choices for positive marks: What is the ideal method for the revival of traditional products?*	*Number of marks*	*% of marks*
Yes, they should revive; by	Handcrafted & with the same function	11	20,4
	Handcrafted & as decorative object	1	1,9
	Handcrafted & redesigned / new designs	12	22,2
	Industrially produced & the same function	7	12,9
	Industrially produced & as an electrical device	2	3,7
	Industrially produced & redesigned / new designs	21	38,9
		Total: 32	91,4
No, they should not revive.		1	2,8

6 designers marked solely one choice as 'handcraft production of redesigned traditional products'. 10 participants have marked solely 'industrial production with novel designed appearances'. According to these markings, participant designers had three basic attitudes as;

    - prefer to preserve the handcraft and design;

    - prefer handcrafting and new design;

    - prefer industrial production and new design.

One participant, 2,8 % of all participants, refused the question and marked that traditional products should not revive.

3rd question: The information of culture embedded inside the products was emphasized. The participants were asked to select if redesigning traditional cultural products or else inspiring from them in design could carry on the culture. 85,7% positive and 11,4 % negative answers were found.

Via this question, design's role for the sustainability of cultural information through products was questioned. The products' effect to preserve and sustain traditional culture was emphasized. The result showed that for participant designers, products were the transporter agents of the cultural information.

Table 4: Table of Results of Question 3 in the questionnaire

Question 3: *Could traditional culture be transferred by re-using information of traditional culture in design?*	*Number of marks*	*% of all participants*
Yes, culture can be carried on by new / re-design	30	85,7
No, culture can not be carried on by new / re-design	4	11,4

The first three questions were prepared to guide the participant designers to think about culture, tradition and their relations between products. Afterwards, the participants' personal design histories and design perceptions on the subject were investigated.

4th question: Participants were asked if they had designed any traditional cultural product before. For the positive choice, the participants marked the types of the project they did between sub-choices.

Via this question, designers' experiences about traditional cultural products were asked. According to results, 71,8 % of participants had worked similar projects

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before. For positive marks, there were sub-choices as 'student projects', 'projects for competitions', 'personal projects' and 'professional projects'.

Table 5: Table of Results of Question 4 in the questionnaire

Question 4: *Did you ever re-designed or designed any traditional and cultural product before?*	*Sub-choices for positive marks:* *What type of design project did you practised?*	*Number of marks*	*% of all marks*	*2 & more marks*	*% of all + marks*
Yes, I did	Student project	13			
	Competition project	5			
	Personal project	8			
	Professional project	8			
		Total: 23	71,8	7	30,4
No, I did not		12	37,5		

Another aim was to expose the continuity of participant's interest beginning from student projects going towards professional ones. 30,4 % of positive participants had marked more than two projects between the sub-choices. 2 designers had designed all types of projects before; 1 designed three types and another designed 2 types. Except one graduate of Marmara University, all the other designers who designed student projects were graduates of Middle East Technical University. Graduates of METU belonging to different generations had designed something related with traditional culture in their university education. Thus, the continuity of university's encouragement about studying traditional culture was noticed.

5th question: The participants were asked if any design project about traditional objects would be enthusiastic. 82,9 % of the participant answered the question as positive. The alternative choice belongs to Ayşe Birsel, claiming that it depends on the project at all.

Table 6: Table of Results of Question 5 in the questionnaire

Question 5: Would designing traditional and cultural products be enthusiastic for you?	Number of marks	% of all participants
Yes, it would.	29	82,9
No, it would not.	5	14,3

Via this question, designer's enthusiasm about studying on traditional culture was searched. To find out the fittest method of reusing traditional information in design, intention was needed first. So, their willing on the subject was expected. According to the results, participant designers would join design projects on traditional culture.

6th question: Designers' preferences about the features of traditional products to be used in design were asked for rating. There were 5 choices plus an optional open ended one. Choices were 'production method as handcrafting', 'general appearance or form', 'original material', 'usage and function', 'details and authentic elements'.

Participant designers ranked 'usage and function' most with an average of 1,84. 'General appearance or form' was the second highest ranked choice with 2,45 average, again implying the action of design. 'Authenticity' deriving from traditional essence was found convenient with 2,7 average rank. The least ranked choice was related with 'production method' taking 4,07 average rank.

Via this question, designer's focus on while re-designing traditional objects was searched. Result would also refer about the focus of the preferable method for

redesigning. Since design relates with form and usage at first hand, related choices were expected from participants. Results meet the expectations.

Table 7: Table of Results of Question 6 in the questionnaire

Question 6: *Which features of traditional objects could be re-used in design period? (Rank from 1st to 6th)*	*Average rank*	*Rank inside choices*
Production method (handcrafted or industrially produced)	4,07	5
General appearance or form	2,45	2
Material	3,24	4
Usage and function	1,84	1
Details and authentic elements	2,7	3
Other (ornamentation and cultural language; all bounded features of product)	5,5	6

7th question: Data sources about the identity card of traditional objects were asked to participant designers. There were 6 sources of information in addition to one optional choice. Choices included 'Internet', 'public institutions', 'local groups or associations', 'museums', 'periodical publishing and books', 'universities and academic writings'. Participants would mark all convenient choices.

The most ranked choice was 'local groups or institutions' with 28 marks and 80 % of all participants. Second most marked choice was 'museums' with 27 marks and marked by 77,1 % of all. 'Internet' was the third ranked choice with 23 marks and chosen by 65,7 % of all participants. Choice of 'periodical publishing and books' was marked by 62,9 % of all participants to be the fourth. 'Universities and academic writing' took 21 marks equal to 60 % of all participants' marks. In the last open-

ended choice 22,3 % of participants emphasized getting in contact with directly craftsmen and visiting original homeland of the product.

Table 8: Table of Results of Question 7 in the questionnaire

Question 7: Where do you think information of about traditional products could be found?	Number of marks	Rank inside choices	% of all participants
Internet	23	3	65,7
Public institutions – ministry of tourism, municipalities etc.	14	6	40
Local groups or associations	28	1	80
Museums	27	2	77,1
Periodical publishing and books	22	4	62,9
Universities and academic writing	21	5	60
Other (Visiting homeland of object, interview with craftsmen, users and salesmen, direct observation in the country)	8	7	22,3

Via this question, it was aimed to find possible sources of information of traditional culture. Also designers who were experienced about the topic would reflect the relation between traditional culture and design in Turkey. Comments in the seventh open-ended choice were focused on direct contact with craft culture rather than indirect sources of information.

Results demonstrated the possible sources of information about traditional culture for participants. 80 % of all participant designers supposed 'local associations' collect or at least had information about local traditional culture. These associations are found by social entrepreneurs to develop local condition of life, craftsmanship, economy, health, education etc. The participants ranked 'public institutions' the least. They preferred 'museums' or 'internet' to collect more than institutions did. It is

probable that today the data that could be found from many associations and institutions could also be found from Internet in soft format. This easy reach misleads the participants to omit the fact that the ethnological data they could reach from the Internet could mainly derive from local studies and associations. 'Publishing' and 'academy' were ranked to be alternative crucial resources. Ebru Çerezci, who has been studying on designing handcrafted products, strongly offered to visit the motherland of the traditional cultural product, meaning where it was handcrafted, to collect correct information together with high quality craftsmanship (Çerezci). Similarly an academician and a freelance designer (Kunter Şekercioğlu) claimed that 'cultural DNA' of traditional objects could be collected via examination, visiting, and interacting with both users and producers (Şekercioğlu). There were 8 alternative choices including 'observation', 'interviews with users and marketers' of these kinds of products, testing inside the families, antiquarians and flea markets. Designers emphasized the importance of observation and communication with craftsmen.

8th question: Designers were asked for their interpretations about the chart and where to intervene to the traditional products while re-designing. This question was prepared to observe participants' professional design attitudes while interpreting traditional culture. The participants were expected to make a decision as an active designer rather than a passive observer. The choices involved four main attitudes to change in traditional products as 'material and production method', 'functionality', 'general appearance' and 'energy dependency'. The last choice was optional and open-ended.

The results showed general preference to 'intervene material and production method' with 57,1 %. 'Change in general appearance' took 10 marks from 28,6 % of all participants. 6 participants, as 17,1 % of all, preferred changing 'functionality'. One participant preferred designing 'electrical powered' traditional object.

Table 9: Table of Results of Question 8 in the questionnaire

Question 8: When redesigning, which feature of traditional products should the designers intervene to?	Number of marks	% of total participants
Material and production method	20	57,1
Functionality	6	17,1
General appearance	10	28,6
Energy dependency	1	2,8
Others (honesty to the essence of the product, depends on the product, redesigning as convenient to mass production)	12	34,3 (as 2nd alternative)

Between alternatives, 4 participants believed that the intervention strategy could vary according to the project. The second alternative focused on conservation of the cultural essence. 4 participants told that the core of authenticity embedded in traditional products should be identified and kept whereas other features could be modified. One participant indicated the ergonomics of the product, another believed in global perspective, one suggested new concepts and one radically said that every feature could be changed.

Via this question, designers' comments on what to change in traditional products would be collected. Results would also signify designers' criteria while re-designing. According to participants, when preferred feature in the result would change, the traditionalism of objects would not disappear. It was expected that designers would desire to intervene in outlook first, but production method was a stronger feature for participants.

9th question: Participants were asked to select if re-designing traditional products would damage their cultural characteristics or authentic sprit or not.

74,3 % of participant designers believed that designing or redesigning would not damage the products' cultural characteristics. Whereas 5 participants, 14,3 % of all, believed that it would damage. 4 alternative choices commonly denoted that damage would depend on the 'new' design.

Table 10: Table of Results of Question 9 in the questionnaire

Question 9: Would design or redesigning traditional products damage their cultural characteristics or authentic sprit?	Number of marks	% of all marks
Yes, it damages	5	14,3
No, it does not damage	26	74,3
Other (Depends on design)	4	11,4

Via this question, it was searched if participant's found it possible to re-design traditional products without destroying the authentic soul. If only designers believe re-designing would not damage, they could be willing to do it. Consequently, most of the participants believed that there are possible ways of enlivening traditional cultural objects without damaging its spirit. When evaluated with the fifth question, it can be said that there are possible strategies to liven up traditional culture through objects for designers.

10th question: Since the thesis focused on methods for re-designing traditional products, designers were asked to rate the goal of the change in products. There were 5 different crucial characteristics of objects in the aspects of 'being producible', 'form', 'cultural characteristics', 'functionality' and 'ergonomics'. There was an optional choice either.

Participant designers ranked 'being producible' with an average rate of 1,86. 4 participants ranked the last 'open-ended choice' as 'first' and they have marked this

alternative only. Average rate of 'open-ended choice' was 2,16 and 7 participants marked them.

'Cultural characteristics' of products was the third with 2,73 average rank inside choices. 'Functionality' was rated with 2,85 average and the fourth rated choice. The fifth rated choice was 'form and general appearance' and 'ergonomics followed it as being the sixth with 3,1 average rank.

Table 11: Table of Results of Question 10 in the questionnaire

Question 10: *What should the designers strategically change in traditional products? (Rank from 1st to 6th)*	*Average rank*	*Rank inside choices*
Being producible	1,86	1
Form and general appearance	3,08	5
Preserving cultural characteristics	2,73	3
Functionality and function	2,85	4
Ergonomics	3,1	6
Other (humour inside the product, material, depends on project, should be saleable)	2,16	2

7 participants filled and rated 'open-ended' choice. One participant called this period of change as 'a kind of evolution'. Another one that 'the humour of the object' as the choice and rated this as 3[rd.] One refused to rank whereas another one emphasized 'the separation of features' and said that 'features could be changed some little'. Ebru Çerezci wrote 'the market' and 'being marketable' as the 1st. Two participants wrote 'partial shifts depending on the project' in the open-ended choice.

Via this question, rate of the details about designing traditional products was investigated. The result would reflect designers' attitudes effectively. It was expected

that visual issues as 'form and general appearance' would be rated most. However the results showed that they preferred production issues more than visual ones.

By the questions from 1st to 5th, the participants were expected to think about the scope of terms 'traditional products' and their 'interest' to redesigning them. By the questions from 6th to 10th participants were expected to decide their 'preferences and priorities' while 'studying on traditional products'. In the remaining parts, from 11th question to 14th one, designers were expected to 'interpret the transformation period' of traditional products.

11th question: Participants were asked to mark the effective factors of the change in traditional cultural products. Choices included 'development of technology', 'changes in culture', 'needs of users', 'dynamics and competition in the market' and 'preferences of designers'.

Table 12: Table of Results of Question 11 in the questionnaire

Question 11: **What are the effecting factors of transformation in traditional products?**	*Number of marks*	*% of all participants*
Development of technology	24	68,6
Changes in culture	16	45,7
Needs of users	19	54,3
Dynamics and competition in the market	16	45,7
Preferences of designers	7	20

24 participants, 68,6 % of all, marked 'technology' as the main dynamic on the transformation of traditional products. 19 designers checked 'Needs of users' being 54,3 % of all participants. 16 participants marked 'Changes in culture' 45,7 % of all, as the third effective influencing factor. 'Dynamics and competition in the market'

was marked as the third factor together with 'changes in culture'. 16 participants, as 45,7 %, marked these two choices. 7, 20 % of all, participant designers preferred 'preferences of designer'.

Via this question, designers' individual observations on the transformation of traditional products were questioned. Technology was the first rated factor as expected. Designers emphasized 'changing needs of users' more than cultural changes and competitive market conditions. Just one fifth of designers underlined 'designers initiative' on the products' transformation.

12th question: Designers were asked to select if the designers had the role of changing agent or the conserving one instead in the transformation of traditional products. The choices included 'changing agent', 'conserving agent' and an open-ended choice either. 12 participants, 34,3 % of all, marked 'changing agent'. 10 participants preferred 'conserving agent' choice, constituting 28,6 % of all participants.

Table 13: Table of Results of Question 12 in the questionnaire

Question 12: *What should be the role of designer in transformation of traditional products?*		**Number of marks**	*% of all participants*
Changing agent		12	34,3
Conserving agent		10	28,6
Other	Both	8	22,9
	Interpreting	3	8,6
	Renewing	1	2,9

8 participants, meaning 22, 9 % of all, wrote down 'similar' 'open-ended' choices. They believed that 'designers could have the mission to change and conserve at the

same time'. 4 of 'conserving' designers additionally noted that something would 'certainly' change. Second alternative choice emphasized 'designers interpretation'. One designer added that 'designer's role could be renewing the product' as the third alternative for open-ended choice.

Via this question, participants were asked to assess designer's role in traditional object's transformation period. It was expected that they would emphasize changing mission of designer. According to open-ended choices, designer's decisions could imply both 'conserving' and 'changing' simultaneously and depend on the project.

13th question: Participants were asked to mark for their personal preferences about the future of traditional products. Choices included four possible existing paths of the objects' transformation, as traditional objects should 'change', 'be developed', 'be re-designed today' and 'be exchanged with new products and technologies'. There also was an open-ended choice as well. Participants could mark

Table 14: Table of Results of Question 13 in the questionnaire

Question 13: What is your preference about the future of traditional products?	Number of marks	% of all participants
They should change	5	14,3
They should be developed	30	85,7
They should be redesigned totally	4	11,4
They should be exchanged with new products and technologies	3	8,6
Other (They should be interpreted)	1	2,8

30 participant designers, as 85,7 % of all, believed that traditional products should 'be developed' in the future. 5 participants, as 14,3 % of all, preferred traditional

products to 'be changed'. 4 participants, 11,4 % of all, marked 'be redesigned'. 3 participants, as 8,6 % of all, preferred that 'new products and technologies should substitute the older ones'. One of them was Deniz Duru from Eşik Design, who designed contemporary products inspired from Ottoman graphical patterns and products.

Via this question, designers' preferences about the method of traditional products revival were searched. It was expected that designers would emphasize re-designing or development of the products. When assessing together with the previous question, it can be said that significant part of participant designers prefer traditional products' revival, and believe in the necessity of some kind of transformation for the future of traditional products.

14ᵗʰ question: Participant designers were asked if designing or redesigning traditional products would contribute to generate 'original / cultural design characteristics' in the world or not.

Table 15: Table of Results of Question 14 in the questionnaire

Question 14: **Would design or redesigning traditional cultural roducts contribute to generate 'original / cultural design identity of Turkey'?**	Number of marks	*% of all participants*
Yes, it would contribute	28	80
No, it would not contribute	3	8,6
Other	4	11,4

28 participant designers, 80% of all, believed that 'it would contribute'. There were 3 negative answers as the 8,6 % of all. Remaining 4 participants, 11,4 % of all, did not

mark any answer. 1 of them preferred to mark both choices, whereas 1 positive designer noted that 'the contribution could be achieved if not exaggerated'.

Via this question, it was expected to learn the participant designers' comments on the relation between traditional culture and the future of industrial design in Turkey. According to 80% of answers, traditional culture could be a kind of source to generate Turkish design characteristics.

15th question: Last question was an open-ended one to request the participants to write down their comments. They wrote possible methods for traditional products revival through a designer's way of view. Except 4 participants, 31 participants wrote their comments. The questionnaires were written and answered in Turkish. All the writings and quotations from the questionnaires would be translated by the writer.

Answers could be classified according to the attitudes behind. The answers were participants' personal comments, their advices, wishes and observations. Significant amount of participants wrote more than 1 suggestion and approach. All these suggestions were considered in alternatives. As an example, any writing could mention about both technological development and the defensive drawbacks at the same time. Thus, both technological and defensive approaches were marked. At the end of the assessment, comments were classified into four groups and these main groups had sub-groups inside. There were some extreme ideas that could not be placed in any group. Main approaches were classified as 'Systematic', 'Technologic', 'Defensive' and 'Refusal'.

Systematic approach: was the first group; including possible methods for revival of traditional products. This group preferred traditional products' revival positively and tried to find the correct path to follow. 33 of all writings that meant 50 % of all participants were in this group. The group was divided into 6 sub-groups.

Re-designing / interpretation: 13 participants wrote about re-designing or interpreting existing traditional products. Participant designers generally emphasized

the vitality of preserving the cultural essence. Continuity of design was also noted; 19,7 % of participants believed in the effectiveness of 'design'.

Modification to contemporary needs and market conditions: 8 participants marked the second sub-group of systematic thinking including 12,1 % of all marks. This sub-group claimed that traditional products should be adapted to changing life and market conditions. They emphasized technological applications into traditional products to improve them. This approach signify historical and dialectic reciprocally interaction between society, objects and the environment.

Using the products / **Talking about them** / **Crafting as hobby:** They emphasized the transfer of cultural information to next generations. 4 participants, 6 % of all, wrote that they believed that 're-using traditional products by redesigning etc. could remind them to the society'. 1 participant suggested both craftsmanship and the products would revive. Another participant wrote that 'designers could design and craft as hobby to feel the cultural essence better'.

By documentation / **promotion to the society:** 3 participants, as 4,5 %, underlined the documentation of the information about traditional culture. The feeling of prevention is considerable and it channels the designers to feel responsible.

With innovative / **reformist designs:** 3 designers, 4,5 % of all, emphasized the change rather than conservation. Continuity of traditional characteristics was underlined. Reformism of products was the strategic and expressive term, since it reminded both conservation the older information and modifying it for the new age.

Using as the resource for inspiration: 2 designers, as 3 % of all, wrote that designers could inspire from traditional products and culture. The idea they emphasized was the transfer of cultural information through design. While re-designing traditional objects, the information of culture and tradition can be reused to preserve cultural essence of the original product. While designing, this information can be the source for inspiration. This group intersected with the expectations and aim of the questionnaire.

Table 16: Table of Results of Question 15 in the questionnaire

Question 15: What do you think as a designer by which methods traditional products and cultures could revive?	Sub-groups	Number of marks	% Of all marks
'Systematic' approaches		33 marks	50
	Re-designing / Interpretation	13	19,7
	Modification to contemporary needs / life and market conditions	8	12,1
	Using the products / talking about them / crafting as hobby	4	6
	By documentation / promotion to society	3	4,5
	With innovative / reformist designs	3	4,5
	Using as resource for inspiration	2	3
'Technologic' approaches		8 marks	12,1
	New technologies / adaptation to new technologies	7	10,6
	Craft production	1	1,5
'Defensive' approaches		12 marks	18,2
	Search and comprehension of existing products / traditions	7	10,6
	Defensive against degeneration / modernization / commodification	3	4,5
	Preserve cultural details / information	2	3
'Refusal' approaches		1 mark	1,5
	Cultures can not be modified or enlivened	1	1,5
Others		11 marks	16,7

Technological approach: The second group of approaches was named as technological and shared by 8 participants as 12,1 % of all. The ideas inside this group focused on the production method and adaptation of technology to the products.

New technologies / adaptation of new technologies: The first sub-group mentioned the technology today and technological expectations of users. There were 7 participants in this sub-group as 10,6 % of all. They emphasized change in needs depending on the progress in technology. Re-designed or new designed traditional products should satisfy technological desires.

Craft production: 1 participant of technological approach group emphasized the importance of handcrafting instead of industrial technologies. The participant, 1,5 % of all, clearly stated the need of handcrafting production. This approach showed that the production method could differ for designers to preserve traditional objects as they are.

Defensive approach: Third group of approaches derived from emotionally defensive attitudes. The group covers 3 sub-groups and totally 12 of writings as 18,2 % of all.

Comprehension of existing traditional products: The first sub-group consisted of 7 participants as 10,6 % of all. They wrote that search and comprehension of existing products is taking precedence considering the local traditions and cultures. They mentioned that the culture behind the products and the conditions of the producer should be searched. They generally believe that designer need to recognize the traditional culture behind the products to re-design them at all.

Defensive against degeneration, modernization, and commodification: Second sub-group emphasized preservation of originality. In this sub-group 3 participants, 4,5 % of all, were opposed to degeneration, modification or commodification of traditional products. For instance, they believed that souvenir products marketed traditional culture in the form of commodity. Participants claimed that

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commodification gives harm to the traditional essence of product; and being marketed degenerates the worth of tradition.

Preserve cultural details, information: The third sub-group involved 2 designers claiming that the cultural details and information should be strictly preserved. They mentioned that the humour behind traditional products was essential.

Refusal approach: The participant, as 1,5 % of all writings, wrote that it was inevitable for cultures to remain stable. She stated that separating culture from its origin and transferring it today, would degenerate its soul in the past and make it meaningless nowadays.

Via this question, it was aimed to collect participants' professional suggestions about revival of traditional products. They were expected to note their comments, experiences and methodological proposals in detail. Consequently, writings supported general content of the questionnaire and thesis.

4.3.4. Evaluation

As a general evaluation, sample included 33 employed designers including 31 professional and 2 academicians. The size and qualification of sample were appropriate for the questionnaire considering the population of professional designers in Turkey. The questionnaire generally hypothesised that the traditional products could revive through design and searched about possible methods to achieve. 14 questions were prepared for marking or rating between choices with 1 open ended one. It was aimed to collect designers' manners and ideas on the transformation of traditional products. Participant designer's answered the questions in carefully. In the last open-ended question, 31 of 35 participant designers attended. There was a chart showing the classification of existing traditional products in Turkey in the appendix of the questionnaire. So, all the participants could found sample pictures of related products in the chart.

At the beginning of questionnaire, participants were firstly guided to give some personal and demographic information as a kind of introduction. So the relation between designers' background and answers could match and be assessed. It was seen that, the graduates of different generations of Middle East Technical University had related with these kinds of products before.

Participants defined traditional objects especially with 'their classical forms' and 'handmade production'. 91,4 % of participant designers believed that 'traditional cultural products should revive in the future'. Designers rated the ideal method for revival. 38,9 % of all participants preferred 're-designing' or 'newly designing traditional products' and 'with industrial production'. Also, 85,7 % believed that 'products could transfer traditional culture'. So, participant designers accepted that traditional products could be redesigned while preventing its authentic characteristics. 71,8% participants had studied similar projects before in educational or professional experiences. 82,9% of them mentioned that they would get excited when studying on traditional products. Questionnaire showed that whether there would be design projects about traditional culture, designers would interest with it. They ranked first, by 1,84 average rate, that 'functions' and 'forms' of traditional products should be prevented in the future.

According to the consequences of questionnaires, 77,1 % participant believed that sources of traditional culture and products were 'associations' and 'museums'. 'Internet' was the third popular source of information with 65,7 %. So internet is significantly more popular than both 'publications' which took 62,9 % of marks and 'public institutions' taking 40 % at all. 57,1 % of participant designers preferred to 'change materials' and 'production methods' in redesigning projects. 74,3 % of them thought that redesigning would not damage or degenerate the soul of traditional product. 34,3 % of participant designers believed change in the product while re-designing depends on the project. Participants chose that 'being producible' is essential for redesign of traditional products with 1,86 average rating.

85,7 % of participant designers desired 'developed traditional products' in the future. 68,6 % rated 'technology' as the most effective dynamic on the transformation of traditional products. Designers prefer application of technology on traditional products. 34,3 % chose to have the 'changing role in redesign process' and be able to 'adopt new technologies' on related products. The questionnaire presented that 80 % of participant designers believed in the transformation of traditional products would contribute to Turkish design to generate its characteristics.

CHAPTER 5

CONCLUSION

5.1. Transformation and cultural significance of traditional products

Traditional craft objects are handcrafted products and the results of craftsmen's individual workmanship. They signify producer's artistic action included in the products. Although the relationships between traditional craft object, culture and tradition are transitive, traditional products are defined via their cultural background, traditional meanings, generally widely known formal facial appearance and function (Bayrakçı 315). So, traditional products, in all their variety, are considered as suitable markers of cultural identity, depending on their traditional meanings. Therefore, the design of traditional objects as 'transferring tools' becomes crucial for successful conduction. For the achievement of success in re-using traditional culture in design, traditional craft objects were searched. However, traditional products today have a great variety, changing day by day. They all are transforming by different reasons and towards various directions.

Traditional products today are transforming continually by the effects of different dynamics. In craft production side; particular to the case, objects or local context or conditions of craftsman etc. different branches of craft objects and craftsmanship have been transforming or sometimes disappearing. Inside that active transformation process, there certainly exist different groups of traditional products that were constituted under various combinations of dynamics.

Since the scene including traditional products in general is confusing, there certainly are some alternative approaches to them. They are classified inside four groups as; craft as culture, craft as art and studio art, craft as authenticity and craft as industry. These approaches imply traditional craft products situation today, although some

groups intersect in some cases. For the deeper analysis of the scene, dynamics of transformation of traditional products were searched.

Dynamics of transformation were 'technology', 'changing needs of market', 'changing social conditions' and 'designer's choice' as well. These factors' influences are relative, time dependant and inevitably political and ideological issues. All these factors take much or less role in each case, to shift the product beyond, or to survive as it is at all or sometimes to exist totally.

Technological developments affect craft production and so traditional craft products as well. As a result, technological expectations and need of users shift some part of traditional products. Changes in market affect traditional products since they become a part of 'market products' and differing needs, tendencies, cultural preferences etc. directly influence transformation. Society is the totality of individuals, and thus it effects the products similar to the sum of the change in individual preferences, needs etc. in any cultural, emotional, traditional, political etc. manner. Cultural preferences and needs guide the demand for traditional products. Lastly, designers are a part of decision processes among industry, which also means they are agents of the transformation process of traditional products related with industry.

5.2. Significance of re-using traditional culture in design

There still are some industries that have to include handcrafting inevitably. So, the crafts ought to be a complement to the industry (Pye 76) until the mechanization of 'handwork', cooperation between craft and industry would continue in some products. Since the relation and interaction is inevitable, what is now required is a more realistic conception of them (Pye 75). So, there will have to be an alliance between the craftsmen and the designers (Pye 81).

Pye thought that the whole future of crafts would turn on the question of design (Pye 81), whereas the future of design would also inspire from and cooperate with craft

culture. The transfer between craft and design would improve both of them to provide an extensive library and source for each.

By revival of craft culture, as non-material heritage transmitted by objects, visual continuity could be provided. Characteristics of products in specific geographies would be generated. Critical decision would focus on the strategy to follow about the limits that the object should be re-envisaged to. Designer's preferences would be one of the determinant factors through re-designing traditional products. Cultural information inside traditional products can be resource of inspiration for designers to contribute to national design practice and bring advantage for distinctiveness in worldwide market.

5.3. Search on existing methods of traditional products' revival

The chart of traditional products' today clearly reflects existing groups of transformation process. The main intention behind chart was to analyse traditional objects so as to find possible ways for reusing cultural information in design. According to the theory behind the chart, existing cultural objects could be divided into two main parts depending on their production methods as craft and mass production. So, the chart involved:

- Craft objects with traditional appearance and for traditional function
- Craft objects with traditional appearance and for new functions, like decoration etc.
- Designed craft objects for new functions
- Designed industrially produced objects with traditional appearance and technological material applications used for traditional function
- Designed industrially produced objects with novel appearances, with technological adaptations and for traditional function

- Designed industrially produced objects with novel appearance inspired from traditional culture and for both traditional and new functions

Cultural handcrafted products are divided into three parts in the prepared chart. First group includes the products that have been being produced in the same form and used in the same function as in the past. The second group contains products that have same appearances but new functions like decoration. Third group is the designed ones that have to be produced by hand. On the other side, there are industrially produced products that have three subgroups inside. First subgroup includes the products with traditional appearances and function, but produced new materials and techniques. Second group is the products that have traditional functions and appearances as well but together with new energy resources like electricity, that totally shift the aura of product. They look like a kind of hybrid product. The last group contains industrially produced objects to be used in traditional functions; also designed by inspiring from their cultural backgrounds and so that have new appearances.

When the chart is evaluated, it is seen that there were many transformed forms of traditional objects, produced by industrially or craft production. These groups at the same time imply different methods for traditional products' transformation. According to the writer, two of these groups can be emphasized to be serviceable for both craft culture and industrial design in Turkey. First approach is 'designing craft objects with respect to mastership'. Through this method, cooperation with designers will provide survival of traditional craft culture as well. Second approach is 're-designing traditional objects with respect to 'traditional essence''. This method emphasized contemporary Turkish design and aesthetics, to provide characteristics for Turkish design globally.

Participant designers to the questionnaire believed that while re-designing or using cultural information in designing, production should be considered together with preserving cultural essence. Results proved that designers well thought-out and unified their profession and mission.

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Designers' comments about effecting factors and their effects on transformation of traditional products were examined in the questionnaires. It was seen that, they strongly believe the effects of technology as the most powerful dynamic. And it was also seen that designers did believe the importance and necessity of traditional products' development, but they did not believe designer's role would be one of powerful accelerating dynamics. The results showed that designers preferred changing agent role in the evolution of traditional products and thus it would contribute to generate Turkish design as well.

Participant designers preferred industrial production and re-using cultural information in design. Traditional products could become 'designed', 'handcrafted' and 'skill-intense' products as well. That would be survival alternative for craftsmen and craftsmanship while feeling respect to their skills in the market. Participant designers affirmed the thesis theories on designer's responsibilities and preferences about traditional objects. They prefer re-designing traditional products and re-using information of traditional culture without destroying the 'traditional essence'.

5.4. Suggestion on the possible strategies: two methods of collaboration

The craftsmen in the country symbolize traditional culture and seem to need alternative paths to survive. According to the aim of the thesis, cooperation between industrial design and traditional culture can bring different potential opportunities for preserving and development of traditional aesthetic values in Turkey, and particular advantages for industrial design profession to compete internationally. On the other side, traditional products can find the opportunity for living, but the debate is about the way for this revival.

First approach is affirmed throughout this thesis and concerned the ability of craftspeople to work in teams with an artist or lead designer willingly and enthusiastically. This approach emphasizes the cooperation between designer and masters of craftsmanship. Designer 'designs' traditional products, gets in contact

with masters, cooperates with them to produce the designs and these products are promoted with their contemporary, master made and local characteristics. Collaboration seems to feed back each side mutually to develop their minds and so the tangible results of solidarity. That can be an expected case for the relationships between designer and craftspeople to contribute craft culture together.

There could be different methods, as listed in the chart and some other alternative ways as well. However, the benefit and betterments of both design and craft culture in Turkey, cooperation between both is particularly insisting itself. Thus, the chart additionally signified a second approach for the method for transformation of traditional products through design. This approach emphasises the products that are designed by getting inspiration from traditional cultural background of the objects. So, this approach claims that information about tradition and culture in Turkey can be a source for inspiration in design.

In the case that convenient interaction could be achieved between design and traditional culture, design would gain its traditional characteristics and originality; and traditional culture would gain its continuing future and chance of improvement as well. That is the benefit of cooperation to constitute Turkish design characteristics. Consequently, it is crucial to find out "what concept of craft can be develop to allow it to generate a philosophy and aesthetics for the next century" (Dormer, 1997, 47).

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APPENDIX A

INTERVIEWS WITH CRAFTSMEN IN BAKACAK AND MUDURNU

a. **Interviews with craftsmen producing wooden products and with people living in Bakacak.**

10.04.2003, Bakacak.

Hasibe Akdeniz: Fıçı üreticisiyim. Şu an Kavaklıdere'ye üretiyoruz. Siparişe göre elde üretiyoruz. Yıllardır fıçı yapıyorum. Üretimi aileden öğrendik. Karadeniz'den gelmiş atalarımız. Oradan öğrenmişler bizim ailelerimiz.. Şeritte kesme ile bu kovalar fıçılar olmaz yani. İşlemeye gelmez. Yarma ile olur. Üretimde cereyanlı el planyaları, 'destire' (testere'yi gösteriyor), çekiç, bu fıçıları imal etmek için yontmak için şu 'eşek' denilen şey vardır, mengene. Bu 'eşek' denilen şeyi babama çocukken yapmışlar. Babam 70 yaşında olduğuna göre 40- 50 senelik malzeme bu. Keresteyi düzeltmek için kullanılıyoruz.

Metin Şengül: Süsleme gerektiği zaman yapıyoruz. Köknar ağacı kullanıyoruz. Meşe ağacı kullanıyoruz, çam olur. Orman işletmesinden alıyoruz ağacı. Bu fıçılar şarap için. Sipariş geldi fabrikadan. Başka şey için de kullanılır. Sipariş geldi, sipariş üzerine yapıyoruz. Kavaklıdere için. Markette zeytin için kullanılır. Ağaç işlemeciliği dedelerden kalma bir şey. Türklerin Orta Asya'dan Karadeniz üzerinden gelmesinden beri devam eden bir sanattır bu. Bu köye ben 3 yaşında gelmişim. Şimdi 55 yaşındayım. 52 yıl olmuş. Metin bu köyde doğma ancak dedesi başka köyden gelmiş. O zaman yeni tutmuşlar köyü. Yeni kurmuşlar köyü. O da babadan öğrenmiş ağaç işlemeciliğini. Bu köyde ağaç işlemeciliğinin şarkılara türkülere atasözlerine manilere geçtiğini duymamış. Atatürk kurdurtmuş bu köyü. Çete komutanı Hafız Mustafa'ya. Abazalar ayaklanma yapmış. Hafız Mustafa'ya köyü kurdurmuş yol kemeyi önlemek için. Burada ağaç işçiliğini ufak tefek yapanlar varmış o zaman da geçinmek için yapmaya başlamışlar. Eskiden tereyağı yayıkta yapılırmış. Kürekler. Hayvanların yemlenecek olduğu kaplar. Bu fıçı olarak geçiyor. Yayık üretiyorlar. Su kabı üretiyorlar. Yağ koymak için kürek. Ayran koymak için. Cereyan olmayınca şu malzemeyi kullanıyorduk (malzemeyi ve nasıl kullanıldığını gösteriyor). 'El kösnesi' derler buna. Ağacın yüzeyini temizlemek düzeltmek için kullanılır onun yerine cereyanlısı almış.cereyan olmayınca eskisi de yeri gelince kullanılıyor. Süsleme yaparlarsa cereyanla yakma üzerine yapıyorlar. Ürüne yakarak süslüyorlar sonra ağaç verniği süsülüyor üzerine. Yakma işleminin özel makinesi var. O pek eski bir şey değil. Yeni şu anda. Eskiden top varmış eski top. Hasibe bilir onu.

H. A.: Süs yapmak için toplu tabancayla yakardık. Toplu tabancanın topları var ya, onlarla kızdırarak yakma yapılırdı. Onu hala yapan yok. O tabancadan da yok. Onların yakma aleti yok şu anda yakınlarda. Bu bölgede –oklava merdane gibi- eskilerin kullandığı artık çok kullanılmayan ürün; eskiden öyle hamur teknesi vardı. Görüyordum ben yani evlerde kullanılırdı ama şu anda bunlardan bulmak çok zor. Başka aklına gelen bir şey yok. El değirmeni vardı. Ama taş, fıçıların ağzını yapan alet de var. 'Kez testeresi' deriz biz buna. Kapaklarını takmamız için yerini açıyoruz bununla. Bunu fıçıların ağzını düzeltmek için

kullanıyoruz. Çember eklemek için bir alet var. Çemberi bunu üzerine gerip ekleme yapıyoruz. Metal çemberlerin uçlarını birbirine perçinlemek için kullanılıyor. Örs olarak. Üzerindeki eski top mermisi. Önceden bunu dökümcüler kullanırdı. Bu hayvanların başına takılan zil. Bunun içinde o maden erir, o vakit kalıplara dökülürdü. Bunu mazisi zor. Eskimiş daha işe yaramıyor (üzerindeki deliği gösteriyor). Eski çancılardanmış babası. Ayran yayığının malzemesi köknar ağacı. Etrafına sarılan dallar da fındık çubuğu. Eskiden bu şekil yapılıyormuş sonra çembere dönmüş ama talep bu şekle gelince buna dönmüşler. Bu daha dayanıklı daha sağlam olduğu için, eskiden bunlar çok kullanıldığı için yani eski bir şey daha iyi olur diye, eskiyi andırdığı için. Çember hemen çetez sürme yapar. Bu daha sağlam olduğu için bunu kullanıyoruz şu anda.

Ahmet (Hasibe'nin oğlu): Beşik üreticisi. Beşik benim asıl mesleğim değil. Asıl mesleğim tornacılık. Sarmısak ezeceği, baharatlık, şekerlik. Eskiden böyle şeyler yapıyordum. Şimdi sandalye, ne gidiyorsa. Piyasada ne isteniyorsa. Kendimiz satıyoruz. Gelip alıyor vatandaş, Pazarlamasını kendimiz yapıyoruz. Mesleği babadan öğrendim denilebilir. Bunlar beşiklerin parçaları. Boyamayı da kendim yapıyorum. Beşikler kavak ağacında yapılıyor. Ahşap radyo. İlk radyomu kendim yaptım. Askerlikten önce. 15 sene kadar oluyormuş. Sadece boyama yaptım. Yakarak işlemeyi önceden, önceki sanatında yapıyormuş. Baharatlık şekerliği falan yakarak işliyorlarmış. Şu anda yaptığımız malzemede yakma işi yok. Benim büyük bir ağabeyim daha var. O da camini üstünde. Onun da dükkanı var. O okula gitti . El sanatları okuluna gittikten sonra biz bu tip işlere, torna işlerine falan başladık. Daha önceki, babamın sanatı dedim ya, o işte böyle su kabı yayık falan yapmak. Torna işini o getirdi. Havan, şeker kabı, baharatlık gibi. Ondan sonra biz sandalye tabure bu gibi şeylere girdik. Süslemede kullandığı motifler aklımızdan. Kimseden motif falan görmedik. Motif kafada olur, lale motifi yaprak motifi, kendimiz yapıyoruz (makinayı gösteriyor). Bunla yazı falan yazıyorum şu anda. Bu ucundaki teli kızartıyor. Bununla yazıyorsun. Bu çocuk beşiğini kim alır, çocuklar alır. Çocukların merak ettiği bir şeydir bu çocuk beşiği. Bunu piyasası da ölmez. Ağaç olduğu için her zaman gider. Avrupa'da da gider, Türkiye'de de gider. Beşikleri kavaktan yapıyoruz. Ham maddeyi köylü vatandaşlardan buluyoruz. Bahçelerden. Kolay işleniyor kavak, söğüt. Kavaktan başka sandalyelerde kayın kullanıyorlar. Kavağın işlemesi daha kolay, hafif malzeme. Kayın daha sağlam olur. O nedenle oturakta kullanılıyor. Bildiği yerel eski bir şey yok. Bu yöreye has bir şey yok. Ekmek derdine düştük. Hiç bir şey hatırlamıyoruz. Eskiden ayran küreği denirdi bu ayran yayıklarına. Havanlar sarımsağı ezmek için. Eski mi bilmiyorum ama annem tahta havanla eziyordu.

Havva teyze: Bir taşın üzerinde yıkıyorduk sarımsağı onun üzerinde eziyorduk turşular yapıyorduk.Yani eski değil havan. Bazı hanelerde bakırdan olan hava vardı. O bakırdan havanlar da çoğu hanede yoktu. Dört beş tane hanede çok zengin hanelerde olan bir şeydi. Eskiden hamur yoğurmak için tekneler vardı. Oyma. Onları değirmenlerde oyuyorlardı. Suyla dönüyordu o çarklar. Kalmadı artık. Müzede gördüm ben. Bulgur yapmak için, mısırı kırmak için el değirmenleri vardı. Oklavayı kayın ağacından Antep'te yapıyoruz. Fırınlanmış götürüyorum ağacı. Sermayesi büyük. On kamyon mal varmış. On kamyon malı işliyor, koyuyor kuruyor. 6 ay kurumadıktan sonra oklava olmuyor. Yılıyor. Kesildikten sonra hem fırınlanacak hem de 6 ay kuruyacak. Oklavanın ortasının kalın olması için tornadan elini altına koyup çekiyor. Bunu yapan Antep'teki usta. Elleri patlamış yara olmuş. Ağacın yılmaması için. Oklava uzun ya. Tehlikeli ama adam ne yapsın ekmek parası. İşçileri varmış onlar yaparmış. İşlerken esneme yapıyor. Düzce'de var. Merdane çekiyorlar. Eskiden bir tane su kabı vardı. Üstü kapaklı ufak delikleri olur. O deliklerinden suyu koyarsın. Su buz gibi durur. Mis gibi de kokar suyu.

Gülhanım Zaman. Yaşım 77. Hep bu köyde yaşadım. Burada doğup büyümüş. Yufka açardık, bazlamaç pişirirdik saclarımızda, demir saclarımız vardı. Her şeyler yapardık. Şimdi gençler de yapmıyor artık. Hamur işleri her şeyler yapardık yavrum. Hiç de yok eskiden kalan bir şey. Bir kilimlerim vardı. Hatice'ye verdim. Tencere bakır..hepsi dağıldı. Ahşap yer

sofraları vardı. Fırınımın kürekleri vardı. Fırını yıktılar kürekleri de yaktılar. Şu evimiz ahşap evdir. Yıkacaklardı yıktırmadık. Orda oturuyorum ben şimdi. Ahşap kaşıklar vardı. Yok diye bir şey yoktu. O tahta kaşıkları çarşıdan alıyorduk. Boyanmışı da vardı. Üzerlerinde çiçekler vardı. Mavi kırmızı çiçek. Bir tane kalmadılar ama. Tahta tekneler vardı. Buralara has türküler vardı. Kınalar yapardılar. Mani söylerlerdi, türkü söylerlerdi.

b. Interviews with craftsman in Mudurnu.

15.04.2003, Mudurnu.

İbrahim Soygür: 60 senedir semer yapıyorum. Mudurnuluyum. Çocukluktan beri burada yaşıyorum. Önce çıraklık yaptım sonra burada kendi dükkanında yapıp satmaya başladım. Şimdi artık hayvanı olan pek kalmadığı için sadece dükkanımda bekliyorum. Üretmiyorum artık. Yaşım 78. 1926 doğumluyum. Mudurnu'ya 60'ta geldim köyden. Köyde çalışırdım başka bir zanaatım vardı. O geçmez oldu. 60'tan beri bu dükkanları aldım, ondan beri çalışıyorum. 3 seneden beri de pek çalışabildiğim yok çünkü vakit olmayınca bekliyoruz içeri böyle. Tek tük alan bulunuyor semer. Sağdan soldan gelen oluyor. Artık çalıştığım yok çünkü malzeme yok araç bulunmuyor. Yaparken evvela çakmağın dengesi ayaklarını, o da ormandan geliyor. Onun için. O da şimdi gelmiyor. O eğri ağacın cinsi gürgen. Gürgenden olur semer, başka ağaçtan olmaz. Olur da en sağlam gürgendir. Sonra keçe Balıkesir'den gelir evvelden hep onu kullanıyoruz işte. İçine şey konur, kamıştan gelir, o Adapazarı'ndan gelir. Kamış çuha olur, çatması olur, sepken çekeriz .öyle sepken hayvan derisinden yani. Keçi derisinden olur. Onu tabaklar tabaklar. Gelir biz de alırız semere geçiririz. Eskiden çoktu burada semerci. Bizim çoktu. İki kişi kaldık şimdi burada. İki semerciyiz. Çırak yetiştirdik. Ünallar tarafında. Onlardan bir tanesi çalışıyor bir tanesi çalışmıyor bıraktı. Bu baba mesleği değil.sonradan öğrenme. 4 sene çıraklık yaptım ben. Artık gürgen yok. Haber yolluyorlar getirmiyorlar artık tabi orman şartları daha zor olduğu için. Eskiden devlet veriyordu bunu bize şimdi vermiyor. Onun için çalışamıyoruz şimdi. Ağaç olmayınca iş yapılmaz. Başka şeyden olmaz o. Bu boncukları süsleri falan satın alıyorum. Dükkanı bekliyorum. Sabahleyin geliyorum, öğleden sonra gidiyorum eve. Dükkandaki kırmızı pomponları falan hep satın alıyorum, kendim yapmıyorum. Şimdi de işte satıyoruz. Küçük semerler eşek için büyükler at için. Başka çeşit yok. Uzun (at için olan galiba) malzemesi ağır çünkü uzun olduğu için. Eşek böyle küçük olur. O hayvan için . zaten hayvan da kalmadı şimdi. O da pek satılmıyor. Deri işte sepken kullanıyoruz. Sepken anca hayvanımdan olur. Sepken keçi derisi. Koyun derisi bilmem ne olmaz. 60 seneden beri yapıyorum ama o zaman başka, köydeydim ben köyde başka zanaatım vardı. Mıtaf işi deriz. Onu yapardım.Yazın köylere kışın mutaflık yapardım. Fakat şimdi onlar geçmez oldu. 60'ta buraya geldim ben. Dükkanlar aldım o zamandan beri bu işi yapıyorum. Eskiden kullanılan artık kalamamış alet yok hatırladığım. Semer yaparken kamış var. 9 malzemeden çıkar bu. Keçesi var,sepken lazım, şartma lazım, kamış lazım, kındak lazım. Kındak ketenden olur. Bunlar İstanbul'dan gelir. Küçük de olsa bunları kullanıyorsun. Şimdi şu küçük oyuncak semerleri yapıyorum. Gelen turistler alırsa ondan para kazanıyorum.

INTERVIEWS WITH DESIGNERS

a. Interviews with Eşik Design: Deniz Duru – Nazlı Batırbaygil; about "Hexagon" and "Sini"

16.10.2004, İstanbul

Değer Demircan: 'Sini' projesi nasıl / hangi nedenlerle ortaya çıktı?

Nazlı Batırbaygil: Osmanlıdan İslamiyet'in hani getirdiği bir takım geometrik desenler var, onlardan esinlenelim dedik. Ondan sonra endüstriyel bir şekilde mobilyada kullanmaya çalıştık. Geçenlerde AD'nin bir sayısında vardı metalden ay koymuş vb. Bizim geleneksel anlayışımız bu değil aslını istersen, çok daha taze şeylerle o zamanki esprileri bir araya getirmek. Nostaljiyi yaratmak istemedik, rengiyle farklı, malzemesi plastik ama geleneksel motifler olarak ya da kullanım olarak o zamanın fikri olsun diye tasarladık.

Deniz Duru: O zamanın teknolojisiyle falan ahşaptan sedef kakmalı falan yapmanın bir anlamı yok tabi ki.

DD: Zanaatı yaşatmak başka bir şey, tasarımda onu yaşatmak başka bir şey.

NB: Konsept olarak yaşatmak gerekiyor, yani, bir anlayış olarak diyeyim konsept değil de.

DD: Bir aynen almak var bir de hakikaten konsept olarak onu alıp kullanmak var.

NB: Orada şey de var desenin dışında, o sofranın kullanımını düşünürken, çünkü o üç parça bir şey, onu konsept olarak düşünürken hani o üç parçasını da duvara tablo gibi asıp gerektiğinde çıkarıp üçünü üstü üste hani kullanıp koyup yemek de yenir içki de içilir sehpa teması olsun diye düşündük. O kullanım olarak da bence o kültürü bir şekilde yansıtıyor aynı zamanda.

DDu: Benim İslam'la bir alakam yok artık ama içinde bulunduğum toplumun çoğu Müslüman, ve Müslüman bir ülkede dünyaya gelmem. Onun dışında bir ilişkim yok, okumuşluğumuz etmişliğimiz var. Ben bu toprağın insanıyım yani dolayısıyla, biz diyoruz ya İstanbul ile Anadolunun herhangi bir yerinde yaşayan adamım arasında çok büyük fark var. Çünkü burası metropol, bir İstanbullu belki bir Paris'te yaşayan adama çok daha yakın. Muhakkak Paris'te yaşayan adam kendi taşrasına göre bize yakın olduğundan daha uzak kendi taşrasındakine. Bunu da böyle değerlendirip, bir metropol var, biz metropolde yaşıyoruz, Internet diye bir şey var, dünyanın her tarafına ulaşabiliyoruz. Fakat bizim içinde büyüdüğümüz bir kültür var, her ne kadar bundan uzak da olsak hepimiz ramazan bayramlarını yaşadık, artı bir de zaten bu n kültürün bir yaşayız tarzı var, dediği gibi Nazlı'nın siniyi koyar bir duvara, yemek yiyeceği zaman açar yere şey yapar yani bunu hepimiz yaşadık, bunu kullandık, biz ailede kullanmasak bile bir şekilde bunu kullanan insanlar vardı çevremizde.

DD: KAV var. Kendileri hakikaten çok tatlı çalışmalar yapıyor ve neticede arşivliyor.

NB: Bu adam ankarada mı?

DD: Ankara'da, ben sizin mailiniz alayım göndereyim..Bugüne nasıl gelir, onu tartıştık çok. Un kepçesini ve sapını var mesela örnek olarak. Kurabiye kepçeleri ve kullanıldıkları ritüeller var. Yumurta tavasını var yine örnek. Oradan hakikaten çok güzel şeyler yapılabilir. Mesela içecekler Kardanlık şişelerinde soğuk saklanabiliyor gibi.
Bu çalışmaları yaparken bilgiyi nereden aldınız? Bu fikir nereden geldi aklınıza?

DDu: Bir şey aramadık aslında.

NB: Biz biraz desenlerden doğru bu işe girdik. Yani biraz iki boyuttan üçüncü boyuta geldik gibi oldu. Çok önemlidir ya o desenler her desenin bir anlamı vardır. Lale başka bir şeydir, karanfil başka bir şeydir, hilal başka bir şeydir. Ama işte üründe bu desenleri kullanarak o özü biraz kullanmak istedik. Sonuçta sini de son derece geleneksel bir yemek yeme şekli. Bilgi olarak hayatın içinden bildiklerimiz kullandık gibi oldu, oturup da bir araştırma yapmadık. Ama sizin şimdi söylediğiniz şeyler bilgi, biz onları aramadık ama bir şekilde arayıp bulmak gerekiyor.

DDu: Mesela neydi bir içi içe geçen sandalyeler yapıyorduk. O zaman da zaten biz bu desenleri kurcalıyorduk. Geçme sandalyeler yaparken geçme masa, oradan da portatif masa . Biz de o zaman bu desenlerle de kuvvetlendirdik aslında. Desen orada işin geleneksel yönünü kuvvetlendirecek bir süs. İşin özünde de portatif mobilya. Portatif sandalyelerden buraya gittik. Belki biraz tesadüf oldu ama..Belki de kurcalıyorduk bir taraftan.

NB: Zaten hep kafamızda bir yerlerden böyle bir geleneksel şey çıkarsak fikri bu topraklardan ne çıkarırız fikri vardır. Biz de alıyoruz işte Frame'e aboneyiz, bir Wallpaper dergisi geliyor, o geliyor bu geliyor, Şimdi yurtdışında çok tabi hararetli Türkiye'den çok. Onları sürekli göre göre, yani bir Hollandalının ya da İngiliz'in yaptığı işlere benzer şeyler çıkmaya başladı bir yandan. Biz bir de iç mimarız. Yaptığımız tasarımların yönü de o olmaya başlıyor bir taraftan. Çünkü piyasanın yönünü de orada görüyorsunuz, kim nereye gidiyor ne yapıyor, etkilenmemek elde değil. Biz aslında birazcık kendimiz o etkilerin de dışına çıkarmak istedik. Nasıl çıkarırım sorusunun karşılığı da sonuçta bu taraftan bir şeyler bulup da ancak kendimiz ifade edebiliriz oldu.

DDu: Kendimizden çıkarmak yani.

NB: Yani bir Hollandalının bakıp da dünyanın her hangi başka bir yerinde de tasarlanmış olabilir fikrini insana vermiş olmasında çok bunu evet nazlı ya da deniz isminde birileri yapmıştır, bu ülkeden çıkmıştır dedirtecek bir şey herhalde.

DD: Yenikleştirmede neyi önemsiyorsunuz? Ergonomiyi mi? Kriter ne yani?

DDu: Üretilebilirliği aslında düşünmek istemiyorum ama düşünmeden de edemiyorum.

NB: Burada bir endüstriyel tasarım yapmıyoruz açıkçası. Bizim yaptığımız mobilyalar belki de tek bile olabiliyor , hani bu portatifliğine ve kolay üretilebilirliğine baktığın zaman endüstriyel bir havsı var gerçekten. Genellikle üretim yöntemini çok fazla düşünmüyoruz. Aslında ne gibi bir kültürü olduğu bizi daha çok etkiliyor. Genellikle tasarlıyoruz sonra bu nasıl üretilir diye kendimiz sağdan sola atıyoruz. O ürettiğimiz şey pek de bir seferde de yaptırmak durumunda kalmış olabiliyoruz. Bunu satın alanın için evinde sadece bir tane olur.

Ama öyle şeyler var ki bir yüz tane de üretildiği oluyor. Üretim yöntemi bizi pek yönlendiren bir şey değil.

DDu: Düşünüyorsun da tasarlama aşamasında bunu düşünmek birazcık olmaması gerekiyormuş gibi geliyor bana.

NB: Tasarım yaparken elimizdeki malzemeyi düşünüp –gerçek anlamda malzemeden söz ediyorum- yada üretimini düşünüp bir şey tasarlamaktan çok; ilk önce bir fikri bırakın uçuşsun, ondan sonra onu toparlayıp nasıl gerçek olabilir gibi bir yöntem izliyoruz.

DDu: mesela bu siniyi düşünürsek, bir şey var orada muhakkak, fonksiyon olarak da bir şey eklenmiştir ona. Mesela onun oturakları var, on santim Türk insanını yerden yükseltmiş oluyoruz. Oturak eklemek belki fonksiyon olarak da bir artı onun için.

NB: Yani yerde olmamak fikri sonuçta.

DD: Bu arada bir evrim var diyorum ben. Onu sorguluyorum, nerden nereye geliyor, fonksiyon kazanıyor, materyal değişiyorsa neden değişiyor?

DDu: e zaman değişiyor, yeni, materyaller ortaya çıkıyor, ister istemez o da değişiyor. Bakın şöyle bir şey aslında, örnek olarak camiyi düşünmek lazım. Minareler mesela eskiden çölde elektrik yok megafon yok ezanı duyurmak içinmiş, şimdi öyle bir şeye gerek yok.

NB: Ve beytülesselamdan beri sürekli kubbe var tabi bir de.

DDu. Sanki mecburi gibi. Demek ki kubbeyle o açıklığı elde etmeye çalışmaya gerek yok. Demek istediğim o dönemin bir şeyiydi. Dolayısıyla bunlar saçmalık. Bizim zamanımızda betonarme denen bir şey var, dolayısıyla betonarmeye uygun bir şeyden yapabiliriz. Bizim hexagon da bu şekilde işte. Altıgen şeklinde olabiliyor dolayısıyla tek bir malzemeden tek bir plakayla b u şekilde çıkabiliyor. O zaman bu plaka yoktu belki , bu adam olsaydı yapardı, ama şimdi var.dolayısıyla zaman değişiyor bir şekilde . Kullanım amaçları, bazı şeyler hiç değişmez bence. Mesela cep telefonları küçüldükçe küçülür ama değişmeyecek bir şey var ki insan parmağının boyutları. Dolayısıyla tuşlu bir telefon daha fazla küçülemez yani.

NB: Nesneler tasarlanırken her zaman bir birincil işlevi vardır, bir bardak bir şey içmek içindir. Bir ceket üşüdüğümüzde bir şey olduğunda giymek içindir, bıçak kesmek içindir, bu birincil işlevi.O işlev bir şekilde bizim yaptığımız mobilyalarda da duruyor hakikaten . biz işte bir şekilde biraz daha anlamsal bir şeyler katmak istedik yani.

DD: Böyle bir görsel araştırma yaptınız mı?

NB: İnternetten kitaplardan sağdan soldan

DDU: İnternetten indirdiğimiz yüzlerce öyle İslamik motifler var. Bir de kitap var
elimizde İslamic Pattern diye. Orada gördüğümüz şekillerin hangi geometrilerle nasıl oluştuğunu anlatıyor. Orada gördüğümüz şekiller aslında bildiğimiz daireden çeşitli noktaların birleştirilmeziyle işte elde ediliyor. Biz de bunları anlamaya çalışıyoruz İşte hakikaten adamlar binaların oranlarını bile o oranlardan çıkartıyorlar. Kulenin açısı işte bir beş kenarlı yıldızdan çıkıyor aslında . Sonra oradan bir hol çıkarıyor.

NB: Özünde var o desenler bir şekilde.Yani o binayı alıyorsunuz o yıldızın içine koyuyorsun bir şekilde onu dışına çıkmıyor o şekiller. Yani yaptığı ürettiği şeyi bir anlamda tanrıyla da bağdaştırmış oluyorsun, O desenlerin bir şekilde bir sonsuz geliş,im var kendi içinde. Mesela bu lale hilal falan da öyle. Mesela bu ecded hesabı diye bir şey vardır. Bu Arapça

yazdığınız zaman içindeki harfleri topladığınız bu anlamlar ifade eder sonuçta çıkan sayılır. Mesela bu lale hilal gibi şeylerin ecded hesabında 99 varmış. Tanrının isimlerinin sayısıyla ilgili imiş. Çok enteresan bilgiler de var. Esasına ben onları bir şekilde kullanıp bir şeyler tasarlamak istiyorum Araştırdığın zaman çok enteresan.

DD: Bu 'sini' veya 'hexagon' bir Redesign mı?

NB: Bir kere RE-design'ın tanımında anlaşmamız lazım ki evet öyledir yas da değildir diyebilelim. Redesign deyince benim aklıma gelen kolunu biraz değiştirip bacağını biraz ekleyip ikinci az farklı görünen bir şey yapmak. Bence bu pek de design değil bu yapılan. Çünkü bir fotoğrafı önüme alıp da onun üzerinde renk desen değiştirmiş değilim ben. Tabi bir idea olarak var mesela sini, bir fikir olarak; ben bu fikri somuta dönüştürdüm, görsel bir şeyin üzerinde oynama yapmadım.

DD: Sizce geleneksel ürünlerin bu şekilde bugüne gelmesi bu ürünlere veya konseptlere zarar mı verir ya da zedeleyen bir şey mi?

DDu: Bence taşır bugüne.

NB: Bence bir espridir yani. Bir gülümsemeye yol açan.

DDU. Bence tam tersi bir de şey var. Gitgide daha fabrikasyona dönüyor pek çok şey. Gürcü ustalar vardı mesela Ermeni ustalar vardı çini yaparlardı. Şimdi gitgide azalıyorlar. Şimdi bu da belki doğal bir süreç yani azalmaları da. Bilemiyorum belki başka toplumlarda daha uzun gidebiliyor. Bizde bunlara karşı çok az bir vefa gösteriliyor.

NB: Bu dönemden kalan nesnelerin farklı bir anlamsal fonksiyonu var. Bir kere
yüzyıllık olmasının bir anlamsal fonksiyonu var. Anneanneme ait olmasının da bir anlamı var. Ne bileyim üzerindeki oymanın el işçiliği olmasının bir anlamı var.

DDU: Sonuçta onla yaptıramazsın ki ..Kaldı ki bir şeyler yok oluyorsa bir şekilde
yaşıyor.

DD. Bu tarz bir geleneksel kültürü kullanmak Türkiye tasarım kimliği yaratmakta işlevli midir?

NB: Bence anlamlı olur.

DDu: Bu bir egzersiz bile sayılabilir aslına bakılırsa. Bu bir öğretidir belki de.

NB: Aslına bakılırsa bir de şey var, Avrupa'da mesela Finler var bir ürününü arkasında başkası gelmiş ondan sonra bir başkası. Böyle dönem dönem. Her biri bir öncekinden doğmuş.

DDu: Orada her bir tasarımcı bir sonrasının bir parçası.

NB: Bugüne kadar izleyebiliyorsunuz. Bizim yaşadığımız süreçte öyle bir şey yok.

DDu: Bir süreç yok.

NB: Arkanızda bu anlamda koca bir boşluk var. Şimdi insan tabi fikre ve zikren bir şeye tutunma ihtiyacı doğuyor. Bir de dönüp baktığınız zaman esasında bir anlamdı çok büyük bir kültürün mirasçısıyız burada. Bir yandan da bakarsan belki bu şekilde faydalanıp böyle bir tutum ortaya çıkarsa, başka insanlar da bunları alıp başka bir yerlere götürürse başka bir şeyler ekleyebilirle ..Keşke olsa

DDu. Şimdi aslında bu tip şeylerle uğraşmak kendiniz için de bir süreç yaratmak aynı zamanda. Biz tasarımcı mıyız şu anda, değiliz belki de. Eğer ki evet biz artık tasarımcı olduk öyle bir zaman geldiğimizde çıkarttığınız ürünler bambaşka olabilir yani . ama en azında yarattığınız o süreçte bunu yapmak zorundasın en azından belli bir süzgeçten geçmiştir artık o yarattığınız ürünler. Bu da o süzgecin katmanlardan biridir artık. Anlatabiliyor muyum?

NB: O bir kaynak sonuçta kullanırsınız ya da kullanmazsınız üründe ama ciddi bir kaynak olduğunu düşünüyorum ben. Ben mesela Fransız lisesinde okudum. Okurken fark etmiyorsunuz ama bir şekilde onların kültürünü alıyorsunuz. Ne bileyim azizler kimlerdir vb. Avrupalı olmaya çalıştığımız şu günlerde Ramazan hangi gün onu bilmeyi tercih ederim aslında anlatabildim mi? Yani çünkü oradan birisi geldiğinde Valentine's Day'i anlatabiliyor. Onun gibi bir şey. Sanki bir takım şeylere bizim daha çok sahip çıkmamız lazım, ki onlar bizden daha çok sahip çıkmışlar maalesef. Geçen Mevlevi ayinleri vardır. Radyoda onunla ilgili bir program dinledim. Bu işle çok uğraşan bir insan anlatıyor. Ciddi bir araştırma yapmış bu ayinlerdeki müziklerle ilgili ve bu işle ilgili en eski dokümanı Fransa'dan bulmuş. 1902 yılında Fransız kütüphanelerinden bir tanesinin arşivlerinde notalarını bulmuş. Bence bu çok acı bir şey. Bunları çok iyi araştırmışlar ondan sonra o kültürü yaratmışlar. İşin komik tarafı bu taraflardan faydalanmaları onu yaparken.

DDu: Osmanlı ile ilgili en önemli kayıtlar Avrupa'dadır hep. Osmanlı kendi kayıt tutmamış hiç.

NB: Bizim bu mobilyalar da hep ufak tefek bu tip şeylere sahip çıkış gibi düşünülebilir yani.

DD: Bu değişimi tetikleyen şeyler neler sizce? Mesela teknoloji gibi, malzemenin değişimi falan gibi, pazar mı? Aman yapın da biz de alalım diyen insanlar ne kadar var bilmiyorum ama?

DDU: Yok!

DD: Bu ürünler veya bu geleneksel bilgi bir şekilde bir yerlerde süregidiyor. Biz çok fark etmiyoruz galiba ama. Mesela Can Yalman'ın Hisar için yaptığı çatal kaşıklar. Mesela İnci Mutlu'nun tasarladıkları. Yani biz içinde olduğumuz için fark etmiyoruz ama böyle yerlerden feyiz alan tasarımlar bir yerlerde var.

NB: Bence şey var. Bu Avrupa'ya gitme hikayesi. Zamanında insanlar böyle yurt dışına gitmeye çok can attılar. Hatta atıyorlar da. Yani yurtdışında sanki her şey çok şey olacakmış gibi. Ama ben burada Türkiye olarak da bir kimlik arayışı, yani kendimi bulma ihtiyacı gibi bir şey hissediyorum esasında bu pazardan ekonomiden vb.den önce bir kimlik kazandırma çalışması var gibi geliyor bana.

DD: Bu geleneksel ürünleri kullanma yeniden tasarlama gibi süreçlerde tasarımcının rolü değiştirmek midir korumak mıdır?

DDu: Değiştirmek de olabilir korumak da olabilir.

NB: Bence yerine göre. Yani ürüne göre bu bir tavırsa değiştirmek ve korumak, ürününü şeyine göre değiştirmek de korumak da olabilir. Her iki tarafta da olunabilir.

DDu: Bende de. Birinde koruyabilirim Öbürüsünde alt üst de edebilirim. Ürüne göre, hedeflediğin şeye göre.

b. Interview with Hiref Design: Ebru Çerezci, about her projects in Hiref Design Collection

23.10.2004, İstanbul.

Değer Demircan: El sanatları ile üretilen ürünler tasarlıyorsunuz. Bu süreçte kritik nokta neresi?

EÇ: El sanatlarını tasarlayabilecek felsefe ve zihniyette kişileri yetiştirebilmek, problem orada. Çünkü neden, bir şeyi tasarlayabilmek için onu çok iyi bilmek lazım. Plastik ürün tasarlamak için plastiğe çok iyi halim olmak lazım, kalıbını bileceksin, özelliğini bileceksin, gibi..

DD: Nasıl soğuduğunu bileceksin gibi..

EÇ: Aynen. Seramik, çelik , krom..neyse..Her şeyi tüm malzemeler için geçerli. Türk El sanatlarında aksayan yer orada. El sanatlarını bilenler tamamen eskiler, eskiden beri gelenler. Baba - oğul ya da. Ve gittikçe de azalıyorlar, anormal azalıyorlar. Yeni nesil tabi ki yapmıyor para kazandırmadığı için. E niye kazandırmıyor çünkü satamıyor . E niye satmıyor çünkü tasarım eksiği var. Bugüne oturtamıyor sanatını.

DD: Bugünün dünyasında kendine bir yer bulamıyor.

EÇ: Aynen öyle. Ama tasarımcı niye tasarlamıyor? Bilmiyor çünkü bir çeşmi bülbülün detayını, bir lületaşının marifetini, oltu taşının ne kadar değişik bir taş olduğunu..yada cam kesimi bakır dövme falan. O kadar zengin ki Anadolu, binlerce sanat var, malzeme ne ararsan yani. Ama tasarımcılar - yetişenler ya da- oralara çok şey yapmıyor. Çünkü çok yeni daha tasarım. Biz daha anca Batıyı yeni yani yakalayabiliyoruz .. yani bir on yıldır İstanbul'da mesela Starck'ın bir lambasını görüyoruz. Şurada bir on yıl falan yani 15 yıl önceye gitsen yok bunlar, çok yeni yani. O nedenle şimdi önce bunu bir atlatıp bunu bir atlatıp, ondan sonra sıra buna gelecek.

DD: Aslında ufak ufak geliyor gibi.

EÇ: Aynen öyle. Ürünü koyduğunda ki hani eğitimin bilgi düzeyin merak alanına falan girse de yine de çok özdeşleşemiyorum bazen. Anlatabiliyor muyum?

DD: Çok da bizden değil gibi..

EÇ: Evet. Hani böyle milliyetçi duygular falan değil yani alakası yok. Ama bu tamamen nasıl Ankaralıysan Ankaralı birini gördüğünde hemşehrim dersin ya da Ankara kolejliysen Ankara kolejli birini gördüğünde hissedersin. Yani ister istemez oluyor. Yani ODTÜ'lüsün mesela hemen olabilecek en uygun zamanda hemen görüşmek istedim Çünkü bir ODTÜ'lülük var yani İster istemez kendinden bir şey arıyorsun artık. Ama şimdiye kadar olamamış. Mesela Osmanlı zamanında mesela ne kadar geniş sınırları olmasına rağmen, ki düşün işte Viyana'dan Şam'a kadar gitmişiz yani inanılmaz bir coğrafya, binlerce din vb. acayip kozmopolit bir ortam. Ama o sınırlar içerisinde dahi Osmanlı kendi tasarım felsefesini oturtabilmiş. Mesela eski Osmanlı camileri, ki diğer camilere göre daha farklı, kendi içinde bir Türk ailesi oturma odası daha farklı , bir İranlı dediğinde başka türlü Suriyeliler dediğinde başka türlü. Yani Osmanlı genelinde hakim çıkmış tasarıma. O zamanlarda ki ne faks var ne

e-mail var falan ama yine de Edirne'deki caminin çinileri ile Diyarbakır'daki caminin çinileri bezemeleri bir örnek yani. İnanılmaz. İşte bu politikayı yapan da Ehli Hiref örgütü. Bizim şirketimizin adını aldığımız örgüt. Hiref sanatlar demek Farsça'da sanatın ehilleri anlamına geliyor. "Hiref"e herif de deniyor Farsça'da, o da ehil herifler oluyor, gayri-Müslimlere herif deniyor Osmanlı zamanında, bu sanat işeri de onların elinde ya hep. İşte bu dönem 1500'lerde kuruluyor yani 2. Bayezit'e denk geliyor. Ve çöküşe kadar. Tamamen padişah yani saray destekli ve tasarım kültürü oluşturuyor ülkede yani.

DD: Tasarım devlet eliyle şekillendiriliyor yani.

EÇ: Aynen Ne olacak bir tanesi yapardı dallı budaklı bir cami çinisi, öbürü de yapardı üzerinde geometrik şekiller olan bir çini. Yapardı yani. Mesela o konsept halılara yansıyor. Karanfil desene giriyor, önce halılarda görülüyor, sonra çinilere geçiyor falan o kadar güzel bir senkronizasyon var ki sanatlar arasında tasarım açısından. Ama şimdi öyle değil. Yani el sanatları hem çok bilinmiyor hem tasarımcının belki mecburen bilmiyorum artık başka kültürlerden etkilenerek tasarım yapıyorlar. Yani ben demiyorum ki yemek masası yapalım yerde oturalım. Tabi bunlar hep araştırma işi. Yani bir ofis masası tasarımı yaparken nasıl araştırma yapıyorsan, kitaplara bakıyorsun, gerekiyorsa Almanya'ya gidiyorsun yani dünyada da herkes araştırarak yapıyor yani. Bütün tasarımcılar araştırıyorlar. Ha biz ne yaptık acayip araştırıyoruz, acayip, Anadolu'yu gezdik bunları tasarlarken. Mesela şimdi Mardin'e gidiyoruz. Mardin Süryani kökenli, o yüzden Mardin çok farklı Güneydoğu Anadolu'dan. O evler falan. Ama buradan okuyorsun araştırıyorsun ama olmuyor yani ne yapıyoruz gidiyoruz yerine orda işte ustaları buluyorsun. En iyi ustaları bulmaya çalışıyorsun, kimi gelmiş yetmiş yaşına kim gelmiş doksan yaşına.

DD: Yeni ustalar da yetişmiyor ne yazık ki .

EÇ: Yetişmiyor evet. Onların çocukları var mı, onlar yapıyorlar mı, bir çoğu yapmıyor. Bir de onları ikna etmek var. Mesela çinileri Kütahya'da yaptırdık. İşte kalanları bir de ikna etmek var. Çok uğraştık ikna etmek için çalıştıramadık bir süre. Çünkü hayatında kahverengi çini boyamamış. Dedik ki bak bugünün renk skalasında yaşamda çok doğal malzemeler ön planda insanlar ahşaba dokunma istiyorlar. Yok artık formika masa. 60'lar gibi değil. İnsanlar bir doğal hasır halı seriyor iste neyse, venge kaplama istiyor. Neden, çünkü zaten hata çok karmaşa içerisinde dingin renkler istiyor insanlar. Zar zor evine ulaşıyor bütün günden sonra ve rahatlamak istiyor. Sonra artık insanlar evlerinde oturuyor öyle deli gibi gezinmiyor Herkes evine dönüş yaptı o yüzden artık evlere çok özen gösteriliyor. O yüzden mesela evet çini aynı boyası aynı fırçası aynı ama el aynı kahverengi boya yani ama yok diye olmaz kahverengi nerde görülmüş diyor ve biz bunu genç bir çini ustasına yaptırabildik. Yapmıyor böyle. Bir çeşit sanatçı kaprisi mi diyeyim..

DD: Tutuculuk aslında ama çok kendilerine de zarar veren bir şey.

EÇ: Evet tutuculuk işte. Yani biz bu kalayların içine salex koyduran a kadar canımız çıktı. Çünkü adam diyor ki kalayda yesin, biz de diyoruz ki tabi ki kalayda yesin, ama artık yok öyle sokakta gezen kalaycılar.

DD: Tabi bir de sağlık yönü var bu işin.

EÇ: E tabi bir de yurtdışına gidecek bu ürünler Yani ben o insanlara ne diyeceğim, sen bu kalayda ye ama zehirlenme. Zaten ihracatını durdururlardı. Falan onu anlayamadılar bir türlü. Çünkü hiç tasarımcıyla çalışmamışlar. Çok haklılar yani. Her şey, çok farklı kullanıyorlar. Yıllarca kendi kendilerine çalışmışlar.

DD: Sizin ürünleriniz designed and handcrafted.

EÇ: Evet. Kunter Şekercioğlu'nun yaptığı çok başka bir şey tabi. Konsepti alıp mass production'a çevirip bir kere, ama çağdaş tasarım anlayışıyla bambaşka bir boyuta çekiyor. Mesela nargileyi yapanlarda , eğer o üretime girerse, herhangi bir el sanatçı çalışmayacak üretiminde. Yani anlatabiliyor muyum Normal endüstriyel ürün olacak o. Bizimkinde çok farklı. Tasarımı değişiyor, bazen tekniği değişiyor durumuna göre, ama üretim aşamasında bir üretici çalışırken şimdi müşteri yarattığımız yani pazarladığımız için on sanatçı çalışıyor. Yani, bizim hedeflerimizden birisi bu. El sanatçısını da çoğaltmak memnun etmek ve umutlandırmak. O şey ayrımını çok iyi yapmak lazım. Mesela Defne'nin çay tepsisi mesela. Çok güzel design. Normal çay tepsilerinin altı bakır dövme oluyor, buraları kaynak oluyor falan Onun design'ı çok farklı, Defne de ne yaptı şöyle kıvırdı falan. Ama seri üretim için bir tasarım yaptı, o zaman bunu ben İtalya'da da ürettirebilirim. Zaten öyle yapıyor. Bizim çok farklı mesela ben bu çinileri İstanbul'da da çok rahat yaptırırım. Çok da kolay olur bana. Mesela camlar Beykoz'da yapılıyor. Bakırlar Gaziantep'te falan filan. Şimdi ahşaplar girecek işte, yeni koleksiyon Kastamonu'dan, tekstilden bir şeyler Buldan'dan geliyor, nerden ben buları burada yaptıramıyor muyum? Burada da var ustalar ve Kastamonu'lu çoğu da. Ama ben bir talkım şeylerin genetik olduğuna ve oranın havasının çok daha farklı olduğuna da inanıyorum. O yörede eğer o sanatçı yetişmişse, ona saygı duymak lazım. Hakikaten bu cam Beykoz'da kesiliyor. Hakikaten Kütahya'ya girdiğinde o hava hissediliyor. Oradan oraya bir de çok zor oluyor, 5 saat arabayla gidiyorsun sonra orada işleri ayarla falan. Ama onun oradan geldiğini bilmek bizleri mutlu ediyor. Bir de o çinicinin ona ihtiyacı var. İstanbul'a gelen bir anlamda yırtmış hani artık. Belki çini yapmıyor , yerleşmiş, işte. Çocukları okuyor falan. Onun borçlu olduğu insanlar hakikaten orada doğanlar, o yüzden yöreye saygı duymak lazım.

DD. Çok ince bir düşünce. Geleceğe dönük olması açısından da. Tasarım camiası zanaatçıları hiç ellememiş. Hiç irtibat kurmamış. Sanki o orada kendi halinde bir dünya biz burada gibi. O arada bir tanımsızlık var. Kültürel Araştırmalar Vakfı ile tanıştım. Anadolu coğrafyasındaki kültür. Bunun tarihöncesi de var. Mesela bir kurabiye küreği kullanılıyormuş Güneydoğuda Süryanilerce. Dini bayramlarında özel kurabiyeler yapmakta kullanıyorlarmış. Böyle çok ilginç ve detaylı bilgiler var ellerinde farklı yörelere dair. Çok fazla doküman ve fotoğraf da var onlarda. Yani eğer bu tarz bir ürün tasarlanmak istenirse, bilgi toplamak gerekiyor ve bunun için ulaşılabilecek kaynak var aslında.

EÇ: Tabi tasarım yaparken her üründe o yöreyi okumak durumundasın. Çok zengin tabi. Mesela Kastamonu'ya gidiyoruz, orada Friglere ait mağaralar var, öyle duruyorlar, çok etkileniyor insan. Kültürel bilgi var orada. Çok zengin.

DD: Bunu değerlendirmek lazım işte.

EÇ. Evet, hep böyle olmuş ya iste, çok zengin çok zengin, e so yani.Mesela bir de yurtdışında gittiğin zaman görmüşsündür, müthiş bir Uzakdoğu kültürüne ait şeyler var. Zen men falan, Afrika ürünleri Herılds'ta da Afrika köşesi var bilmem New York'taki bilmem ne mağazasında da var, İstanbul'da bile var yani Afrika dükkanı. Hani Ortaköy'de var yani bir tane Afrika dükkanı. Mesela kendilerine ait bir zürafa var ya hani, çok contemporary bir tasarım aslında o ama görünce hemen African dersin yani. Mesela Hindistan. Gördüğün an a bu Hindistan diyebiliyorsun yani, Bollywood sinemaları bile adamların tasarım yani. Tüm kültürler, güney Amerika, ahşap boyamaları süper contemporary, nefis bir tasarım şeyi geliştirmişler, dünyada da bölgelere ait şeyler kendini çok iyi pazarlamış ve satıyor da yani. Dünyada da bu kültürler zengin falan ama, Anadolu anormal zengin yani. Ama nerde görüyorsun ? Bir tek museum-shop'larda replikalar vardır, İznik çini vazo, içerde gerçeği vardır, adam dükkanda replikasını satar. O kandiller mandiller, tabak gibi.

DD. O souvenir artık.

EÇ: Evet, o ayrı bir şey işte. Ama artık yok mu bundan başka bir şey çıkacak'a takmıştık biz. Öyle olunca benim tasarım ortağımın pazarlama geçmişini kullanarak yola çıktık. Acayip talep var. Fuarlara gideceğiz. Internet'ten bakmışlar etmişler. Takip ediyor insanlar. Ocak 25'te Paris'teyiz, Şubat'ta da New York'tayız. Nisan'da da Dubai'de fuar var. Bu 3 fuarı yapalım, ondan sonra. Herkese de vermek istemiyorum, insanın tasarımları çok kıymetli oluyor tabi.

DD: İnsan ürününü görmek istediği yeri seçmek istiyor tabi.

EÇ: Aynen öyle.

DD: Peki World Craft Council, nasıl oldu?

EÇ: Çok enteresan yarışmaları falan da oluyor. World Craft Council, biz bu şirketi kurmadan önce eski iş tecrübelerimden tanıştığım arkadaşlar var, tasarım camiasının önde gelen kişileri, New York'tan, Londra'dan falan. Beni çok severler, ben işte dedim ki ortağımla beraber bir şirket kuruyorum, birlikte "brain storming" yapalım. Savaya ile Morani, çok tatlıdırlar, iki gay, ünlü bir sandalyeleri vardır. Savaya da önceki hayatında İstanbul'da yaşadığını zannediyor, çok seviyor, iki senede bir falan geliyor, kapalı çarşıyı falan geziyor, Sultanahmet'i falan. Hayran İstanbul'a ve biliyor da kültürü. Sen bir kere WCC'ye git dedi, bir kere bunu mutlaka yap dedi. O kadar emin söyledi ki, gir kültür bakanlığına der gibi söyledi. Geldik biz buraya WCC arıyoruz, internetten bakıyoruz falan. Avrupa'ya bakıyoruz diyoruz ki görüyor musun işte bu Türkiye'yi almıyorlar aralarına, Asya'ya koydular falan. Asya'ya girdik, a orda da yok. Avrupa şubesinin başı Belçika o dönem, aradık Belçika'yı , dedik biz şunu bunu yapacağız, anlattık. Bir de baktık Türkiye üye değil. World Craft Council! Yani. Atladık gittik Brüksel'e. Avrupa koordinatörü, 1964'te kurulmuş bu örgüt. 40 yıl oluyor. Çok yoğun çalışıyorlar yani hakikaten, kendi alanının en yetkin örgütü bu. Birleşmiş Milletler'e akredite, UNESCO'ya akredite, Anormal aktif bir sivil toplum örgütü. 5 kıtada organizeler, binlerce üyesi olmuş. Dediler ki siz üye olmamışsınız. Üye olmanız lazım. Bir ülke bazında üye olunuyor. O bizi aşıyor. Bir de şahıs veya kişi (kurum) bazında üye olunuyor. Ona da herkesi almıyorlar. Ülke bazında da ancak böyle Kültür Bakanlığı falan gerekiyor. Tamam dedik, Kopenhag'da da kongreleri vardı, ona hazırlandık, gittik orada sunum yaptık ve oy çoğunluğu ile kabul edildik. Oradaki tek Türk üye.

DD: Çok önemli bir şey aslında. Hem tasarım için hem ülke için.

EÇ: bir kere böyle bir şey yapmış olduk çok mutluyuz. En azında artık bir mektup dağıldı mı ya da –çok aktifler çünkü devamlı bir şeyler yapıyorlar- orada. Internet sitesinde Türk bayrağı yok mesela, sayfayı yeni design etmişlerdi yok koymayalım falan dediler. Dedik ki no, koymamız lazım. Koydurttuk. Çünkü bütün dünya üzerinde bir mail ortamı var ve bir şey attın mı herhalde bir on bin kişinin üzerinde bir dağılımı var. O çok önemli bir de, şeyi var, belki tasarıma katılabilir, belki varolanları sunabiliriz, mesela müzelerle çok yakın ilişkideyiz, biz şimdi Mouam'nın müdürüne ulaşabiliyoruz, WCC Türkiye'nin temsilcisi diyerek. 2006 gibi Assembly İstanbul'da yapılacak. Çok önemli yani.

DD: Ben hep industrialized şeylere bakmak zorunda kalmıştım. Bir yerde zanaat var, bir yerde endüstri var ama arada bir boşluk var. Onu siz dolduruyorsunuz işte. Kaynak var mıdır bilir misiniz?

EÇ: Yok yani, ancak biz oturur yazarsak. Senin tezin çok önemli bir kaynak olacak işte.

DD: Bakacak'ta ahşap üretimi ile uğraşan ailelerle görüştüm. Onlar da piyasadaki taleplere göre üretim yapıyorlar. Sistem aslında babadan oğula geçiyor ama artık babalar çırak bile

yetiştirmiyor, kimse bu işten para kazanabileceğini düşünmüyor. Bir aile Kavaklıdere için özel şarap fıçıları üretiyor, diğer biri yer sofrasının ayaklarını katlamayı akıl ederek daha çok satmaya başladığını söyledi. Tasarımı henüz bilmiyorlar, hala ekmek kavgasındalar çünkü. İlginçtir; bir tanesi bir tasarımcı ile ortak proje yaptığını, tasarımcının ona gelip ahşap bebek yapmasını istediğini söyledi. Aynı bebeği kendi tezgahında satmaya başlayınca iyi kazanmışlar..

EÇ: Tasarıma çok açlar o akar açlar ki..Bu arada ben Milliyet Sanat'ta yazıyorum. El sanatları ile ilgili. Her aya yazıyorum. Yaşayan el sanatlarını ve problemlerini anlatmaya çalışıyorum.

EÇ: Güzel sorular.

c. Interview with Kilit Taşı Tasarım: Kunter Şekercioğlu, about his projects "Cezwe" and "Nargile"

6.11.2004, İstanbul.

Değer Demircan: Önce sadece anket yapmayı planlamıştım. Sonra bu işle hakikaten benim düşündüğüm şekilde uğraşan insanlar olduğunu fark ettim. O nedenle sizinle takından ve derinde konuşmak istedim. Senin 'Kahve' projen var.

Kunter Şekercioğlu: 'Cezwe' benimki. Arzum'un bir de plastik olan Kahwe ürünü var. Benim değil. İkisi de 'w' ile yazılıyor . Benimki Cezwe. Arzum Cezwe Türk Kahvesi robotu, adı o.

DD: Ben konsept olarak çok farklı olduğunu düşünüyorum Telve ile.

KŞ: Farklı, ama kategori farklı, müşteri farklı. Biri şıkır ofis için; biri annesinin öğrettiği şekilde kahve pişiren ev kadını için, köpüğü paylaştırıp kahveyi pişirmeye devam edecek, yada anneannen bakar bakmaz ona a cezve diyecek a elektrikli diyecek, Bu ne ki diye sormayacak. Mesaj başka müşteri kitlesi başka, biri 50 milyon olacak biri 300 milyon. Farklı müşteriye hitap edecek farklı fiyat konsepti de bir taraftan.

DD: Ben ilk araştırmaya başladığımda internetten Bayıner firmasını bulmuştum.Sonra onlar Züchex fuarında da vardı. Adam çok tatlıydı biz bunu yaptık çok mutluyuz, biz keşfettik, bakın tasarım yaptık falan diye. Ama üretim kalitesi çok vasat, her yerinden bir şeyler çıkıyor falan.

KŞ: Evet, çok vasat. Saç kurutma makinesi kablo takma plastiğini koymuş adam arkasına yani. Elimdeki parçayı takıyor kullanıyor falan. Ama o bilinç iyi. Adamın yeni bir şey yapmaya ihtiyacı var. Belki de işte Telve'yi, Arzum Cezwe'yi falan görecek, o daha çok satıyor diyecek ve o adam gidecek başka birisiyle çalışacak. Keşke öyle olsa, Arzum bunu görse de yeni farklı bir şeyini yapsa, Arçelik bütün bunları görse de işte onun küçüğünü yapsa, ucuzunun yapsa. Keşke...Herkese iş olacak o zaman.

DD: Bir de şöyle bir nokta var.Sıfırdan daha önce bu şekilde olmayan ürünleri yapmanın çok ciddi riskleri var aslında. Mesela nargile. Bence çok müthiş bir risk. Üretmek bir risk, satmak

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pazarlamak bir risk. Çünkü o konuda daha önce denenmiş yanlışı doğrusu görülmüş bir süreci yok, bir tarihi yok. Öyle oluca hakikaten köprüden geçer geçmesine ama ipler kopabilir yani öyle bir durum.

KŞ: Ama işte proje nasıl başladı diyorsun. Bana durup dururken gelip hadi bu projeyi yap demediler zaten. Öyle hayatta o proje gelmez. Bu dediğin sebeplerden dolayı gelmez.

DD: Onu sen kendin yaptın değil mi zaten?

KŞ: Evet, Yani soru o mu, nargile mi?

DD: İstersen genel olarak bu tarz ürünlerin, nargile, hamamtası, kımız, nalın var. Ben endüstriyel olmasından dolayı Nargile ve Cezwe olarak düşündüm.

KŞ: Nargile, 2000'de St. Ettienne Design bienaline gitme ihtimalimiz oluşunca mimar çocukluk arkadaşım Ebru Ketenci ile beraber, ne yapalım, hani Türkiye'den sadece biz gidiyoruz, uluslar arası tasarım bienali, işte o 'lokal ürün global Pazar için' konsepti o zaman çıktı. Bunu alalım, tasarımcı burada lokal onların az bildiği ürünleri global pazar için onların estetik anlayışlarına hitap ediyor olacak şekilde redesign ediyor olsak ne olur? Muhafazakar kalması değil, re-touch yapsak ne olur arayışıydı. Nargile biriydi, nalın biriydi, ondan evvel bu hamamtası o fikri destekleyecek bir şekilde vardı zaten. O konseptin tekrar burada desteği oldu. O da Turizm Bakanlığı'nın Hediyelik Eşya Tasarım yarışması için yapılmıştı. Bu anlamda birbirini destekleyecek lokal ürünler tercih edildi.

DD: Neden lokal ürün?

KŞ: Çünkü Avrupa'da bir tasarım bienaline gidiyorsun, Türkiye'den gidiyorsun, orda başka algılanacak, 'AA!'dedirtecek bir üründü. Benim kümülatif bilincimde olan, çocukluğumdan beri gördüğüm bildiğim ama onların bilmediği ne var arayışıydı. Bunlar aslında cebimdeki misketler, anlatabiliyor muyum? Oynuyoruz ama onlar değerli olabilir, her gün gidiyoruz nargile içiyoruz falan filan. Farklılaşma ihtiyacı, yada Sotsass şey demişti İTÜ'de bir toplantısında, "Don't loose your cultural DNA" demişti. Bu o! Yani İtalyanların yaptığı bir işe bakıp ben de böyle yapayım, ben de böyle sandalye tasarlayayım değil yani. Olay bu değil. O gaz okulda veriliyor zaten. Herkes Amerikalılar gibi İtalyanlar gibi Avrupalılar gibi tasarım yapmaya çalışıyor. Bundan biraz sıyrılabilmek. Starck gibi bir şey yapmak değil amaç; ne yaptığını bilerek yapıyor olmak. Niye yapıyorum'u koymak. Bunun arayışlarıydı. Böyle kısa kısa anlatıyorum ama zamana yay bunu. Ne olursa olsun bu yetiştirilmenle de alakalı bir şey. Çocukluğunda bayram namazına kaldırılıp götürülürsün, işte el öpme, bayram yemeği şudur budur. Pazar günleri kebap yemeğe gidilsin oradan ailece kanala gidilsin. Kümülatif bilinç derken bu, buranın yaşam tarzı, şusu busu. Bunlar var zaten, bunların içinde olduğumuz için farkında değiliz, bize ne malzeme var.

DD: Bize çok normal geliyor tüm bunlar.

KŞ: Bir asım geriye gidip fanusun dışından bakabilsem yabancı birisinin gördüğü gibi. Kim bilir neler fark edeceğim, arayışı aslında. Turistler geliyor gidiyorlar, yabancı kamp muhabbetleri vardı benim. Arkadaşlarım geliyor gidiyor, kapalı çarşıya götürüyorum, herkes nargile alıyor gidiyor. O süper nargile, tütünü yok mu falan filan. Tabi onlar gibi bakmak, ve neden olmasın ben tasarımcıyım, dedim. Öyle bir şeydi. Nargileyi tek başıma ben kendim yaptım. Eski halini biliyor musun? İçi cam olan, buble gibi çıkıyor içinden. O damla formu var yine. Ama bu fikri destekleyecek , 'seri üretilebilir bir nargile olsun ama içinde de geleneksel üretim yöntemi olsun' konsepti vardı. O damla formundaki deliğin içine cam üflettiriyordum. Elastikmiş, su dolunca şişmiş gibi bir his veriyordu. O buble dışarıya yarım damla gibi çıkıyordu, iki boyutlu kalmıyordu. Yine o el üretimi, o zanaata bir gönderme vardı. Çünkü

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nargile öyle yapılıyordu. Ama seri üretilebilir, sadece orası işte zanaat devam edecek, bir şekilde zanaata bağlı olsundu konsept. Bir taneyi ben kendim yaptım, şantiyede eğele, zımparala vesaire, götür getir, sonra ustayla beraber altına ağdı etek sulama falan filan. Hortumu ne yapacağız, işte duş hortumu. 6 ay gittik sergiledik orada. Ondan sonra burada bir üretim ihtimali oldu. Ancak o firma iflas ettiği için son anayasa krizinde, olmadı o iş. Ben de bunu evde tutuyordum. Bir sergi olacak elbet, yönetimdeyiz ETMK. Design fair yapmaya çalışıyoruz, kriz bizi de etkiledi, sponsor bulamıyoruz, vazgeçiliyor anlaşmadan falan. Geçen seneki sergi ihtimali olunca da işte onu çıkardım sergiye. Orada da Arzum beni buldu. Orada nargileyi görüp de ondan bir iki ay sonra hatırlayıp geri döndüler. Biz bununla ilgileniyoruz diye. Boşa oturma boşa çalış dedikleri gibi, benim kendi kendime yaptığım nargile, bana müşteri getirdi. Nargile şu anda büyük ihtimalle üretilmeyecek, ama bana müşteri getirdi başka ürün tasarlıyoruz. Cezwe vesaire falan. Üretilmemesinin farklı sebepleri var, havada şu anda hala. Çünkü Arzum'a fit etmiyor, Arçelik nargileye uyar mı, uymaz. Bir defa tütün sağlığa zararlı. Onun elektrikli ev aletleri grubunda değil, çok büyük bir yatırım. O yatırımı az satacak bir üründense biline bir mutfak robotuna yatır. Ona bilmem kaç bin dolar kalıp maliyeti vereceğine, çok daha fazla satacağın başkalarına da satacağın bir ürüne yatır. Ama bir taraftan firma için de 'Design-oriented' bir firmayım ben artık demek bu. O nargile çalışır halde, seri üretime yönelik bütünde detayları çözüldü. En adi model konmadı oraya, Adesign Fair'e. Bu yatırımı yapıldı. Sadece kalıpları yapılması bekleniyor, yatırım maliyetini karşılayacak mıyız karşılamayacak mıyız, o aşamada.

DD: Yasal düzenlemeler de bekleniyor demiştin.

KŞ: Biraz o da sorun oldu aslında. 18 yaş altına satışı yasak, tütün bandrollü olacak falan filan. Onlar başlamadı gerçi, tütün hala bandrolsüz satılıyor ama..Nargile benim kendime yaptığım bir şeydi, çalışıyordu ben camını kırana kadar. Sonra o haliyle bana Arzum'u getirdi. Konsepti değişti çünkü seri üretilir halde olması gerekiyordu, içinde camıyla olmaz. Kırılmaması gerekiyor, dirençli olmuyor, üretim sorunları vardı. Fırına giriyor, sertleşiyor ve çatlayıp kırılabiliyor. Bu defa gerçek anlamda endüstriyel tasarım detayları çözüldü. Her şey seri üretilecek, ne olacak, çalışma prensibi, detayları, ara bağlantı, cam düşmeyecek ortadan tutulursa falan, onun kilitlemesi vs. Onların detayı çözüldü. Bildiğin aşamaya geldi.
Cezwe de, kahve projesini biliyorsun. Kahwe, plastik olan. Benle tanıştıklarında o üründe bir süreç alınmıştı zaten. Niyetleri de metal versiyonunu yapmaktı. Sapı kıvrılıyor falan. İşte o aşamada da o iş başladı. Yapar mıyız yapmaz mıyız, ihtiyaç var mı, bak Bayıner şudur budur. Piyasada böyle bir eksik var, yenisi çıktı var ama çok kötü. Düzgününü yapalım, bize yakışanını yapalım, çalışalım dendi, bildiğin hale geldi.

DD: Şunu merak ediyorum. Bu tarz ürünleri okulda yapanlar var, anket çalışmasında ağırlıklı olarak ODTÜ'lü vardı. Benim jenerasyonum çoğunlukla. Az sayıdaki Mimar Sinan'lı ve İTÜ'lünün okulda böyle çalışmalar yapmamış oldukları; ama ODTÜ'de başka başka jenerasyonlardan tasarımcıların bile hep böyle tasarımlar yaptıklarını fark ettim. Veya bunu nüveleri atılmış okul sürecinde. Okulda biraz farklı ama dışarıda bu tarz bir ürün yapıldığında çok fazla alandan bilgi toplamak gerekiyor. Okulda mesela bir proje veriliyor, kolektif bir bilgi oluşuyor, herkes araştırıyor, derliyor, topluyor. Sen mesela nerelerden bilgi topladın?

KŞ: Nargile mi? Nargile nereden beslendi..Nargile ne zaman in oldu ve yani hala in, artık trendy değil, yerleşti hayatımıza,artık hayatımızda. Tekrardan hayatımızda. 95-96'da trendy olmaya başladı. Erzurum Çayevi denen hikaye, eski Galata köprüsünün altındaydı, yanan köprünün. Köprü yanınca o Tophane'ye taşındı, Amerikan Pazarı'na. Timberland, 501 vesaire satılan dükkanların olduğu bir Amerikan pazarı vardı Tophane'de, orada bir ki dükkanın yerine taşındı Erzurum Çayevi. Yani nargile. Aslında Erzurum Çayevi 50-60 senelik vaktinde Azeri bir baba oğlunu gönderiyor İstanbul'a yıllar evvel,benim orada mallarım var orada, sat gel diye. Eleman geliyor, satıyor ama dönemiyor. Dönemiyor ve kahve açıyor, nargile vesaireye başlıyor. Erzurum Çayevi'ndeki yaşlı amca o. Bir o var. İstanbul'a geldim

1996'da, orayı keşfettim. Gidiyorsun, nargile var, elmalı çok güzel. Bir de Çorlulu Ali Paşa Medresesi var, o en eskilerden biri zaten İstanbul'da zaten. Çemberlitaş'ta eski bir medrese. Oraya gittiğimiz zaman İstanbul Üniversitesi'nden bilen öğrenciler gidiyordu. Çok yaşlı bir amca var, nargilesi orada duruyor. Sen gidiyorsun geliyorsun ama ona servis yapılıyor. Bir de o sohbet ortamı var, orada iki saat boyunca sohbet ediyor, tavla oynuyor arkadaşıyla sessiz saki, huzur bulma derdi var. O ritüeli gözlemleme safhası var bir taraftan da. Peşinden nasıl yayılır'a geldi yine. Bir anda etrafta çok fazla oldu. Şu anda Amerikan Pazarı'nda Amerikan pazarı dükkanı kalmadı. Yanındaki pideci nargileci oldu, onun yanındaki oldu, onun yanındaki oldu derken şu anda adı Amerikan Pazarı ama orası full nargileci orası.

DD: Kendileri mi üretiyorlar, nereden getiriyorlar nargileleri?

KŞ: Nargile zanaat işi. Craftsmanship ortak. Şişeyi birileri yapıyor, lüleyi Beykoz'daki bilmem neci Balıkesir'deki dükkanında yapıyor falan. Marpuççular diye bir semt var İstanbul'da. Tarihsel süreci anlatıyorum. Çünkü bir esnafı var bu işin. Marpuç yapan esnaf var Osmanlı'da, lüle yapan esnaf var, camını yapan esnaf var.

DD: Neden İstanbul'da?

KŞ: Çünkü başkent. Marpuççular diye bir semt var, marpuçlar orada yapılıp da İzmir'e gönderiliyor. Tabi İzmir'den de esnaf geliyor 1916'ların başında, İstanbul'dan marpuç alıyor, orada İzmirlilere satıyor. O süreçte de nargile hep böyle hani bilinçsizce girmiş hayatıma. Bilmem nerden çıkıyoruz, haydi toplanıp nargile içmeye gidiyoruz. En in olduğu zamanlardan beri biliyorum. Süreç nasıl gelişti falan biliyorum. Bienal için lokal ürün global Pazar hikayesi olduğu zaman neden olmasın ki, dedim. Süreci de araştırınca, Hindistan'da Hindistan cevizinden gelişiyor, orada İran' geçiyor, İran'da şimdi bildiğimize yakın bir hale geliyor, 1600'lerin başında Osmanlı'ya Anadolu'ya geçiyor. O zamanlardan beri var Osmanlı'da. Dönem dönem yasaklanmış, 4. Murat tütün yasağı falan. Ama ona rağmen, bir çubuk –uzun pipo gibi, yere dayıyorsun- bir de nargile –kahveleri var muhabbeti vs.- hep içilegelmiş. O zamandan beri nargile değişmemiş.

DD: Niye değişmemiş?

KŞ: Niye değişmemiş, zanaat çünkü. Değişse totali değişebilir, ama yani şişse yapan adam şişesini yapmış hep. Çok hafif değişmiş, çünkü takılacak borunun detayı belli, öbür taraf yine aynı boruyu yapacak, o onu takacak yine. Bu sefer marpucu değiştiremiyorsun çünkü marpucu yapacak zanaatçı onu bildiği gibi yapıyor. Çok ağır süreçlerle uzun vadelerle değişebilir hale gelmiş. Ancak işte gene zanaat işi özel ürünler yapmış, işte üç hortumlu, boyu bu kadar, altın kaplamalı, padişahın ya da sadrazam bilemem ne beyin falan filan. Onu da gözlemleyince yani ben endüstriyel tasarımcıyım, niye böyle gelişmesin ki, bu kadar iyiyken, bu kadar biliniyorken? 2000'de Paris'te iki tane nargile kafesi vardı Mısırlıların işlettiği. Almanya'da da vardı Türkler Mısırlılar falan. Eski sömürge zamanı Cezayir, Tunus Fas Mısır vesair düşününce Fransa ve Almanya o civarlarda vardı. Ternberg'e gittiğimizde bu yaz, Danimarkalı bir hatun geldi, nargile içilen bir kafede, Kopenhag' da iki tane nargile kafesi varmış. Dört sene farkla yayılmasını düşün! Her yerde nargile satılıyor, Polatlı dükkanları varmış, Frankfurt'ta da var bir tane. Oralarda da satılıyor, başka şeyler de satılıyor ot içmek için falan ama Mısırdan gitmiş daha arabik oryantal. Üstünden mesela boncuklar sarkıyor. Tam Arabik. Bizimki biraz arada boncuklar falan filan yok. Arapların Mısırlıların daha arabik, hani dansöz kıyafeti gibi. Bir gece kıyafeti bir dansöz kıyafeti varır. Kötü gece kıyafeti vardır, bizimki öyle bir şey, arada. Bunlarınki tam Arabik. Tam oryantal aslında. O farklı bakar. Mısır nargilesini koy, Tophanedekini koy. Ne olmalı? Eleştirel söylüyorum Mısır nargilesini çok oryantal, çok arabik, boncuklar sarkıyor falan diyorum. Benim keyfime uymuyor, görsel algıma keyif vermiyor.

DD: Bir Alman nasıl bakacak mesela?

KŞ: Evet, tamamen 'bir Danimarkalı nasıl bir şey beğenir?'arayışıydı lokal ürün global pazar, onun bir ifade etmeye çalışıyor zaten.

DD: Tarihsel bilgiyi falan nasıl edindin? Ben tasarımcı nerelere bakıyor onu araştırıyorum? Genel olarak bu tarz geleneksel ürünlere dair projeler hep kişisel , kişisel yürüyor ve kişisel araştırma süreçlerinden besleniyor. Ama bu memlekette bazı bakılabilecek yerler ne yazık ki atlanıyor, çok bilinmiyor. Bir de yeterince dökümantasyon da yapılmadığı için çok da fazla yerde yok belki de. Yani internetten mi bakıyorsun? Nereden ulaşıyorsun bu bilgiye?

KŞ: İnternete bir gir bak da ne oluyor bakalım, nedir, nereye nasıl saldırayım? Literatür araştırması değil sadece, sallıyorum Erzurum Çet diye bir yer var, sallıyorum, onu internetteki birisinin birisine yazdığı bir mesajdan da bulabiliyorsun, bir forumdan vesaire. Böyle bir yer varmış..Hakikaten interneti doğru kullanırsan yol gösterebiliyor. Ama bu gibi geleneksel vesaire falan konularında tecrübeli birilerine danışmak iyi olabiliyor. Çünkü sen gençsin bilmiyorsun. O kahveci adam Azeri olan, 70 –80 yaşında, Azerbaycan'dan gelmiş, çok beğenmiş, burada kalmış ve nargileci olmuş. En eskilerden biri . Ayaklı tarih. Onunla sohbet edebilmek en önemlisi aslında. Nedir bu ürün ne değildir. Yok işte sütlüsü mü yapılıyor, içine rakı mı konuluyor gibi.

DD: Öyle çeşitler de var mı?

KŞ: Var tabi. İçine capuçinolu yapıyorlar, içine süt koyuyorlar su değil. Ama o da yasaklandı. Uyuşturucu kullanımı gibi olmasın endişesi ile yasaklandı. İçine yabancı madde girmesin diye aslında. Rakı koyma süt koyma bilmem ne koyma, dolayısıyla eroin koyma, ot koyma gibi. Çünkü o çeşit ürünler Hollanda'da falan mesela çok var. Ot içmeye yarayan, pipomtrak, nargilemtrak ürünler çok var orada. Belediyenin, Tarih Vakfını tarihsel süreçlerle ilgili yayınları olabiliyor. Kahve ile ilgili Tarih Vakfı'nın bir kaynağını bulmuştum. O bilgiler oradan var. 1600'de girmiş de gibi detaylar oradan. Kahveyle ilgili lüleyle ilgili nargileyle ilgili çubukla ilgili bilgiler o kaynaktan. Yine Tarih Vakfı'nın kahveyi konu yaptığı bir derginin sayısını buldum. Araştırınca oluyor. Sürekli araştırıyorsunuz, öyle tez araştırması gibi oturup da bir konu hakkında araştırıyorum, sonra o bilgileri özetleyeceğim gibi olmuyor. Kafanda bu konuyla ilgili bir dosya açılıyor. Tarih vakfını görüyorsun, hemen girip soruyorsun çünkü aklında bir dosya var. Biz uçuk adamlarız işte, sürekli kafada bir şey var. Ya da birisi bir şey anlatırken senin gözün vitrindeki bilmem neye takılıyor, dur ya o kitapta kahve ile ilgili bir şey olabilir diyorsun. O değil de soruyorsun başka bir şeyler öneriyor sana. Onu alıp çıkıyorsun. Bu bilgiler öyle iki hafta araştırayım da çıkayım gibi değil aslında.

DD: Merak ettiğim bir konu var. Çeviri yaparken de çok muğlak oluyor aslında. 'Geleneksel Kültürel Ürün'. Ürettiğin her şey kültürel aslında. Her şeyin bir kültürel background'u var, bir uzanımı var, diğerleri ile ilişkisi var. Ya da her şeyin aslında bir geleneksel kendi oluşturduğu ritüel vs. var. Nedir seni aklındaki 'geleneksel ürün' , 'kültürel ürün' mesela? Neleri kapsar? 'Lokal Ürün' mesela?

KŞ: Lokal ürün bence doğru kelimeler mi bilmiyorum ama, ifade etmek istediğim şey Türkiye'deki Türk ürünü gibi bir şey değil. Belli bir lokasyonda olan, orada bilmem kaç yıldır olan, ritüelleri olan ..Bu nargileyi ben, delirip de yapmasam, uğraşmasam, bu kadar mesai ayırmasam belki seneye İsrailli bir tasarımcının yaptığı bir nargileyi bilmem ne fuarında görecektik Milano'da. Çünkü onlarda da var; o lokasyona o da giriyor, Lübnan da giriyor, Mısır da giriyor; Beyrut da giriyor, Fas da giriyor, İspanya'da giriyor. Granada da nargile içiliyor yıllardır İspanya'da. Guatamalalı bir tip gelip Kapalı Çarşı'dan de nargile alıp gidiyorsa bu lokal bir ürün, çünkü orada yok. Global bir ürün değil çünkü orada yok. Ama burada da playstation var orada da var, o global bir ürün. Her yerde bulabiliyorsun pazarlanıyorsa. Ama

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oraya nargile pazarlanmıyor, nargile sadece burada var. Tek bir lokasyonda var. Ama artık pazarlanıyor tüm bu lokasyondaki üreticiler bir şekilde toplayıp Avrupa'ya da pazarlıyor. Florida'da nargile kafesi açılmış.

DD: Abartarak diyorsun..

KŞ: Abartarak değil, çünkü sigara içimi yasaklandı barlarda ve restoranlarda.

DD: Bununla ilgili düzenleme yok!

KŞ: Evet yasanın içeriğinde nargile için esanslı tütün için boşluk var, uyanık bir Suriye'li nargile kafesi açmış yok satıyor. Çünkü buradaki nargile kafesi gibi, bir yerde muhabbet edelim, içelim dedikleri zaman oraya gidiyormuş millet. O açık sayesinde yayıldı. Lokalden ifadem bu aslında. Ama geleneksel ürün nedir? O aslında bize geleneksel değil, bize İran'dan gelmiş. Ama bu geleneksel ürünümüz değil diyemem, yüzyıllar var. Bence bize özel ritüeli olan, kullanım niteliği olan ürünler bunlar. Ocak yok kardeşim, elektrikli ocak yok, yemek kömürde pişiyor, mangalda pişiyor. Kahve de mangalda pişiyor. O yüzden kahve cezvesinin altı geniş daha çok ısı alması için, köze oturtuyorsun. O yüzden beli dar, köpüğünün sönmemesi kabarık kalması için. Bunların pişme ritüelinden evvel soğumanın gelişme süreci bile bize özel, o zamanki koşulların etkisiyle. Ama ocak çıktıktan sonra değişmemiş. Değişmiş, daha düz model çelik cezveler vardır, yıllardı görürüz, evlere gelir gider falan. Ama o eski hali de kalmış, halen bakın cezvede daha iyidir vesairedir. Bu bir muhafazakarlık tırnak içinde. Hepimiz için muhafazakarlık yönümüz aslında ürünlere yönelik. O kümülatif bilinçten kastım o. Cultural DNA, senin o cezveye tanıdık olman. Biraz düşününce altı niye geniş beli niye darı çıkartıyor olman. Evine almak değil de onu kullanmaktan gocunmuyor olman, Alessi'ninkini alırım gibi bir tavır göstermemenin sebepleri aslında geleneksel ürün olmasını getiriyor. O sebepler eşittir, o yüzden geleneksel ürün. Sen biliyorsun çünkü annenden dolayı onu biliyorsun; o da kendi annesinden biliyor. Çünkü anneannen annene kahve pişirmeyi öyle öğretiyor. Kabardığı zaman bak köpükleri paylaştıracaksın, bak istemeye geldikleri zaman ona tüküreceksin falan diye anlatıyor. Hani daha anlatacak bir şey, içine tükürülecek , içeceksin yani, buna daha yapacak bir şey yok. Başka paralel ritüeller var. E bu kız isteme de bir ritüel, o da geleneksel. Suriye'de kız isteme başka türlüdür eminim. Ya da Adana'da başkadır, Giresun'da başkadır kız isteme detayı. Yok işte testi atarlar da onu bulduğu zaman bu evde istenecek kız var da ben talibim olur, bu da bir geleneksel ritüel. Dolayısıyla belki de Telve ile farkı o. Tanıdık! Tek farkı daha çağdaş, çünkü elektrikli. Ocak yok ama o kullanılabilir, hani görsel tanıdık. Telve'yi kötü anlamda eleştirmiyorum. Çok güzel bir ürün. Ama oradaki telve ismini kaldır, o ne ki? Espresso mu Kafe Latte mi ne yapıyor acaba? Sağdaki Hot Chocolate soldaki Espresso mu yapıyor acaba? İşte o görsel referansı vermiyor. Ama Türk Kahvesi Makinesi! Ürün bu kadar kümülatif bilinç, DNA, yüzyılların birikimi vs. olduğu zaman..bütün dünya bunu Türk kahvesi diye içiyorken..hakikaten öyle, türk kahvesi diye içiliyor. Mısır'da bile Türk kahvesi diye içiliyor. Mırra ayrı Türk kahvesi ayrı. Aynen bizdeki Türk kahvesi gibi pişiriliyor Mısır'da da, türk kahvesi deniyor. Arada fark yok ama yine de kalmış bir taraftan da. O zaman bu ürünü Türk tasarımcı yapmasa başkası yapacak. En çok da buna uyuz oluyorum.

DD: Birileri kapıp sonra da sana satacak.

KŞ: Aynen öyle. Bir anda adamın biri Türk kahvesi makinesi yaptım diyebilir, pazarın büyük olduğunu fark eder. Kına yakarız. Daha evvel konuştuğumuz şeye geri dönüyorum. İtalyan design bilmem ne yapmak değil, ne yaptığını bilmeye çalışarak, öyle yapmak istemek, o kalitede. Kalitenin anlamı çok geniş. O kalitede, nüansta, güzellikte. İşte bu yapılabilirse İtalyan Design, British Design, German Design, US Design, Japan Design'vari Turkish Design olur düşüncesindeyim. Bunları yenileyebiliyor olmamız lazım bozmadan. Çünkü hep böyle pişmeye devam ediyor kahve.

DD: Evet ama bir de şöyle bir nüans var, Telve'yi bize uzak biraz daha başka bir yerde dedin. En önemli nedenlerinden bir tanesi form. İçinden yine aynı kahve çıkıyor, içtiğin yine aynı kahve ama, formun da aslında geleneksek ve toplumsal kabul edilmiş bir hali var.

KŞ: Kesinlikle doğru.

DD: Esas biraz da ürünlerle taşınan o aslında. Belki de geleneksel bir ürünü yeniden tasarlamak ya da işte ondan feyz almak gibi şeylerin aslında ciddi bir kaygısı da form.

KŞ: Evet. Nargile, aynı işte, ikisinin de prensibi aynı. İşte bir yerden giriyor bir yerden çıkıyor, iki tane ağzı var. Hava sudan geçiyor, sen o birikmiş dumanı içiyorsun boşluktaki. İkisinde de bir şey far etmiyor. Bin çeşit formu olabilir o nargilenin. Eğer bu projeyi bir okuldaki dört sınıfa birden ver, yüz çeşit nargile tasarımı çıkar, çalışma prensibi aynı çünkü. Hiçbir şey fark etmiyor. Cezve de öyle. Sıcak su, kahve ve şeker yani. Onu bir şekilde ısıtman gerekiyor, ha kömür ocak ya da elektrik bir şey fark etmiyor. Aynısı o da elektrikli o da elektrikli, ikisi de Türk kahvesi yapıyor. Fark ne, formu. Geri dönüyorum, Telve'de de kız istemeye geldiklerinde gelin adayı tükürecekse o kahvenin içine tükürecek. Yanlış mıyım, bir şey fark etmiyor hiçbir şey fark etmiyor, kullanım aynı, ritüel aynı. Tükür tükür diye ısrar edecek annesi.

DD: Telve'de cezveyi çıkartıp bir köpükleri bölüştüreyim yapamıyor.

KŞ: Onun bozuluyor olmasına ben takılıyorum. O ritüelin aslında bozulmaması gerekiyor.

DD: Sadece ürününü değil kullanımla beraber ritüelin de taşınması gerekiyor diyorsun her durumda.

KŞ: Şart değil.

DD: Neler değişmeli peki?

KŞ: Ama ben kişisel olarak onu koruyabilmek istiyorum. Nargile elektrikli olmamalı, mesela. Olabilir, plug-in. Takarsın, orada bir rezistans vardır. Hep yanmaması lazım, sen çekince yanıyor olması lazım. Onu da ayarlarsın, kart koyarsın vesaire. Ama kurdun taktın hadi içiyorum, sigara yakar gibi olmaması lazım. Onun da başka bir ritüeli var. Şişeye temizliyorsun, tütünü koyuyorsun, doğru yoğunlukta koyuyorsun, kömürü koyuyorsun. Nargile tek başına olmaz, muhabbet edecek birisi lazım, tavla oynayacak birisi lazım. Bunu evine mi aldın, terasına arkadaşını çağıracaksın, günbatımını izleyeceksin, ondan sonra tekrar sökeceksin temizleyeceksin. Bunun 400 yıllık bir ritüeli var, alışkanlığı var. Nargile içmeye Tophane'ye gidiyorsun, içmek için bir yere gitmen gerekiyor. Evde içmek için o nargileyi aldıysan evde de o ritüeli hazırlaman lazım. Elektrikli, taktım oynamaya başladım olmaması gerek. Başka bir saygıyı hak ediyor o ritüel. Geçmişine saygıyı hak ediyor böyle ürünler bence.

DD: Tasarımcı o zaman biraz daha konservatif bir nokta da mı duruyor?

KŞ: Değil, bilakis onu kırıyorsun işte. Bakın, nargile böyleydi, böyle de olabilir. Onu bir nargile experi'ne, 60 yaşında bir amcama aldırtamazsın. Muhafazakarlığını kırıyorsun. Ama ritüelin muhafazakarlığın bozmuyorsun, kullanımını bozmuyorsun. Bu anlamda bakarsan iki ürün çok farklı birbirinden. Nargile ile Cezwe de Telve ile Cezwe kadar farklılar. Cezve çok koruyor, cezve duruyor. Anneannem ona bakında cezve desin, sonra bazasını ve kablosunu görünce 'a elektrikliymiş' desin, bakar bakmaz ben bununla nane limon da yaparım çocuğun sütünü de ısıtırım demesin, cezve desin. Nargile öyle değil, 'bu ne? Portatif duş mu?' Eski

haline, hortumu duş hortumu olduğu için öyle diyenler oluyor, dalga geçiyorlar. İkisi başka. Biri koruyor. İkisi de ritüeli koruyor, ritüeli bozmuyor. Ama biri görsel olarak daha yakalamak amaçlı, pazar beklentisi. Öbürü de lokal bir ürün global Pazar, Avrupa pazarının estetik anlayışına yönelik hitap edecek olsa ne olur gibi bir şey. Biraz Telve de öyle. Çok daha modern bir formu yakalamış, bilmem ne kahve üreticisinin Türk kahvesi makinesi tadında olsa nasıl olur arayışı gibi bir şey o. Benim iki ürünüm arasında böyle bir fark var zaten. Ama paylaştıkları ortak sonuç; ritüel değişmiyor, ürün kullanımı değişmiyor, o kümülatif bilinçteki nüanslar değişmiyor, var. Bunu da içine tükürebiliriz. İstersen bunun da içine ot karıştırabilirsin. İstersen evin çok modern evin süper modern, o nargileyi almıyorsun evine, çünkü padişah kafesi var üstünde. Olmuyor, uymuyor. Ona uyacak bir şey, ama o ritüel o estetiği modern tarzda yaşayan Türk insanının kümülatif bilincindeki ritüel olarak devam edebilsin, farklı bir şey. New York'ta bir borsacı da olabilir, burada Finans Bank'ta genel müdür yardımcısı da olabilir. İkisi de aynı çağdaşlıktadır, biri Manhattan'da manzaralı bir loft'ta oturuyordu; biri burada Bebek'te boğaz manzaralı bir loft'ta oturuyordur. İkisi de aynı parayı gömmüşlerdir aynı modern dekorasyon için, o yeni nargile buraya fit ediyor. Çünkü burada Türk bir bankacı, İstanbul'da yaşıyor, o modern yaşantıda o nargileyi o balkonunda içme keyfi. Çünkü o – Amerika'daki – nargileden bihaber ,lokal ürün çünkü bu. Ama o haberdar olduğu zaman o da yapabiliyor olsun, oraya fit ediyor isterse. Ama Cezwe daha farklı, Cezwe direk ürünü bilenler için zaten. Arzum olsun, Türkiye'de olsun. Türk kahvesi pişiriyor, bakar bakmaz hemen Türk kahvesi, cezve deriz.

DD: Peki, geleneksel ürünlerin ciddi bir tarihsel boyutu da zanaat aslında. Bu korunması gereken bir şey mi? Nasıl bakıyorsun? Aslında en başta Endüstriyel Tasarımcı olmakla Tasarımcı olmak farklı demiştin. O anlamda biraz tahmin edebiliyorum ne diyeceğini ama..

KŞ: Bu biraz karışık. Bunda ben de çok net değilim. İki tarafa da kayıyor, hem korumak lazım. Kardeşim nargileyi yapıyorsan eski hali daha iyiydi belki de, içinde cam olan cam üflenmiş halinin nüansı daha lezzetliydi benim için. Seri üretilecekti ama kırıldı mı kırıldı, bu parçayı değiştireceğiz, olacaktı benim için. Onun lezzeti daha başkaydı. Ama bu yeni nargile very industrial production, plastik, PC –policarbonat-, cam değil, üflenmiyor. Akın teri daha az üzerine damlayan. Çok seri, bir ayda üç bin tane –sallıyorum-. Ama o tasarımcı egosu başka bir şey, çocuğun gibi oluyor, üretildi bir tane tamam. Üretildi bir tane ayrı. Ama sen şimdi düşünsene, üretilmiş. Ben Frankfurt'a gidiyorum bir fuara gitmek için, akşam bilmem kimle yemeğe gidiyoruz, sokakta bir bakıyoruz nargile kafe açılmış, benim nargileler var! İhtimali var, onu yaşayabilmek! Bitti! Ben Frankfurt'ta otuz santim yukarıda geziyor olurum. Orada bir nargileci almış burada götürmüş orada onları o kullanıyor. Bunu yaşamak başka bir tatmin duygusu yani. Ürününü birisini elinde gördüğün zaman kalemini keyifleniyorsun, beğenmiş almış. Soruyorsun 'memnun musunuz?' diye, ' a süper' diyor, vesaire diyor. Bir taraftan da daha çok insana ulaşabilme ihtimali! Bir kere onu zevkini alınca taşıyor içeriden. Daha çok kişiye gitmeli, endüstriyel üretilmeli. Ama belki de aranın bulunması gerekiyor. Çünkü zanaatı öldürmüyorsun ama azalmasına sebep oluyorsun. Yirmi dükkanı ona indiriyorsun belki. Şu anda üç firma nargile üretiyor olsa, marpuççu sayısı beşe düşecek belki sonra yirmiden. Bu da pek hoş değil bir taraftan.

DD: Burada bir miktar öncelik meselesi, herkese göre değişebiliyor. Bazıları önceliği zanaatı korumaya verebiliyor, bazıları ürünü korumaya, bazıları ritüeli korumaya. Ya da işte ürününü yayılımını sağlamaya çalışıyor.

KŞ: Bunu bir çözüm yolu da şey..Fuar zamanı Sultanahmet Projeleri vardı yakalayabildin mi?

DD: Biliyorum ama yakalayamadım.

KŞ: On kişiden biri bendim bir taraftan. O geleneksel sanatla uğraşan sanatçı, Yeşil Ev projesi, biraz tasarımcıyla fit ediliyor. Ve tam ne olmalı vesaire , zanaat ölmesin. Ama onlar da çok gergin. Ebru işine ya da minyatür işine yılların vermiş, üstatlarında öğrenmiş. Aynı şekilde devam ediyor, korumak amacında. Dışarıdan bozulmasın kaygısı var, şimdi bir tasarımcı gelmiş, şöyle olsa böyle olsa diyor falan. Muhakkak bir dengesi var işin. Güzel işler çıktı. Belki de ara yolu bulmak çok önemli ama bu insan ilişkileri, komünikasyon, araştırma, ritüelleri bilme, tarihçesini bilme. Onları bilmek çok önemli. Ben nargileyi 'limited edition', sadece 300 tane üretildi, başka bir tasarım. Ama redesign, güzeli yeni, modern bir tasarım ama limitli sayıda ama zanaat ile üretiliyor. Fiyatı da ona göre bir fiyat. Yerse şeklinde, yazılmış altına 1/300, 2/300 diye. İmzalı beki de, belki de öyle olmalı. Bu gibi ürünleri koruyabilmek için, zanaatı koruyabilmek için. Ya da belki de bunu yapan zanaatçı ustayla anlaşmak, ona yeni bir model yapmak, loyalty anlaşması gibi. O yapsın satsın. Yeni modeli sen yapmış ol. Onun ayakta kalmasını sağlasın. İgnore et, başka bir zanaatçı de onu kopye edecek, senin ürününü satıyor olacak; vazgeç. O fikre takılma hiç, ama o zaman zanaatçının yeni ürünler yeni tasarımlar yapıyor olmasına destek ol. Bir Ali usta orada yaşabilmeye devam edebilsin, yenilesin kendisini. Muhafazakar yaklaşmasın, ben sadece bunu bilirim bunu yaparım ben, ben böyle gördüm ustamdan demesin. Sen kafasına gir. Sen bunu da yapabilirsin ustacım falan.

DD: Orada öyle bir sorun var. Zanaatçılarla konuştuğum bir ayağı da var tezimin. Gittim Ankara ve Bolu'da zanaatçılarla konuştum. Özellikle ahşap konusunda yenilik kavramı, yenilikçi tutum ile ilgili bir takım sorunları var. Zanaatçı mesela ciddi açıdan handikaplar yaşıyor, kısılıp kalıyor. Biraz o yüzden değişen dünyaya ayak uyduramıyor sanki. Çünkü ona o şekilde öğretiliyor, o da o şekilde devam ettirmek istiyor. Hakikaten need of design var orada, cuk oturuyor oraya. Ama tasarımcılar da belki direk endüstriyel olana yüzünü döndüğü için acayip bir kopukluk oluyor. Böyle bir sorun da var mı acaba? Bir şekilde o cezve bugün buraya geldiyse bir evrim geçirdi sonuçta, teflon oldu sapı plastik oldu falan. Neler etkin oldu bu evrimde, onu düşündüğümde bu etkenlerden küçük bir kısmı zanaat, büyük bir kısmı teknoloji bence.

KŞ: Büyük kısmı teknoloji. Sadece bakır levhaları döverek yapabiliyorlardı. Pres yoktu, sıvama yoktu. Onunla ne yapabileceğini formüle ediyordu. Kullanımından doğan form ihtiyacı ayrı. Onu üretebileceği tek bir yol var, dövme. O zanaatçının bir günde tık tık dövmesi süresinde, sekiz bin tane üretiliyor tek bir atölyede belki de. Kapanmak durumunda o zaman. Bizden çıkıyor bazen iş, tasarımcıdan çıkıyor. Bence tek kuvvetli ihtimal onun yaşayabilmesini sağlamak için; onu –zanaatçıyı- ikna etmek. Bak alıştığın yöntemle çalışacaksın, bu işi sana öğreten bilmem ne ustanın yöntemiyle çalışacağız. Ama bak senin daha iyi gelir kazanman için, ikna etmen için böyle bir şey demen gerekiyor, bak bu yöntemle tasarlayacağız, yeni bir şey tasarlayacağız. Yeni bir senin ürününü, cezve diyelim.

DD: Redesign mı bu?

KŞ: Bence direk redesign bu. Çünkü üretim yöntemi bu, böyle üretilecek zaten. Adam ne üretiyorsa öyle üretilecek. Brief'i de bu, tanımlı cezve. Hani ürünün adı tanımlı, fonksiyonu tanımlı, üretim yöntemi tanımlı. Başka bir retouch. Bu hatta Designer's Touch yani.

DD: Peki Nargile ya da Cezwe o zaman redesign mı? Çünkü üretim yöntemi değişiyor. Biraz muğlak galiba.

KŞ: New design'dan ne anladığını ben anladım. İkisi de new design değil. Redesign. Yeni değiller, yepyeni bir şey değiller. Telve new design. Telve ful otomatik, basıyorsun yapıyor, taşmıyor. Ama Cezwe'nin başında beklemen gerekiyor, taşma ihtimali var, redesign o. Sadece elektrikli, cordless vesaire falan filan. Telve new design, Nargile ve Cezwe redesign.

Elektrikli olsa vesaire olsa taşınabilir olsa new design olacak. Sırtıma taktım yürürken nargile içiyorum, pilli; new design olacak. Ama direk redesign yani bence.

DD: Peki sonlara doğru gelirken, benim merak ettiğim, tez yazma nedenlerimden bir tanesi, bir şeyleri bize has yapabilmek, acaba bu buna yönelik de bir katkı olabilir mi diye sorgulamak. Mesela hani İskandinav design, belli yani dersin; ya da çok İtalyan abi, oryantal falan gibi. Yani bir takım özgünlükleri var, isteseler de istemeseler de o topraklardan beslenmenin getirdiği, bir takım ortaklıları var.

KŞ: Aynen öyle. Onun kümülatif bilinci o senin dediğin. İskandinavyadaki kümülatif bilinç o zaten, her yer ağaç. Süper bir ağaç işçiliği, çok daha modern bir yaşam tarzına sebep olan detaylar orada. Çünkü az ışık, daha soğuk ilişkiler falan. Coğrafyası bile çok etkili, ışığı iklimi falan. Niye Akdeniz İtalya farklı İskandinavya'dan, ikisi de modern değil mi, öyle. Coğrafya, ışık, güneş, ısı, yaz kış yağmur falan yani. Niye, İngiltere yani. Bunlar direk etkili. Onun gibi bizdekiler neler, ben buna takılıyorum. Ne yapmamız lazım? İtalyan bilemem kimin yaptığı gibi yapıyor olmamak, çünkü o gazı alıyoruz birbirimizden. Bu politik bir şekilde bakarsan öyle. Özal'la her şey oldu. Her şey gelmeye başladı. Her şey geldi. Gümrük birliği falan bize çok mal kakaladılar. Ama işte her şey ulaşılabilir hale geldi. Şimdi neden biz de satmayalım, üretmeyelim, bizde ne var gibi bir sürece gelindi bayağıdır. Şimdi dengeleniyor işte. Çünkü o taraf 98'de ... müdürü gelmişti, ürün müdürü mü öyle bir şey. Çok net bir o Sotsass'ın cümleye takılıyorum, bir de buna takılıyorum. Hani bir süreçte buluştu bunlar benim kafamda dedim ya, işte bunlar benim kafamda. Bu da şey dedi Contemporary Furniture kilitlendi Avrupa'da. Ben size şimdi yeni bir koltuk göstereyim, Avrupada hangi firmanın olduğunu söylemeyeyim. Fransız Vinea Rose de olabilir, İtalyan Morosso da olabilir Capellini de olabilir, İspanya bilmem ne firması da olabilir. Bakıp da fark edebilir misiniz bir Fransız firması diye. Sırf bu yüzden gelip iki üç sen İstanbul'da yaşamayı düşünüyordu kadın. Çünkü burası çok zengin dedi. Arada fanusun dışına çıkıp da onların gördüğü gibi buradaki yaşamı görmeye o zamanlardan sonra takıldım. Bu sokakta, ki bu sokağın devamında bir merdiven var, Dolapdere'ye iniyor. Çok dik o yokuşta bir çocuk beş litrelik pet şişeye oturmuş; garç diye düzleşmiş, altı sert olunca poposuna destek oluyor, öndeki halkadan da tutmuş, asfaltın üstünde kızak kayıyor. Ve sürtünme neredeyse sıfır. Uçacak inecek merdivenden. Ama oynayacak yer yok burada. Bunu hangi çocuk yapar, Lübnan'daki çocuk yapar, oynayacak yeri yoktur, bunu düşünür. Suriyeli, düşünür. Bulgaristanlı bunu akıl etmez, İstanbullu akıl eder. Konyalı da akıl etmez, Konya düzdür. Burada akıl eder, o çocuk geliyor sokakta oyun oynamaya çalışıyor. Ben yadırgıyorum, görmem normalde. Buna Alman bir turist olsa amma takılır eğlenir. Hani onlar gibi görmeye çalışıyorum. Onlar, bu detaylar, bize ipuçları aslında. O detaylar ipuçları biz ortaya çıkarabilirsek, bunlar bizi çok zengin işte Turkish diyecekler belki de. Tarihsel süreç acayip zengin. Oraya takılabilirsin işte. Direk Osmanlı'ya değil artık. Nargile de öyle bir şey, cezve de öyle bir şey tarihsel. Sadece bize özgü, yoğunlukla bize özgü, bir Avrupalı gözüyle bakarsan. Öbür taraftan Ortadoğu'dan bakarsan yine bize özgü. Türk kahvesi, nargilede içilen tömbeki tütünü, Türk tütünü. Türkiye'den gelir tömbeki tütünü, gerçek tütün o, saf tütün. İçinde artificial bir şey yok İngilteredeki gibi, gerçek Türk tütünü içiliyor onunla. O da bir nevi turkish product yani, Türk tömbeki içtiğin zaman sadece Türk ürün oluyor. Bunları çıkarmak önemli.

DD: Çok teşekkürler...

APPENDIX C

QUESTIONNAIRE FOR DESIGNERS

Türkiye'de Kültürel Bilginin ve Geleneksel Nesnelerin Tasarım Yoluyla Bugüne Taşınması
Orta Doğu Teknik Üniversitesi Endüstri Ürünleri Tasarımı Bölümü Yüksek Lisans Tezi
Araştırma Anketi

Bu anket, Orta Doğu Teknik Üniversitesi Endüstri Ürünleri Tasarımı Yüksek Lisans Programı çerçevesinde, Yüksek Lisans tezinde kullanılmak üzere, Değer Demircan tarafından bir araştırma kapsamında yapılmaktadır. Araştırmanın amacı Anadolu'daki Geleneksel El Sanatlarına ve Kültürel Nesnelere tasarımcıların bakışlarını saptamaktır. Elde edilen veriler Türkiye'de geleneksel/kültürel bilginin, bugüne ve geleceğe taşınmasında tasarımın rolünü belirlemek ve önermek amaçlı değerlendirilecektir.

Anketi dolduran kişiye ait bilgiler

İsminiz: _____ **Yaşınız:** _____ **İşyeriniz:** _____

Mezun olduğu: **Lisans**
- ☐ **ODTÜ**
- ☐ **MSÜ**
- ☐ **İTÜ**
- ☐ **MÜ**
- ☐ **Diğer................**

Yüksek Lisans
- ☐ **ODTÜ**
- ☐ **MSÜ**
- ☐ **İTÜ**
- ☐ **MÜ**
- ☐ **Diğer.........**

1. Geleneksel - kültürel ürünlerin size göre belirgin özelliklerini önem sırasına göre sıralar mısınız? (1 en önemli, 4 en az önemli)
- ❑ Elde üretilmesi
- ❑ Bilinen ve tarihten gelen formu olması
- ❑ Fonksiyon açısından sadeliği
- ❑ Nostaljik- otantik olması

2. Sizce geleneksel/kültürel ürünler "yaşatılmalı" mı?
- ❑ Evet,
    - ❑ *Elde* üretilerek ve *Fonksiyon* aynen korunarak
    - ❑ *Elde* üretilerek ve *dekorasyon* malzemesi olarak
    - ❑ *Elde* üretilerek ve *Yeniden/Yeni ürünler* tasarlanarak
    - ❑ *Endüstriyel* üretilerek ve *Fonksiyon* aynen korunarak
    - ❑ *Endüstriyel* üretilerek ve *Elektrikli* çalışır durumda
    - ❑ *Endüstriyel* üretilerek ve *Yeniden/Yeni ürünler* tasarlanarak
- ❑ Hayır

3. Kültür, geleneksel ürünlerin yeniden tasarlanması veya tasarımda kaynak olarak kullanılması yoluyla taşınabilir mi?
- ❑ Evet

❑ Hayır

4. Daha önce hiç kültürel/geleneksel ürün(ler) tasarlamış mıydınız?
❑ Evet
    ❑ Öğrenci projesi olarak
    ❑ Yarışma projesi olarak
    ❑ Kişisel proje olarak
    ❑ Profesyonel (müşteri talebi üzerine) proje olarak
❑ Hayır

5. Bu tarz bir çalışma yapmak sizi heyecanlandırır mı?
❑ Evet
❑ Hayır

6. Tasarım sürecinde geleneksel ürünün özelliklerin hangileri kullanılmalı? Sıralayınız. (1 en önemli, 6 en az önemli)
❑ Üretim şekli (zanaatçılık veya elde üretim ile)
❑ Genel görünüm veya form
❑ Malzeme
❑ Kullanımı ve fonksiyonu
❑ Detaylar ve otantik öğeler
❑ Diğer ...

7. Bu tarz bir çalışma yaparken ürünün kimlik bilgilerini nereden alınabileceğini düşünüyorsunuz? Uygun olanları işaretleyiniz.
❑ Internet'ten
❑ Kamu kurumlarından - Turizm bakanlığı, Belediyeler vs.
❑ Yöresel vakıflar veya dernekler
❑ Müzeler
❑ Muhtelif süreli yayınlar veya kitaplar
❑ Üniversiteler ve akademik yayınlar
❑ Diğer...

8. Örnekleri göz önünde bulundurduğunuzda, sizce, tasarımcı ürüne hangi açı(lar)dan müdahale etmeli?
❑ Malzeme ve üretim şekli değişmeli
❑ Kullanım şekli veya amacı değişmeli
❑ Görünümü değişmeli
❑ Elektrikli bir alet olmalı
❑ Diğer..

9. 'Geleneksel ürünleri' tasarlamak, ürünün kültürel kimliğini veya otantik ruhunu zedeler mi?
❑ Evet
❑ Hayır

10. "Geleneksel/Kültürel" ürünler tasarlanarak ne yönde değişmeli? Sıralayınız. (1 en önemli, 6 en az önemli)
❑ Üretilebilirlik
❑ Form ve genel görünüş
❑ Kültürel kimliğin korunması
❑ Fonksiyonellik

❑ Ergonomi
❑ Diğer......................................

11. Sizce geleneksel/kültürel ürünlerdeki gözlenen değişimin tetikleyici faktörleri nelerdir?

❑ Teknolojinin ilerlemesi
❑ Kültürün değişimi
❑ Kullanıcının ihtiyaçları
❑ Pazar dinamikleri ve rekabet
❑ Tasarımcıların tercihleri

12. Bu değişimi "ürün" açısından bir çeşit "evrim" olarak değerlendirirsek, tasarımcının bu süreçteki rolü sizce nedir?

❑ Değiştiren
❑ Koruyan

13. Bundan sonra sizce benzer geleneksel kültürel ürünlerin geleceği, tasarımcı gözüyle ve tasarım açısından, nasıl olmalı?

❑ Değişmemeliler
❑ Geliştirilmeliler
❑ Tamamen yeniden tasarlanmalılar
❑ Yerlerine yeni ürünler ve teknolojiler gelmeli

14. Geleneksel ürünlerin yeniden tasarlanması, dünya çapında "yerel/ kültürel tasarım kimliğimiz"i oluşturmamıza yardımcı olur mu?

❑ Evet
❑ Hayır

15. Bir tasarımcı olarak, geleneksel ürünlerin ve kültürlerin hangi yöntemlerle yaşatılabileceğini düşünüyorsunuz?

Kültürel nesnelerin sınıflandırılması

Günümüzde Kültürel Nesneler

Yeniden üretim
Zanaatçılık – Geleneksel El (Sanatları) ile

Teknoloji kullanımı
Endüstriyel Üretim – Seri imalat

Geleneksel ürünümü ve Geleneksel El Sanatı üretim Geleneksel kullanım

Geleneksel ürünümü ve Geleneksel El Sanatı üretim Yeni Kullanım

Tasarlanmış ürün ve Geleneksel El Sanatı üretim Yeni kullanım

Geleneksel ürün Görünümü ve Endüstriyel üretim-malzeme Geleneksel kullanım

Geleneksel ürün-görünümü, Elektrifikasyon ve Endüstriyel üretim-malzeme Geleneksel kullanım

Geleneksel üründen – kültürden esinlenerek tasarlanmış ve Endüstriyel üretim Geleneksel – Yeni kullanım
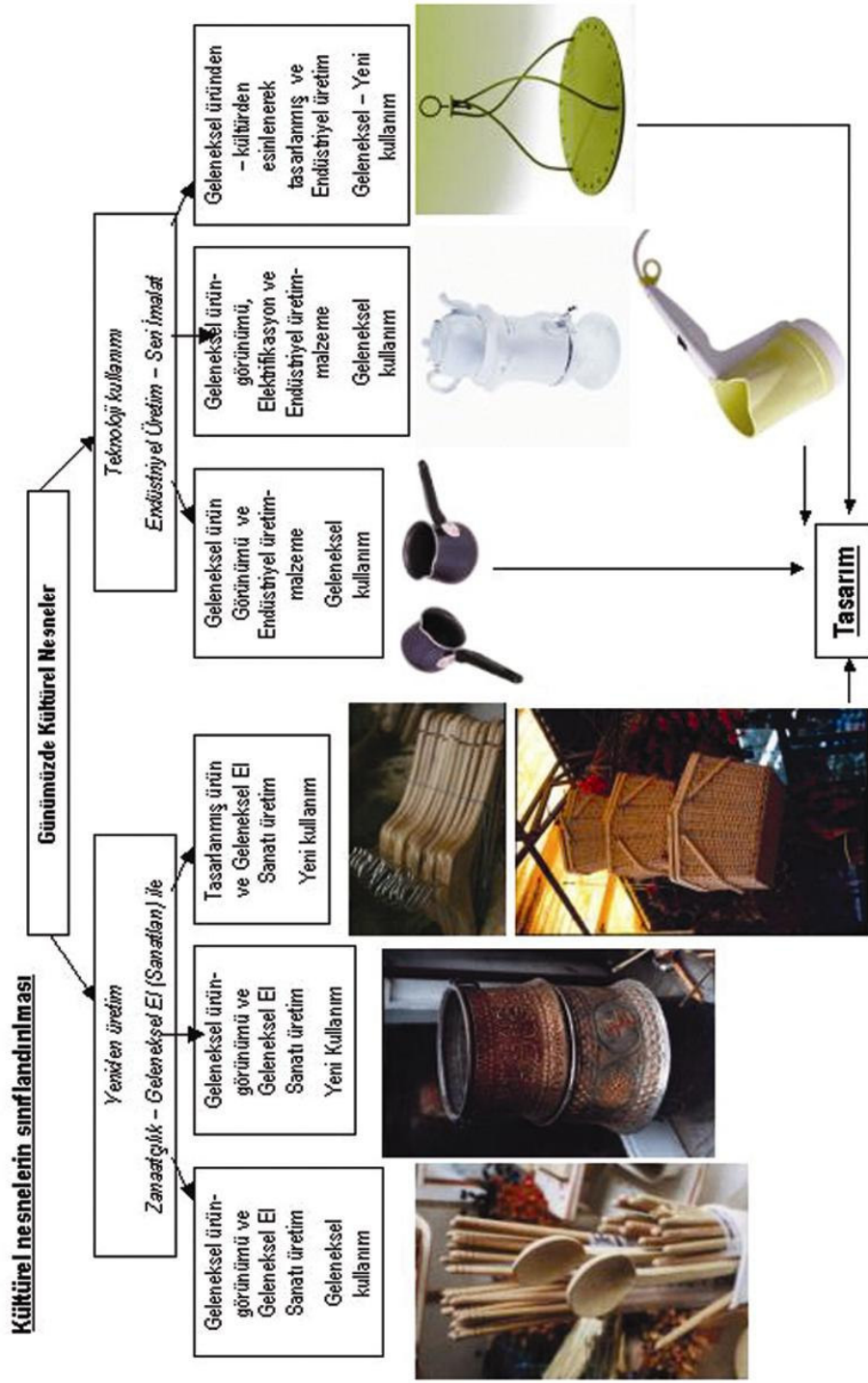
Tasarım

Figure 24: The chart of evolving cultural products used as the appendix in questionnaire with designers