

**Interpreting Anatolian Crafts with Contemporary Design:
Case of Handmade Socks**

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Preface

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Abbreviations

ÇATOM	: Multi-purpose Community Center / Çok Amaçlı Toplum Merkezleri
DIY	: Do It Yourself
HEM	: Public Education Center / Halk Eğitim Merkezleri
ICOMOS	: International Council on Monuments and Sites
ILO	: International Labor Organization
İSMEK	: Istanbul Metropolitan Municipality Art and Vocational Training Courses / İstanbul Meslek Edindirme Kursları
KEDV	: Association for the Support of Women's Labor / Kadın Emegini Değerlendirme Vakfı
KEİG	: Women's Labor and Initiative Platform / Kadın Emegi ve İstihdamı Girişimi Platformu
NGO	: Non-governmental Organization
SES	: Socio-economic Status
UNESCO	: United Nations Educational, Scientific and Cultural Organization
WIEGO	: Women in Informal Employment: Globalizing and Organizing

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Summary

This thesis focuses on traditional handmade socks in relation with other disciplines to find ways for craft's sustainability. Handmade socks are cultural objects representing a region with their traditional production techniques and identical motifs. In Turkey socks were used as a way of self-expression through colors, motifs, and compositions; the motifs give an identity to the socks since each of them has a name and a meaning which is distinguishing. In the thesis, both traditional and contemporary features of handmade socks are studied considering the interaction between arts, crafts, and design. Since handmade socks are part of Turkey's intangible cultural heritage, the conservation and ownership is studied as methods of sustaining the heritage and the craft. Finally, since sock knitting is often a feminized craft in Turkey, relation between gender and handicrafts is studied to find ways for enlarging the audience for the future of handmade socks and their makers' wellbeing.

This thesis has two parts; 1) the literature and contemporary approaches are reviewed in the following fields; arts, crafts, and design, cultural heritage, handmade socks and gender studies. 2) Five projects are developed and presented that suggest ways for sustaining handmade socks. Each of these projects focus on different aspects of handmade socks: 1) *Motive of View* suggest re-considering and re-using traditional socks motifs, 2) *Socks from Turkey* archives handmade socks for future generations in an interactive and informal way that socks become more visible objects, 3) *Co-knitting Project* suggests a new way to transfer the knowledge and craftsmanship, 4) *Holding Together* investigates handicrafts, labor, and value through metaphorical use of material, and 5) re-branding *Yenikaraagac* as a socks production center through the postcards and cultural routes which will make the region more visible, help local development, and encourage villagers to become socks makers again.

In this thesis, I suggest participatory projects to sustain the makers and handmade socks within the current context. Considering the limited number of works done ,in the field of handmade socks, this thesis propose novel approachesfor the sustainability of this craft.

Özet

Bu tez Türkiye’de el örgüsü çoraplar ekseninde, zanaatın güncel özelliklerini, güncel ve geleneksel bağlamı içerisinde inceler ve tasarım yaklaşımıyla sürdürülebilirliği için öneriler sunar. Bu tez için, el örgüsü çorapların geleneksel özellikleri ve günümüzdeki durumu, zanaatın tasarım ve sanat ile olan ilişkisindeki değişim göz önünde bulundurularak incelenmiştir. El örgüsü çoraplar geleneksel motifleri ve üretim yöntemleriyle işlevsel ve kültürel objeler olmasının yanı sıra bir kendini ifade etme yöntemi olarak da kullanılmıştır. Türkiye’deki geleneksel çorap motifleri dünyadaki diğer örneklerden isimleri ve anlamları sebebiyle ayrılmaktadır. Fakat çoraplarla ilgili az sayıda araştırma yapılmış olması ve sözlü geleneğin bir parçası olması sebebiyle geleneksel bilgiler yok olmaya, paylaşım ve kullanım oranı da azalmaya başlamıştır. Zanaatın işlevselliğini korumasına rağmen güncelliğini yitirmesi sebebiyle araştırma süreci başladı. Tez için, el örgüsü çorapların geleneksel özellikleri ve kullanım şekilleri dolayısıyla somut olmayan kültürel miras objeleri olması göz önünde bulundurularak, kültürün ve zanaatkarların sürdürülebilirliği için çeşitli koruma yöntemlerinden bahsedildi. Örgü örmenin kadın işi olarak sunulmasının tarihi gelişimi ve el işi ile cinsiyet arasındaki ilişki incelenerek, örgü örmenin cinsiyetten bağımsız bir eylem olduğu tartışıldı ve bu yaklaşımın yaygınlaştırılması için önerilerde bulunuldu.

Bu tez iki kısımdan oluşmaktadır, birinci kısımda zanaatın sanat ve tasarımla olan ilişkisi, kültürel miras, el örgüsü çoraplar ve el işinin kadınlarla özdeşleştirilmiş bir zanaat haline gelişiyile ilgili güncel yaklaşımlar incelendi. İkinci kısımda ise tezin odağı olan el örgüsü çorapların sürdürülebilirliği için tarafımdan tasarlanmış beş proje önerisi sunuldu. Bu projelerin her biri çorapların farklı elemanlarının sürdürülebilirliği üzerine odaklanmaktadır; 1) *Motive of View* geleneksel çorap motiflerinin devamlılığını, 2) *Türkiye’den Çoraplar* el örgüsü çorapları kültürel miras nesnelere olarak, katılımcı bir biçimde arşivleyerek geleceğe taşımayı ve bunu yaparken de çorapları daha görünür kılmayı, 3) *Co-knitting Project* zanaatkarların, bilginin ve deneyimin aktarımını, 4) *Holding Together* el işi, emek ve değer üçgenini sorgulatmayı ve 5) *Yenikaraağaç Köyü* için hazırlanan kartpostallar ve önerilen rota çorapların daha görünür olan kültürel nesnelere yanında yer almasını ve yerel kalkınmaya destek vererek çorapçılığın tekrar arzu edilen bir meslek haline gelmesini hedefler.

Önerilen projeler çorapları işlevsel bağlamından koparmadan, zanaatkar ve kullanıcının katılımcı olarak ürünün ise kullanım nesnesi olarak devamlılığını ve sürdürülebilirliğini ön plana çıkarır. Projelerin hepsinde insanların farklı derecelerde katılımıyla çoraplar ile ilgilenen kitleyi genişletmek ve bilgiyi yaygınlaştırmak hedefleniyor. Bu tez çalışması kısıtlı sayıdaki geleneksel çorap incelemeleri içinde yer alarak, çorapların farklı açılardan varlığını sorgulatmayı ve çeşitli disiplinlerde uzmanlaşmış kişilerin el örgüsü çoraplar ile ilgili çalışmalarına ilham verebilmeyi hedeflemektedir.



1. Introduction and the Scope of the Project:

Coming from an industrial design background, I used design tools to re-assess traditional craft of sock knitting to be used in daily life by way of contemporary design methodologies. My focus is on handmade socks since they offer an unexplored but rich field of study that is full of local identities and discoveries; for example, natural material generation, production process, motifs, traditional use, and their contemporary presence in the society in relation to their makers. In this thesis, I study handmade socks from different perspectives such as socks as functional, invisible garments; knitting as a craft production and gendered-craft; handmade socks as a cultural heritage object, and traditional elements as resources for conceptual explorations. The thesis has two parts. In the first, part I discuss the literature relevant to issues related with handmade socks; in the second part I propose five major projects, each of which focuses on a different aspect of handmade socks to sustain the culture, maker, or the objects themselves.

The motivation of this thesis is the disappearance of handmade socks. They are rarely included in the fashion design and knowledge generation; handmade socks have become decorative artifacts rather than functional objects since the mid-20th century. They have remained as minor arts, excluded from the cultural studies and craft research. Yet, sock knitting is still practiced mostly as a rural activity; however, the traditional and identical features, such as natural materials and motifs, are vanishing. Although they are not preferred by the majority in the urban environment, they are still part of Turkey's material culture and can easily be found in many households and shops. Handmade socks have become emotional heritage objects with their physical elements (e.g. motifs, textures, compositions, and colors), usage, and the collective knowledge that they carry through generations. Although my work focuses on handmade socks, I propose design thinking to re-conceptualize a handicraft; that can be applied to other related handicrafts as well. For example, similar projects might be practiced in embroidery or weaving since they have mutual features such as the material (textile), labor intensive production, need for craftspeople, challenging market conditions, and cultural values.

1.1. Methodology

The thesis consists of two parts: The first part focuses on a review of the literature related to the context of handmade socks. The craft and its involvement in other disciplines (e.g. art, design, social impact, and activism), cultural value, cultural heritage and identity of craftspeople are discussed in the second and third chapters. The research is conceptualized in a way to sustain and exchange the knowledge related to handmade socks while reviving the craft and culture. Because of the limited number of written materials that focus on history, culture, and the contemporary situation of handmade socks, I conducted in depth interviews with socks makers and sellers¹ at the local bazaars and shops to gather information about the traditional methods of production and the current commercial market. Further interviews were conducted with the owners of the socks, people who keep socks as memorials, people who wear socks, and people who knit socks as a leisure time activity. The result of the interviews mapped the current conditions and problems that the craft has been facing to survive. However, the current situation of handmade socks indicates a multi-dimensional context that cannot be understood and interpreted via a single project.

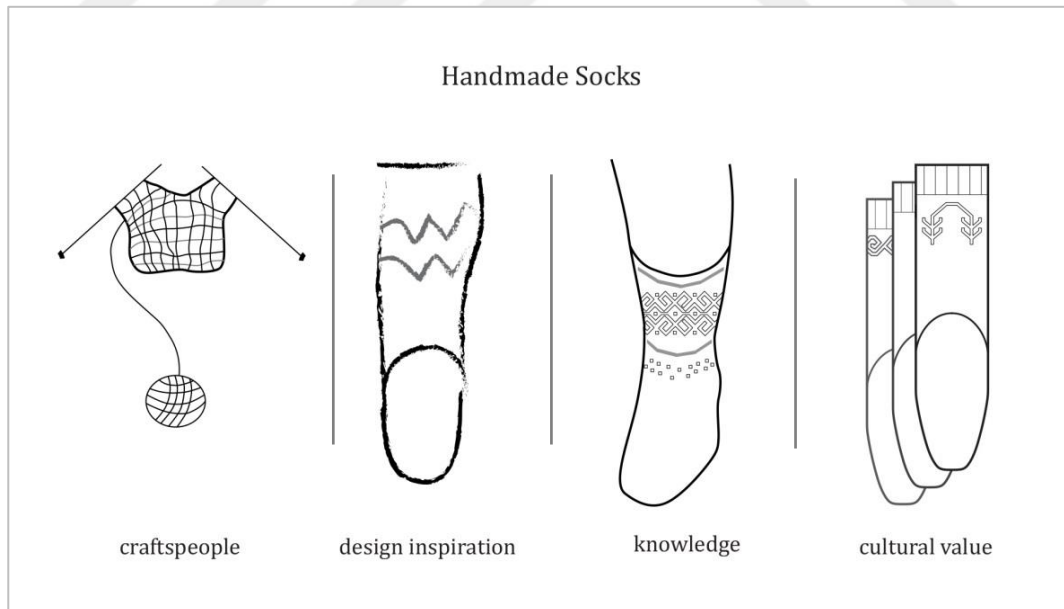


Figure 1: Figurative explanation of the approaches of projects. Illustration by Bilge Merve Aktaş (BMA).

¹ See Appendix 9 for interview materials.

The second part proposes a designer perspective in which I used design thinking as a tool to reach audiences from several backgrounds to re-assess and remember traditional handmade socks. Existing theories, projects, initiatives, and the conflicts of the fields are studied as guidelines and used as inspirations for design works. In the fourth chapter, I present design works inspired by the findings from the current situation of handmade socks gained from the literature, interviews, and field studies. The projects and research are conducted simultaneously so that projects diversify amongst their content and focus. Each project approaches handmade socks from different perspectives such as the culture, craftspeople, or production process (Fig. 1). Yet, each project aims to sustain the knowledge, practice, culture, and future of handmade socks. The detailed information about the projects is added to appendices as in the format of conference papers with abstracts and references, which I presented at various international conferences during my master's study. The project aims to open space for interpretations that are based on contemporary creative solutions to sustain traditional knowledge and adopt them to the present time.

1.2. Inspirations of Projects

The main motivation for the projects is that the prevalence of traditional textile crafts is decreasing which disrupts the future of the crafts from the perspective of the craftspeople and culture. Today, traditional textile crafts are still practiced in the traditional way but eroding authenticity. The designs or production mimics the identical process but the change in the time and space locate once identical and functional crafts as touristic objects and sometimes as decorations. For the case of handmade socks, the traditional and unique knowledge is partially under a risk of disappearing as a means of motifs and their meanings. On the other hand, the wellbeing of craftspeople working with textiles is not sufficient either. They usually remain as part of informal economies detached from the social security system as a result of several reasons: the disorganized development of the handicrafts, the perception of crafts being a feminized domestic activity, the unwelcoming working environment that discourages craftspeople to participate in the marketplace.

Sock knitting is a way of making a living and is also a leisure time activity. The socks are also used as a means of self-expression with the motifs and colors; however, they are

basically functional objects to keep the feet warm. Contemporary handmade socks are branded as local gifts if they have traditional motifs on them; the other socks with motifs with no direct reference to traditional ones are more affordable and accessible in the shops attracting local consumers. The change in design is a positive development from the perspective of a living heritage yet; its erosion becomes a negative development from the perspective of inconsistency between styles. The contemporary handmade socks eliminate the features that make them unique in the global context, such as the meaningful motifs, and their presence in the competitive global market becomes more challenging. Handmade socks are not limited to the material culture of Turkey; similar production methods, materials, and designs are represented in the clothing culture of several regions such as Estonia, Norway, and the Netherlands (Van der Linder, 2010). Since knitting is an ancient craft and a part of collective human history, the knitting styles, material generation, and tools show kinship across the world. Yet, when the examples from different areas are compared, regional differences become more observable which are commonly color combinations and motifs. Historically, handmade socks in Turkey were produced out of natural yarns and dyed with plants and insects; the natural colorants have a wide range amongst regional flora and habitat (Böhmer, 2002, Özbel, 1976, Erbek, 2004, Karadağ, 2014). Frequently used color palettes change according to the local vegetation; for example, in eastern Turkey, colors are brighter; the most common ones are pink (koek dye, karambuk), red (koek dye, yoghurt plant), and yellow (yellow flowers like daisy, milfoil, woald) (Uğurlu, 2011; Genç, 2011) (Fig. 2). As a unique feature, motifs of Anatolian crafts, including sock motifs, have names with meanings and are typically used to make wishes, to convey a personal message or to identify the owner. Handmade socks are also used during rituals or ceremonies to identify the occasion (Özbel, 1976, Erbek, 2004).



Figure 2: Eastern socks made in Ardahan (Photo by BMA, 2015)

Although wool socks are significant elements of contemporary fashion and new sock designs and sock brands grow exclusively in the Nordic countries, such as HotSox, Happy Socks, and Zoorab. Turkish socks brands, like Pentti, Chetic etc. do not commonly use wool or local inspirations. The limited use has caused a decline in the practice and since the craft is based on oral exchange, knowledge and cultural heritage become invisible. For example, the information about the motifs and natural dye generation has been slowly disappearing. The lack of entrepreneurship and design has caused a decline in wearing which negatively influences the commercial activities. In the current conditions, the commercial market does not encourage new makers to participate in or support the wellbeing of the craftspeople. This contradictory situation inhibits the continuity of the traditional craft, socks culture, and knowledge. However, the situation also promises an adaptation of creative platforms to expand the knowledge and practice. The negative change is not specific to handmade socks but is observable through most of the traditional crafts around the world as a result of changing life styles, industrialism, and mass production. Yet, using creativity and design thinking as a tool may provide a path to involve craft elements in creative industries.

1.2.1. Ideas about Craft and Design

Historically, craft as a method of manufacturing has been discussed within the frame of fine arts and design, if it is the art itself or a tool to create a functional/non-functional

object. However, significant craft scholars such as Risatti (2007), Dormer (1997), Adamson (2007), Greenhalgh (2010) and Metcalf (2010), argue that craft is another creative discipline with its own dynamic structure. This perception has become a general approach and I follow this as a starting point to frame the literature review. Although craft is entwined with several contexts such as labor studies, social class division, and women's studies, Adamson argues the intellectual background of crafts, claiming that the lack of written theories has decreased the value of craft and caused an underestimation. Due to the limited number of "serious thought", as claimed by Adamson, craft is typically compared with fine arts/arts and has remained in the background. Besides, crafts identified with women, such as carpet weaving, are even more invisible and have depreciated due to the unequal social roles (Adamson, 2007). Similarly, Risatti argues that the hierarchy between arts and crafts is a result of the lack of theories which prevents an intellectual background in the field. He suggests taking the essence of the objects as the determinant of a craft object together with material and function to transform the emphasis to technique and process (Risatti, 2007).

Dormer distinguishes craft from art with their makers' purposes; a craftsperson has "the ability to make" while an artist has "the ability to choose and select". A craft object such as a furniture piece is identified by the viewer, consumer, or the dealer but not by its maker. Eliminating the craftspeople from the process disrupts the essence of crafts and puts the emotional concerns and material expertise of craftspeople apart from the outcome. The contradiction brings the questions about the value of craft relative to design and art (Dormer, 1997). On the other hand, the changing economies, increasing consumerism, and accessible markets have influenced the relations in society and lifestyles. From this perspective, Risatti argues that craft making becomes a tool to criticize and study culture which helps craft survive and transform to an intellectual level (Risatti, 2007).

Continuity and repetition of similar patterns, techniques, and material use are major elements of craft production that are combined with the master's interpretations which creates the traditions (Araujo, 2010). As Walter Benjamin states, reproduction is a natural process for anything that was made by people, yet every reproduced piece differs from each other with its "presence in time and space". In a way, each work has a "unique existence". Yet, the existence of the first piece, the original, brings the concept of

authenticity that is the essence of the piece in the environment it was made from (Benjamin, 1968, p.220). With the Industrial Revolution, design became a dominant element of mass production for functional daily use objects (Risatti, 2004:4). As Araujo suggests, considering the rooted traditions, craft may have restricted usage areas whereas design is based on new thinking in old actions. However, in recent decades, craft's integration to design has significantly increased and more people have become involved in the production and usage of craft objects. Hung and Magiario argue that culture based thinking that leads to an interest towards local and authentic crafts have been used as a way of self-expression and reflection of personality since the late 1980s. The designs inspired by cultural differences have created a transition from mass produced objects to unique and emotional ones (Hung and Magiario, 2006:11). The locality caused crafts to be debated within social issues in innovative ways; they are used as tools for communication. These studies have created an intellectual background for crafts while creating an identity. Several movements and concepts that focus on crafts and handmade production have emerged since the late 19th century, such as the Arts and Crafts Movement, the Bauhaus Design School, the Do-It-Yourself Culture, Craftivism, and the Maker Movement. These concepts depict the emotionality, productivity, and collectiveness of crafts and promote this culture for an active social engagement.

The transition of the crafts in contemporary Turkey follows a similar path with international tendencies from Europe, America, and Asia; craft has been subjected in arts, design, social innovation, and self-development fields since the early 20th century with increasing interests from designers, artists, activists, government organizations, and non-governmental organizations (NGOs). Craft production is a part of contemporary product design in Turkey; however, the types of crafts are usually limited to carpentry, jewelry, metal work, and sometimes glass and ceramics. Besides, crafts that are typically practiced by women such as knitting, embroidery, and weaving are even less visible in contemporary design. However, handmade objects find more places in recently established brands that target young generations and in some cases people who are interested in cultural objects. Handicrafts are practiced within the concept of contemporary art and used as a new artistic medium. Most of the time, handicrafts are practiced through socially innovative projects to convey messages, taking advantage of their being familiar to large parts of society.

Crafts frequently retain their practical existence through adaptation as part of creative disciplines; in contemporary Turkish arts, traditional craft elements are interpreted in abstract ways. These works can be seen frequently in art spaces. However their intellectual existence is relatively less sustainable due to the limited amount of research. The literature and research focused on Turkish crafts are usually conducted with art historian approaches that focus on the Ottoman era picturing the craftsmanship of a certain period. Faroqhi has been working on the craftspeople and daily life in the Ottoman Empire; her research covers the period between the 15th to the early 20th century. In *Artisans of Empire* (2009), she explores the working conditions, limitations of male and female craftspeople, and usage of crafts objects at home (Faroqhi, 2009). She also frames the social structure of the period and the differences between cities and workshop styles (Faroqhi, 2015). Another significant contributor to craft research is Ayla Ödekan with an historical approach, who studies fine arts from the recent past in relation with cultural influences, craft, and contemporary changes (Ödekan 2008). Gülname Turan, on the other hand, examines the interaction between crafts and design in the early 20th century using a design historian approach (Turan, 2008). These studies indicate that in the late 19th century, as a result of the contradiction between machine production and handmade production, the market of crafts started to be reshaped. Yet, design became a part of the crafts at the workshops and ateliers. While there was a practical relationship between craft and design, use of crafts in fine arts appeared as cultural and traditional influences until the late 20th century (Ödekan 2008, Turan 2008). As a third approach, ethnographic research is also a common method to gather the examples and knowledge together through the interviews with practitioners, collectors, or owners, such as Özbel's works for Anatolian handicrafts (1976).

Crafts, especially handicrafts, have been the focus of socially engaged projects as well. Governmental initiatives such as Public Education Centers (Halk Eğitim Merkezleri, HEM), and İstanbul Metropolitan Municipality Art and Vocational Training Courses (İstanbul Meslek Edindirme Kursları, İSMEK) offer courses that are based on self-development through creative production. Both of the programs are designed to train participants to make their own small scale business start-ups; accordingly, courses include practice-based fine arts and handicrafts, accounting, language, and computer programming. These initiatives encourage participants to become producers and get

involved in business life, with the learning-through-making structure that is open and free to all (Aktaş and Alaca, 2014). While governmental initiatives create their working structure in a relatively conventional teacher-learner way, non-governmental organizations (NGOs) are usually more open to innovative and local projects that may possibly create a social impact on the locals. Also, some of the NGOs work with specific communities, such as women from low socio-economic status (SES). Sometimes the NGOs prefer to work with a professional from the field to guide participants through their creative production; usually these projects aim to make a social impact.

There are cases in which the attempts have succeeded and crafts have become more visible and favored, such as attempts from the Association for the Support of Women's Labor (Kadın Emegini Değerlendirme Vakfı /KEDV). KEDV encourages women to carry their handmade objects to the commercial market by offering a platform, the Nahıl shop, where female makers can participate with their products. KEDV works with professionals to guide the makers through their decision making. The Multi-purpose Community Center (Çok Amaçlı Toplum Merkezleri, ÇATOM) is another initiative that is supported by the government and specifically works with women from low SES. Moreover, ÇATOM offers a platform for local development in southeastern Turkey. Accordingly the initiative's events and workshops are organized locally and occasionally with professional participation. Similar to KEDV and the Nahıl shop, the outcomes of the ÇATOM workshops are presented at commercial fairs that have been organized in big cities like Istanbul since 2005 (ÇATOM, 2015). KEDV and ÇATOM are successful initiatives in terms of their consistency and accessibility. However, initiatives focusing on female labor should include self-development of woman-makers as well. There is usually a top-down approach in which volunteers, designers, or activists are the organizers and craftspeople are the participants. There is no feedback from the craftspeople on their experience to organize a work structure on their own. Although Çiğdem Kaya presents a methodology for designers to work with non-designers for socially innovative projects (Kaya 2011), there has not been a significant work prepared for non-designers or makers that guides them to start an individual work structure. The recognition of possibilities by the craftspeople should be a major concern for sustainable wellbeing and social interaction.

1.2.2. Socio-cultural Value of Crafts

Apart from their reflection on creativity and labor, crafts are also notable since they are part of oral traditions with their vocational learning structure and transmission of tacit knowledge. For some of the cases, such as the metaphorically used elements or the interaction between the master and apprentice, oral traditions converge to an intangible cultural heritage and the outcomes of these activities produce cultural heritage objects. Intangible cultural heritage is defined by UNESCO as

“...transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity” (UNESCO, 2003).

Craft objects are usually emotional, authentic objects since they are tied to the past through traditional features and reflect regional features and lifestyles. Due to the non-material form of intangible heritage, the essence of certain crafts, such as handmade socks, may diminish through time. To avoid the loss of collective and traditional knowledge and to sustain intangible cultural heritage, stewardship is necessary. In the case of handmade socks, the gap in the continuity of cultural features, metaphoric motifs, and the weak presence of traditions motivated me to design projects in a participatory way that would encourage craftspeople and individuals stewardship. To gain a general insight about the current cultural and design value of crafts, handmade socks in particular, I conducted field studies. During these observations, I discovered unsustainable working conditions of a high number of women makers who are mostly from low SES. The field studies indicate that the socks knitters, and knitters in general, are usually women and when they knit as a profession they may choose two different ways: 1) establishing a self-employed business including online platforms or 2) working for a tradesman. In either way, the craftspeople are part of informal economies and they usually remain anonymous without a registered social security number (White 1994, Dedeoğlu 2010). Different approaches argue that the informality has its advantages and disadvantages; it may be helpful during economic crisis but also it may be damaging for regulations and taxations at the government level. However, it is commonly accepted as a way of gaining income for people from low SES around the world (WIEGO, 2015).

Craftspeople have two major skills: idea generation in the design phase and working by hand in the making phase. These skills comprise a balance of thought and practice, hand production, and manual technical experience. Although traditional features of craft and craftsmanship face repetitive features, each piece is unique and created spontaneously during the re-forming of the material. The individual differences of each craftsperson, object, and context bring the personal dimension of crafts (Risatti, 2007). Although I focus on knitting, the theories and examinations for craft's evolution reflects a similar path on textile crafts. However in the knitting and/or textile crafts case, the gender issues become more prominent since these crafts' evolution as a profession involves gendered division of labor as well as feminization of certain handiworks. In the following chapters, I reflect the arguments about crafts referencing the literature, and I present my projects to suggest ways to sustain handmade socks within their current context; these projects are produced relevant to the insights and information gained from the literature and field studies.

2. Contemporary Approaches towards Craft and Design

My thesis and projects focus on traditional handmade socks and I looked at ways to re-interpret them with contemporary design practices. Yet, sock knitting is a type of craft activity and handmade socks are historical traditional objects of Turkey's cultural heritage. In order not to be distant from factual context of handmade socks, I begin my research with researching on contemporary crafts and cultural heritage. In this chapter, I present 1) contemporary craft ideas and their relation with art and design from Turkey and abroad, 2) craft thinking as a method to create social impact, and 3) craft as part of cultural heritage. I study the sock knitting case within the general craft framework in this chapter and specifically knitting relevant to culture and gender in the following chapter.

Recent theoretical craft studies approach crafts from two directions, craft as a skillful practice that is performed at the workshops and craft as objects that are produced at the studios (Risatti, 2007, Metcalf, 2010). In Metcalf's definition craft 1) is used to represent "a class of objects" and 2) has a larger scope that is based on "learning and expertise applied to work" in the sense of "skillful labor" (Metcalf, 1997). I examine both of the approaches but as Risatti argues, studio crafts become more common and "being crafted" become a qualifier to the objects. For this reason, main arguments are on the studio crafts in relation with other disciplines such as art, design, and social impact. My conceptual exploration of issues related with socks as a craft object and the theoretical framework of this research (i.e. tradition, knowledge, art history, social relations, ecologic environment, and creativity) is mostly influenced by the notions from Risatti and Metcalf and movements such as the Arts and Crafts Movement, Maker Movement, and Craftivism which I will address later in this chapter.

2.1. Relationship between Craft and Other Disciplines

In Europe, craft was the most significant and visible working activity until the 16th century when contemporary social class division began to be shaped as claimed by Huberman. Craft production was the main income generator and most of the daily use functional objects were handmade. The scientific and technological developments

enlarged the scale of trading and the accessibility of products increased. Industrialism and capitalist economy influenced craftspeople; they transformed from being makers to being workers in factories (Huberman, 2008). The change in the work conditions and commercial market has affected the craft frame as well; traditionally craft was discussed within art and design contexts due to its being a creative manufacturing way in the intellectual production until early 19th century.

The key elements of craft involve production, material, functionality, process, and aesthetic; definitions from different disciplines and conceptual include one or more of these terms. Richard Sennett defines craft almost as a lifestyle and craftsmanship as an “enduring, basic human impulse, the desire to do a job well for its own sake”. This definition refers to the quality of work and the instinctual passion of the human (Sennett, 2013). In more traditional contexts, craft is limited to its being a way of manufacturing by hand and craft may be perceived as a way of art production. However, Greenhalgh roughly categorizes three approaches to craft related to the craft maker, which may be considered applicable to some cases today. The first approach is based on the personality of a craftsperson, who is “confident, self-reliant, and free-living”. The second approach points out the dedicated manner of craftspeople that may be applied to various concepts². In the final approach focus is on handmade production, as a way of gaining income similar to the pre-industrial era (Greenhalgh, 2010). Presenting another view, Adamson understands craft as a process-based activity which distinguishes how the object is done. Yet, he further defines craft as “an approach, an attitude, or a habit of action” and claims that craft is based on the processes that are limited by the self-made restrictions (Adamson, 2013).

Similar to the approaches to the craftspeople, craft objects are differentiated amongst each other as well. Risatti classifies craft objects from different perspectives. They are applied objects since they are made with an intention for their usage. Although objects may be used in other purposes, their form suggests at their original function. As Risatti exemplifies, a cup can be used as a paperweight but the form of the cup identifies the object as a container. Craft objects are also classified according to the material, technique, form, and sometimes, a combination of these aspects. Since these aspects do

² This is also a common approach in Turkey reinforced with the terminology of “...zor zanaat” meaning that “doing ...is a hard work/craft”. The space can be filled with any type of acts; this phrase highlights the complexity of the act.

not refer to specific and individual features of the objects the classes may overlap. Yet they still realize the initial function; for example, in the case of the cup, being a container. Another class is created based on the object's relationship to humans; the ones that cover a human body and the ones that support a human body (Risatti, 2007).

Crafts have been associated with fine arts and design in the sense of their mutual features such as creativity and handmade production. However, Greenhalgh (2010), Risatti (2007), Metcalf (1997), Adamson (2013), and Dormer (2010) do not always support this approach; rather they argue the uniqueness of craft as a way of thinking and production. Metcalf suggests that if an object carries at least one of three traditional elements the object can be identified as a craft object; "materials, techniques, and formats that survive from pre-industrial production". He gives a woven nylon hanging as an example of a craft which has "a non-traditional material, traditional production technique, and a non-traditional form". He also uses grouping to distinguish craft objects from art works due to their limitations; an artist is completely free to express the meanings while a craftsman has limits for one of the following features, 1) the form of the outcome (an object), 2) production method (hand-made), and 3) background knowledge (traditional elements). Moreover, the "new craft culture" involves a "shared value system" that is motivated by "passion", as an additional element (Metcalf, 1997). Risatti points "handmade-ness" as used by himself, as a crucial feature of a craft object and object's being reflective of the maker's and designer's identity, who are the same person. The identical craft objects distinguish from design object since such objects are typically produced collaboratively by several makers and not as a personal outcome of one person (Risatti, 2007: 192).

2.1.1. Crafts, Art and Design

Contemporary craft context is elevating to new platforms with an intellectual capacity. Despite the comparisons between the crafts, fine arts and design these fields differentiate from each other mainly due to their theoretical background and production technique. Risatti suggests that today crafts have a new attitude which does not only refer to production and occupation to survive but it is also a way for self-expression. The major change affecting the individuality of crafts is the transfer from workshop to the studio. The workshop has a collective structure where the name of the workshop comes first and craftspeople, designers, and artists work in the manner of that workshop. Yet, a

studio is an individual workspace that is associated with its founder craftsman, designer, or artist. The individualistic organization of studios increase the level of intellectual properties however the individual structures do not provide the circumstances to raise new masters within the master-apprenticeship culture; rather the co-workers are seen as studio assistants who help production. Although the structures of the workshop and studio differ, studio craft is still tied to traditional craft idea since craftsperson working in the studio has a similar process with the craftsperson working at the workshop even if the objects are not functional. They both create objects through knowledge with respect to the material, form, and technique (Risatti, 2007:284).

The person-based infrastructure of studio crafts has positive and negative sides. Hickey claims that the craftsperson working in the studio is more open to create a dialogue with the audience in terms of sharing the personality, lifestyle, making process, environment, and the experience. At the same time, the studio crafts become more personal and intimate since craftsperson is prominent as an individual. Although the person-based infrastructure highlights and appreciates the individuals, it may create obstacles that interrupt the knowledge exchange and sustainability due to the lack of apprentices. Crafts studios are similar to design studios, as Hickey argues, but she also claims that designers create objects in accordance with their audience's life style whereas craftspeople represent their individuality (Hickey, 2010). Yet, still design is seen as a new concept of production that combines contemporary and traditional terms like machine production, skill, and workmanship while creating a new perception towards objects in the society (Risatti, 2007). While studio crafts were developing, craft is transformed to "the crafts" (Dormer, 2010) and they have become a frequent theme of debates. Despite the mutual aspects between crafts, arts and design each have their own presence and contexts in the sense of purpose, use, relation with the audience, and criterions for self-satisfaction. The contemporary literature examines the ways in which craft remains distinguished from other creative practices. Practical function of craft objects is one of the major differences between fine arts; fine arts are not made to be functional but rather to be aesthetic and expressive objects. Danto says "an artifact is shaped by its function, but the shape of an artwork is given by its content" (Danto, 1995). In Hickey's categorization craft objects are special gifts to be given to others and

art objects are pieces to be saved in a collection, while product design objects are meant for functional use (Hickey, 2010).



Figure 3: Risatti's scenario to creation of a craft object

As illustrated in Figure 3, Risatti proposes a scenario to make a craft object that starts with defining a purpose to the object and then a function is assigned to realize the purpose. For example, if the purpose is survival then the function might be keeping the body warm. A pair of socks is the object to realize the function by offering to cover the feet as a solution (Risatti, 2007: 25). However, emotional use of objects are beyond practical functions; some of the artifacts, or craft works, are made for spiritual reasons and their function is defined according to the content. The objects used in and during rituals are also content driven with the symbolic elements and the objects are used to solve certain problems. If survival is the purpose function may be spiritual protection. The object might be a pair of socks again yet this time a solution would suggest using symbolic narrations to keep the evil distant. Craft and design are thought to be more similar to each other in means of functionality and process while production size and motivation for the production comprise the differences between craft and design. Risatti argues that they do not fulfill each other's existence since the transformation of material is the essence of craft while design typically uses both material and function as tools for industrial mass production. Further, Risatti illustrates a diagram (Fig. 4) to place objects into one of the categories of art, craft, or design by demonstrating the differentiation and co-existence of functional and non-functional things (Risatti, 2007).

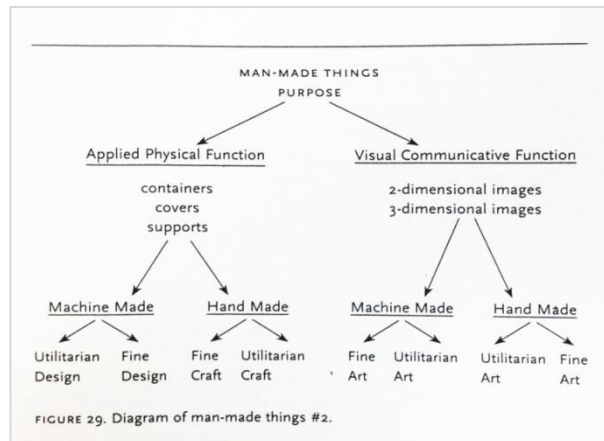


Figure 4: Risatti's diagram of man-made things (Risatti, 2007: 248)

Sennett argues about similarities and differences between arts and crafts, he compares 1) the single actor in the art and collectiveness of craft, 2) time perception during the production process as the sudden inspiration for art production and the scheduled production of craft object and 3) the freedom which might depend on the personality of the artist and craftsman (Sennett, 2008). As a further key difference, Williams' ideas might be added to Sennett's; from a cultural point of view Raymond Williams argues that although there may be differences between making processes or application processes, artistic productions are considered according to their contexts. Although objects created with specific reasons are also called art works, when they have a practical function, objects are not usually categorized as art objects but rather as craft objects. In this sense, Williams claims that objects that are produced only for artistic reasons become art works (Williams, 1995). Rees claims that craft objects have a higher level of emotionality than daily-use design objects as a result of their cultural background and being traditional and evocative (Rees, 2010).

2.1.2. Craft and Social Relations

The emotionality and dedication of craftspeople forms a social impact through craft. Even the learning process of craft is societal; crafts are based on tacit knowledge and transformed orally. As opposed to explicit knowledge, which is transferred through "systematic languages and codes", tacit knowledge is more intuitive without a set structure but it is experimental in terms of its "non-codifiable", practice based learning nature (Wong, Radcliffe 2010). Since the learning process includes humans, a relationship emerges between the learner and teacher. Hence, crafts have been involved in several movements and concepts that aim to create a social impact.

Creativity is a method to transfer and interpret knowledge as well. John Ruskin's attempt at the "Working Men's College", one of the earliest example of adult education centers in the late 19-th century where he was giving lectures, was one of the earliest attempts to encourage craftspeople to be more creative³. This might be considered as an early step in the process of craftsperson's shift from workshops to studios. The Arts and Crafts Movement in the late 19th and early 20th century was an influential and visible approach that supported the co-existence of art and craft proposing "design unity, joy in labor, individualism and regionalism" (Cumming, Kaplan 1991). The Arts and Crafts Movement was not started for aesthetic reasons but it was a result of a "philosophy" to bring art and people together with an aim to improve life through "design, craftsmanship, the production process, and the environment" considering the local aspects. Although the movement had several inspirations, including the industry and creation of working classes, Ruskin's ideas about craftsmanship, beauty, and ornamentation may be placed in the center. He argued that the machine production was "irrespective to design, individuality, and creativity" (Sommer and Rago 1995). William Morris the founder of the Movement was influenced by Ruskin's ideas yet he wanted to bring craftspeople and designers together to make qualified and well-designed handmade objects that are available for all and offer better experience for daily use. (Sommer, Rago 1995 and Cumming, Kaplan 1991).

Despite the good intentions of the movement, the handcrafted outcomes were not affordable for the working class. Yet, the movement brought several initiatives with it, such as guilds, companies, institutions and, in the long term, the Art Nouveau and the Bauhaus Design School. The most significant fields affected by Arts and Crafts followers are architecture, interior design, furniture, glass, ceramics, metalwork, textiles and graphic arts. Some significant names from the movement are Charles Rennie Mackintosh from Scotland, Frank Lloyd Wright from the United States, and Josef Olbrich from Germany (Sommer, Rago 1995 and Cumming, Kaplan 1991). Despite all the other artistic approaches, William Morris believed that art should be useful, so he applied his art on useful objects; for example, he used textile works with artistic pattern designs to make wall hangings and carpets through spinning, weaving, knitting, and sewing by hand (Sommer, Rago 1995) (Fig. 5).

³ For more information see *Seven Lamps of Architecture* by John Ruskin.



Figure 5: Rose Chintz Design, textile designed and produced by William Morris. (Sommer, Rago 1995 p.122)

Another significant method of the co-operative use of art, craft, and design was suggested by the Bauhaus Design School and still influences design education. The Bauhaus Design School successfully combined features of craftsmanship, design, and arts in its curriculum in the early twentieth century with a philosophy that these three fields should be taught together. The period was fruitful; several art movements were flourishing such as Cubism and Expressionism. The Arts and Crafts Movement had influenced the perception of crafts and their involvement in art. At the same time, industry became stronger and mass produced, accessible objects spread all over Europe and the United States. Walter Gropius, founder of the Bauhaus, intended to build a platform for education where “modern artists, familiar with science and economics,

began to unite creative imagination with a practical knowledge of craftsmanship, and thus to develop a new sense of functional design” (Bayer et.al. 1975). Gropius argued that academia creates distances between art works, artists, and community and separates artists from the society. He further claimed that “with the development of the academies genuine folk art died away” (Gropius, 1923). Hence, the cult of Bauhaus is also interpreted as the German extension of the Arts and Crafts Movement, but in form that was more realistic and functional rather than romantic (Artun, 2009). The products that were designed by the Bauhaus students were examples of good design in terms of combining functionality, production quality, and aesthetic. Yet, the products were made of industrial materials such as steel pipes and synthetic leather which made the products affordable for all.

In the workshops of the Bauhaus, craft was appropriated with creativity for arts and design. For example, in the weaving workshop designers were exploring and experiencing the limits of the material by hand intuitively, such as the *Slit Tapestry Red/Green* by Gunta Stölzl (Fig. 6). However, these woven objects, rugs mostly, were still made to be used practically. As the number of consumers increased, multiple productions became a further step, a challenge, of experimental designs (Albers, 1975). The examples from the textile workshop are still influencing modern carpet designs and methods for experimental textile works.



Figure 6: Wall hanging by Gunta Stölzl, "Slit Tapestry Red/Green" 1927/28, Gobelin technique, Cotton, silk, linen 150x110 cm, Bauhaus-Archiv, Berlin (retrieved from <http://goo.gl/GD8BhK>, April 2015)



Figure 7: Weaving workshop at the Dessau Bauhaus, 1927 Photo: Bauhaus-Archiv Berlin (retrieved from <http://goo.gl/JMNkie> , April 2015)

2.2. The Rise of Do It Yourself Culture and the Maker Movement

Besides the theoretical frame, in the simplest term, craft is a way of surviving by producing basic needs such as cooking, weaving, or building that dates back to the beginning of humankind. Since it refers to handmade production, most people have experienced a craft activity during their life time and the accustomed use of craft constitutes familiarity towards being a craftsman (Sennett, 2013). The experience has a dynamic structure that is influenced by the changes in daily lives, such as technology, cultural changes, and life styles. In the recent decades there are also movements that are inspired by crafts but also move a step forward with benefitting from recent technologies, developments or community structures. The sphere of influence reaches every corner of daily life and brings several platforms where knowledge, experience, and passions can be shared while creating communities.

Do-It-Yourself (DIY) is now a common approach by individuals as a tool for self-development. With DIY solutions people save parts of their income and they can also establish start-ups to gain income using their DIY skills. It has become popular and today there are several practitioners as well as books, online magazines, and online platforms such as web sites and blogs that share tips on how to participate in the marketplace.

“Handmade Nation”⁴ by Levine and Heimerl is a book that presents works of several craftspeople within an interviewee format. The authors also started an initiative called “Indie Craft Documentary” in order to build a community and platform for practitioners to share their knowledge and experience. Levine and Heimerl called this movement as a “New Wave of Craft” dating it to 1995. They put “Venus Zine” as one of the earliest initiatives of this “wave,” which was an international feminist magazine that was first published by women in college. The founder Schroeder describes the magazine that it “covers women in music, art, film, fashion, and DIY culture because not a lot of other publications do” (Chicago Reader, 2010 and New Statesmen, 2010). This was also the time when third-wave feminism expanded with music bands and DIY projects (the gender-centric approach is studied more in the third chapter, 3.5). Although DIY was associated with feminist movement in the early 1990s, DIY culture expanded and became preferable for most of the people to start their own communities and businesses. DIY objects are quite diverse, they involve almost anything handmade such as papermaking, knitting, sewing, wood work or jewelry by various materials. The shoe design by Gaspard Tiné Berès is a good example of DIY since the shoes are easy to produce at home: cut the felt and give the shape with a shoelace (Fig. 8).



Figure 8: Felt-made DIY shoes designed by Gaspard Tiné-Berès, 2012 (retrieved from <http://goo.gl/UTAyId>, May 2015)

⁴ Handmade Nation: the rise of DIY, art, craft, and design by Faythe Levine and Cortney Heimerl.

DIY Truck Show is one of the leading community/organization based in Chicago that brings alternative crafts to people since 2003. Founded by Carlton and Cooper, DIY Truck Show declared a “Craftifesto”;

- “Craft is powerful: we want to show the depth and breadth of the crafting world. anything you want you can probably get from a person in your own community.
- Craft is personal: to know that something is made by hand, by someone who cares that you like it, makes that object much more enjoyable.
- Craft is political: we are trying to change the world. We want everyone to rethink corporate culture and consumerism.
- Craft is possible: everybody can create something” (Levine and Cortney, 2008).

DIY Truck Show puts craft in the center as a tool that lead them to accomplish their aims while still promoting the emotional and personal side of handmade production. “Marketplace” by Kari Chapin (2010) is one of the significant guidebooks for new handmade start-ups. The book focuses on marketing, advertising, and creating a marketplace. The shopping platforms might be virtual or actual. Etsy.com is a leading online platform that offers its users a community of people who have similar interests. The webpage connects makers and people who like handmade objects. Today Etsy.com is the 150th most popular site on the internet according to Alexa data (Alexa, 2015). The site describes itself as a “marketplace of individual sellers/creators of handmade or vintage items, art, and supplies” and the site has 1.4 million active sellers and 19.8 million active buyers (Etsy, 2015).

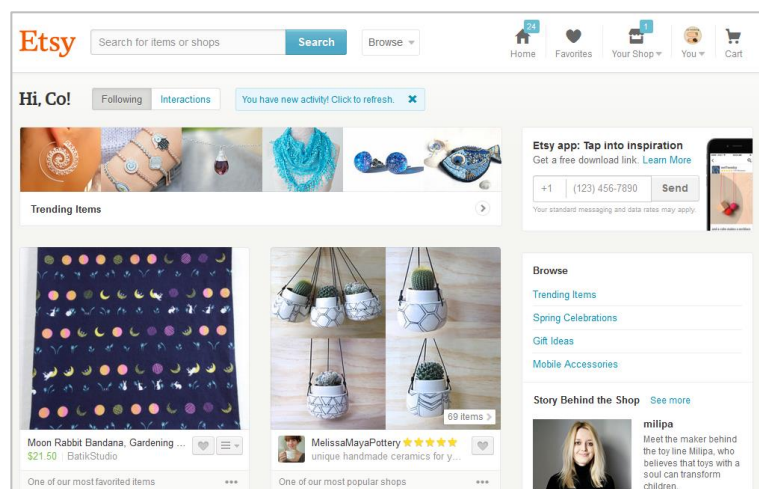


Figure 9: A general view from Etsy.com

On the other hand, alternative lifestyles and consumption styles create another market for handmade products. Events, such as “Garden Sale”, offer a platform where makers, practitioners, and hobbyists can meet with craft consumers. These events are usually for a day or two days and involve several activities such as music concerts, art performances, and food/drink beverages. At the end of the day, they create a community who share similar tastes and habits. Online communication is quite preferable since it allows reaching the audience directly without concerning about utilities. For practitioners, internet is also a tool to eliminate the ungainly sides of distribution process and to become more present. Still there are also collective shops that bring several artists, designers or craftspeople together in one place. For example, *Okra* is a collective craft shop in Helsinki; ten “designer makers”, as they call themselves, produce works in their own field such as ceramics, textile, or jewelry (Fig. 10). They aim to “develop and revitalize ancient craft traditions with modern innovative solutions” (Okra, 2015).



Figure 10: Some craft works from the Okra interior (Retrieved from <https://goo.gl/3NpkIE>, May 2015)

Another emerging platform to share craft knowledge is workshops organized by people who have specific knowledge about a material or object to share it with interested people; and this is a recently increasing socializing activity in Turkey as well.

Initiatives offer their space to practitioners as the venue, such as Halka Art Project⁵, Moda 127⁶, and Mitte⁷. Young people are highly interested in these recent craft initiatives. The democratic structure, ecologic promotion and benefit from recent technologies for accessibility are attractive features.

As a more technology oriented version of these organizations and community building, Maker Movement was founded by Dale Dougherty in 2005 with an aim to share knowledge and encourage people to be producers rather than consumers (Dougherty, 2012). Hatch, another prominent name in the movement, published a manifesto of the foundations that are based on making, sharing, giving, and learning (Hatch, 2013). The movement encourages benefiting from technologies related with the internet and sharing the knowledge that has been gained via experimental studies in an open-access, open-source and participatory basis (Fig. 11). Today the Movement has an online magazine *Makezine* offering an open access platform where makers can share their own works and methods. Maker Movement organizes *Maker Faire* as well which proposes an exhibition space to makers in different cities and countries. During the faire people share their works and are inspired each other while building a community and network.

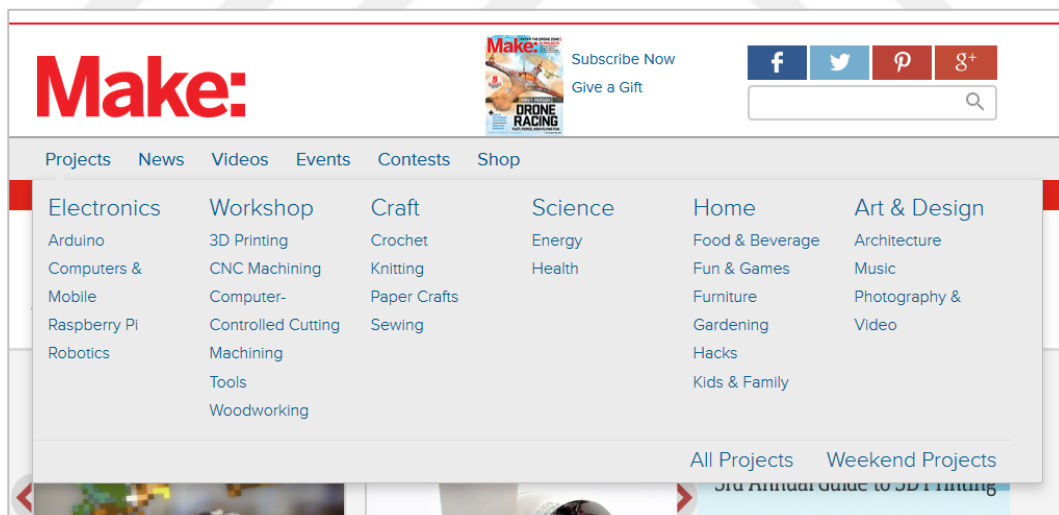


Figure 11: A general view from Makezine: <http://makezine.com/> The Project tab offers a large variety where makers their knowledge.

⁵ *Halka Art Project* is a non-profit space for art and cultural production that supports young artists; they conduct contemporary art exhibitions and organize workshops and seminars.

⁶ *Moda 127* is an independent painting atelier that offers painting courses and workshops.

⁷ *Mitte* is a coffee store that also uses its environment for to produce art and organize creative workshops.

2.3. Recent Crafts, Design and Art Approaches from Turkey

In Turkey modern craft approaches differ from the European and American approaches partly due to Turkey's delayed industrialism and partly because Turkey has a different socio-cultural history which converge to Asian countries. Although European and American developments are usually the basic pathfinders for the arts, crafts, and design entrepreneurs in Turkey, the contemporary situation has developed in a different way since the euro-centric approaches are interpreted by the society differently. The period after the 18th century is perceived as an era of, Westernization and through several movements Western foundations are taken as the guides, in several ways to renovate fields including craft production, education, and military. Accordingly, the craft literature is also highly European oriented in Turkey. However, Ayla Ödekan discusses Turkish craft referring to Japan and the crafts evolution in Japan, since both countries have a closed community structure. Ödekan claims that Turkey differs from Japan since it is relatively more open in terms of trade relations with Europe (Ödekan 2008). However, in the sense of closed community the acts of individual craftspeople are similar with Japan as an Asian community. The craftspeople in Turkey usually remain anonymous without making their name visible; even today craftspeople typically work for designers or companies without starting their own brand. Also the craft studios either follow the traditional way with re-productions and remain as traditional or follow a contemporary way with no reference to traditions or design. For example, once prestigious carpet ateliers in Anatolia had a culture-wise non-sustainable transformation to industries and became distant from what makes them valuable. Today Anatolian carpets do not identify with any regions or groups of people and they are not different from carpets made outside of Turkey unless they are labelled as antique Anatolian carpets which are re-makes of historical ones. The transitions between craft, design, and art are not completely grounded and visible in the Turkish case and intellectual development for new thinking in relation to carrying crafts to a contemporary sphere is in progress.

Before the foundation of the Republic, the Ottoman Empire was one of the craft centers in Europe, especially for textile crafts such as weaving and embroidery. The craftspeople of the Empire were working independently but the workshops with high quality of production were able to register to the guilds. The workshops targeted three different markets: (1) Palace Quality workshops produced the orders of the palace, (2)

the second quality targeted relatively high economic classes, and (3) the third quality offered good and affordable objects for the general public (Faroqhi, 2015). In the early 20th century these Ottoman workshops formed the foundations of Turkish industry in related fields.

In contemporary Turkey certain craft types, such as carpentry, jewelry, and metal works, exist as powerful industries but there are also crafts that disappeared or have been disappearing as a result of the change in daily life (e.g. saddle making). Şatır relates the disappearance with the lack of knowledge exchange amongst generations. She claims that commercial market of crafts may be challenging and may limit the economic benefits of the craftsperson which may discourage people to become a craftsperson (Şatır 1983). There is a dilemma between the sustainability of crafts and the economic benefits of crafts. The traditional relation between masters and apprentices does not reflect modern society's needs. In the changing sphere of Turkey's social and economic scene, apprenticeships are no longer volunteer-based jobs and the economic welfare of masters is not usually conceivable for new apprentices (Kocabağ 2009). Öztürk argues that, after the mid-20th century the number of people living in urban areas increased while the number of people living in rural areas decreased. This migration caused a separation from the rural culture. However not all immigrants were able to internalize the urban culture. The insufficient conditions have created a new type of undefined lifestyle that does not fulfill the rural or urban conditions. The big change in a short amount of time caused a gap in finding appropriate uses for the craft objects on the way to rediscovering them to be sustainable components of the modern life (Öztürk, 2005). The social environment and fast transformation in lifestyles also created "alienated people" who were separated from their identity. This undefined condition had two impressions in the sphere of arts, as Antmen argues, inspirational for artists and damaging for the shared social values (Antmen, 2010).

The mid-20th century was also the time when Turkey was having a "modernization movement" which can be interpreted as the continuity of Europeanization started in the late Ottoman Period. As Ödekan argues, although local handicrafts and arts such as weaving were supported to create a national identity, industrialization damaged the market of handicrafts and caused their transformation into touristic objects rather than culturally valuable craft objects (Ödekan, 2008). However, at the same time creative

practitioners used traditional elements of crafts in their works. Village Institutes, actively worked between 1940 and 1954, were influential in making local culture more visible. The institutes offered arts and crafts courses to villagers for free, aiming at spreading the knowledge through individuals in a collective way. The curriculum of the institutes was based on creative production with an open-minded approach and human centric thinking to lead an intellectual rural development (Ülkü 2008). These institutes were successful since the graduating students became significant names for Turkey's intelligentsia; for example great Turkish writers, novelists (Yaşar Kemal and Fakir Baykurt), and painters of 20th century were graduated from Village Institutes. If they could last longer, Village Institutes might have been a major platform for sustaining rural craft within contemporary art and design.

Although traditional influences disappeared until the 1990s, in the recent decades handicrafts and their elements become visible elements of design and art (Ödekan, 2008). These approaches indicate that some practitioners used crafts in creative studies to create an identity for contemporary Turkish design in the sense of re-interpreting traditional and local features. Karakuş evaluates the change in designer approaches in Turkey in relation with social and economic changes in the 1980s and 1990s. During this period, although designers' approaches were more universal in terms of following the design capitals such as Paris, London and New York, in the late 90s and early 2000s the designers became more sensitive to local inspirations and motivations. There were also designers who are not interested in historical influences. However, during this period designer objects have become more accessible and traditional influences have become more popular (Karakuş, 2007).

Turan argues about re-discovering traditional elements and their use in the design starting from the 1990s due to the following reasons:

- 1) "Its extension to an environment other than academic circles,
- 2) Its usage by industry and its conscious consumption in everyday life,
- 3) Its becoming a part of economic circle and
- 4) Turkish products taking place in the global market."

The globalization of Turkish designs has found its way through interpreting local to become unique by mostly visiting typical traditional crafts such as "leatherwork,

woodwork, ceramic and glass, weaving, and ironwork” (Turan, 2008). The crafts that Turan exemplifies are accessible professions in terms of the number of actively working craftspeople and ateliers working in these fields and the production process that is open to collaboration with designers. Ödekan assumes that this period might be recalled as a “neo” handicraft era in the future (Ödekan, 2008).



Figure 12: Hiref is one of the brands, that uses cultural elements in the design objects with a motto “design your culture”. A jar with handles out of traditional patterns. Hiref, Turquoise Collection 2015

On the other hand, the well intentioned approaches may possibly result in unsuccessful objects and design scenarios as well. As Aydınli states, if the form and context of a product is not conceptualized to convey a message the product may become “kitsch”. Kitsch as an aesthetic category remains in between traditional local elements and modern elements but does not reflect either of them due to the change in concept/context. The uncertain structure may cause the liberal works of “postmodern” designers to become kitsch (Aydınli, 1996), such as the Hadji Bowl by product designer Akan (Fig. 13). He mimicked the form and pattern of a lace prayer coif and changed the material to plastic. His work is not related with the context of a prayer coif however may be interpreted as a contemporary bowl design. Yet, in my opinion naming the product as *Hadji Bowl* moves the object to the kitsch category; the product refers to a traditional

functional object a prayer coif visually and orally but it has a practical usage that has no relation with its references.



Figure 13: Hadji Bowl by Erdem Akan which offers a new use to lace prayer coif, 2006 (retrieved from <http://goo.gl/vgsxKO>, April 2015)

However the transition of the society has created different consumption styles that are influenced by the modernization, globalization, and local features. Sandıkçı and Ger categorize these styles as “spectacularist, nationalistic, faithful, and historical consumption”. Although art and craft can be involved in all of the other consumption styles, historical consumption is described as being inspired by traditional elements (Sandıkçı, Ger 2002). The examples above serve for historical consumption since designers use traditional elements directly without an interpretation on the form but changing the function or style. As a noteworthy example, Tamer Nakışçı, a product designer, sustains the knowledge and blending it with contemporary issues. His approach to object and form, his technique and sometimes production method converge to crafts culture also as a result of his father’s being a craftsman. For example, his porcelain dishes (Fig.14) are mass produced plain product however the design of the form reflects the uniqueness of craft production; when a number of objects are produced by hand each of the objects has their individual identity. In his carpet design *Shade* (Fig.14), he demonstrates the weaving technique in a macro level where he uses flat fabric pieces instead of round shaped yarns. At his works, he re-visits traditions with contemporary solutions.

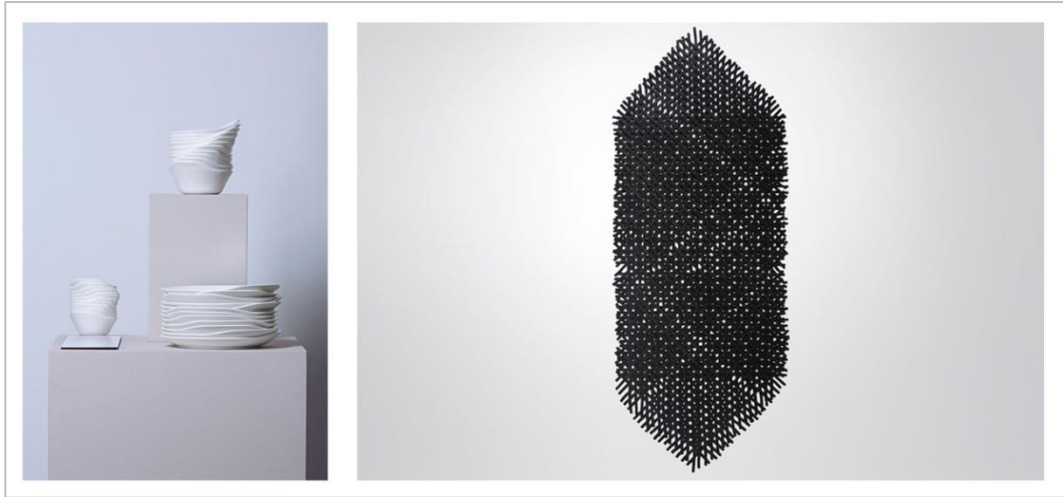


Figure 14: Left: Porcelain dishes by Tamer Nakışçı, exhibited at Wallpaper Magazine, (retrieved from <http://goo.gl/EvYflz>, April, 2015), Right: “Shade” Carpet by Tamer Nakışçı, exhibited at Design Parade 7, (retrieved from <http://goo.gl/7zuTpf>, April, 2015)

In recent decades, and especially in the past few years, craft features are used in design objects more often. Adapting traditional motifs is a typical method to create a designed object that carries Turkish identity. In her article, Gümüşer gathers several designers' products with traditional motifs on them and as she claims, these works might be a “cultural bridge for the ... designs in the future” (Gümüşer, 2012). However, her examples remain as direct applications of traditional elements without framing or reframing the contexts. This approach might sustain the visual culture and knowledge about certain themes but it might also cause conventionalism and create boundaries against further development of traditional elements. As Er argues, handmade production in small scale business models such as carpentry, jewelry, or tableware industries have been combining design and craft, sometimes with limited edition series. However, in the small and medium size enterprises craft is not involved, while design is rarely included. Yet, the dominant existence of craft workshops is appreciated by the design authorities both from Turkey and abroad, and designers in Turkey are becoming more interested in local small scale and handmade production (Er, 2011).

The use of cultural and local signs in the modern arts has a longer history than design. In the early 20th century Turkish artists had two different perspectives, a group of artists supported to create an understanding for national art while others supported to approach modern art for their individual's sake in the light of European and American influences (Köksal, 2009, Akay, 2010, Antment, 2010). Fikret Mualla (1903-1967), who is considered as one of the earliest modernist artists in Turkey, started a path that

encouraged artists to “gain individual artistic identity” instead of a national artistic approach (Antmen, 2010) (Fig. 15).

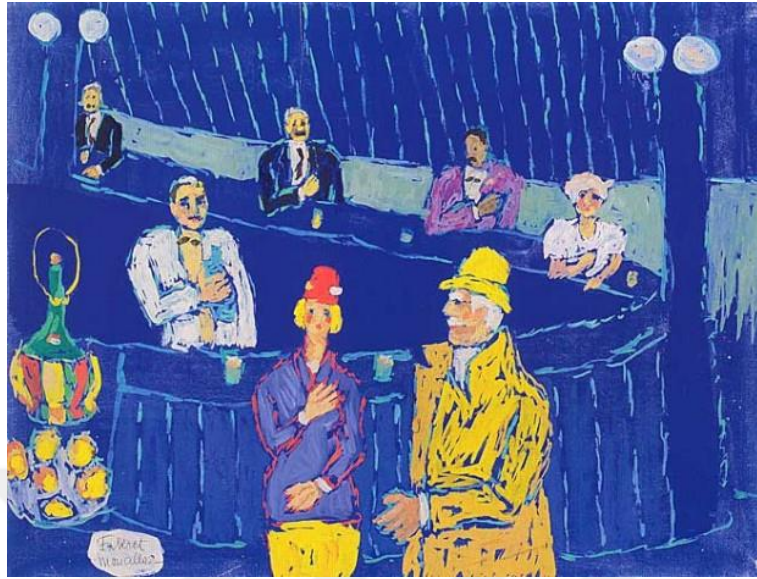


Figure 15: Mavi Bar by Fikret Mualla, gouache painting, 1957. (Retrieved from <http://goo.gl/6JTUAI>, May 2015)

On the other hand there were artists who found inspiration from local arts and could create an international art language (Antment, 2010). For example, Bedri Rahmi Eyüboğlu (Fig 16.) was “sensitive to the originality of calligraphy and its linear rhythm” (Ödekan, 2008, Antment, 2010).



Figure 16: Bedri Rahmi Eyüboğlu, İstanbul Destanı (retrieved from <http://goo.gl/sVZsqO>, April 2015)

İlhan Koman (1921-1986), one of the most significant modern artists in 20th century is always associated with experimental art and also sometimes crafts (Karakus, 2007, Antment 2010). His “truth to materials and his abstract expressionist open forms, as well as his later kinetic sculpture, carried a dynamism that still enchants a younger generation of Turkish artists” (Antment, 2010). His relation with material was similar to a craftsman’s approach; he was competent with his materials and had the ability to form the image in his mind (Fig. 17).

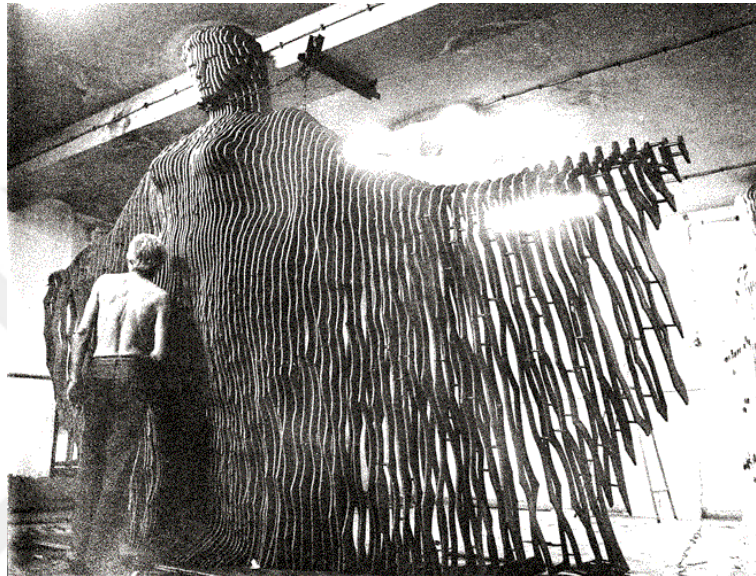


Figure 17: İlhan Koman, Akdeniz. (Retrieved from <http://goo.gl/eEpUXv> April, 2015)

Another name who is prominent in the abstract use of material is Alev Ebüzziya Siesbye with her stoneware products (Fig. 18). She is a designer artist and her functional objects have a sense of perfect balance as a result of her knowledge and experience with the material similar to a craftsman.



Figure 18: A stoneware bowl by Alev Ebüzziya Siesbye. (Retrieved from <http://goo.gl/VsynZw> June 2015)

However, in the recent decades more artists use local and traditional features in fine arts, changing the scope of the field. For example, in 2005 an exhibition was organized and forty-three contemporary artists were invited to interpret sixty-six traditional cultural works in relation with their personal styles. The aim of this project was to remind artists and viewers of the local and cultural elements and to search for an identity instead of promoting Western arts (Tansuğ, 2005). The postmodernist approach to arts in Turkey creates a multi-lingual and multi-cultural environment that artists find a wide range of content in relation to social issues including national, racial, ethnic or sexual identity (Akay, 2010, Antmen, 2010). A new generation of artists work more conceptually, based on plurality and variety in form, material, and media (Akay, 2010). All these changes affect the perception of art and art is transformed from being a self-expression tool to a communication tool. However, Baykal argues that, using art as a communication tool can carry the risk to block creativity. In this regards, he suggests art should be reflective and artist oriented (Baykal, 2010). Considering the recent artworks with the adaptation of local, traditional elements, artists combine both of the approaches: these art works may become objects of emotional consumption for the audience or they may demonstrate the desires of the artist.

Some craftspeople who are capable of making high quality handmade objects that are not functional in the modern lifestyle were able to re-interpret their knowledge to produce more desirable objects. Textile crafts like felt, weaving, and embroidery are commonly preferred since these crafts are more accessible. During the 20th century especially weaving was supported by the cultural experts in Turkey as a national craft so that these crafts and culture remain strong. Textile artists from Turkey either work with a craftsperson who is an expert at felt making or learn the process and produce the artworks by themselves. Belkıs Balpınar is a textile artist who lives and works in Turkey, and she works with Mehmet Girgiç who is a felt master, living in Konya, Turkey (Gür, 2012) (Fig. 19).



Figure 19: Folded Plane, 145 x 160 cm, private collection of Ekavart Gallery Istanbul (retrieved from <http://goo.gl/0MG71W>, April, 2015)

From the academic perspective, Öztürk, as one of the academics, argues about the problems related with the terminology and categorization of crafts, handicrafts, and fine arts in Turkey. The traditional handicrafts, the terms he uses to refer weaving, embroidery, jewelry, are perceived differently by people in different social contexts such as individuals and people with a background in fine arts. Academics typically associate fine arts with crafts that were preferred by the Palace before the foundation of the Republic in 1923. These crafts or fine arts are calligraphy, illumination, tile, and marbling (Öztürk, 2005). The book “Traditional Turkish Arts,” published by the Ministry of Culture and Tourism and edited by Mehmet Özel, includes practices that can be perceived as craft or art activities. The book has chapters that are dedicated to jewelry, tiles and pottery, carpet, rug, fabric art, embroidery, miniature, architecture, calligraphy, book binding, and illumination (Özel, 1993). Despite the fact that Özel calls these activities as traditional arts, in the current perspective they can easily be perceived as arts, crafts or design. Öztürk claims that the confusion in the terms causes several problems in the contemporary craft industry. The problems are related with following issues:

- 1) Raw material,
- 2) The form or patterns relevant to the type of handicraft,
- 3) Standardization in the production and subsidiary works,
- 4) Supporting the craftspeople/producer and production,

5) Market conditions (Öztürk, 2005).

He claims that terminological problems may block the evolution of handicrafts. Er suggests using industrial design as a tool for development by evaluating it within the social and economic context. Yet he claims in Turkey “...industrial design was perceived as a problem solving activity” rather than a methodology in the nineties (Er, 1997). Yet, in general, craft, design, and art fields were influenced by international movements and organizations. Early representatives of “Turkish Art” in academia were related with the Bauhaus in different senses. For example, Heinrich Glück and Strzygowski from Vienna were partly in charge of the foundations of art academies in Turkey in 20th century such as Istanbul University’s art school. Since they were ideologically at the same track with the Bauhaus, the curriculums in Turkey were designed in that manner. Village Institutes (Köy Enstitüleri) were also inspired by the motivations of Bauhaus (Artun, 2009) to expand creativity and social development in rural regions.

Current design academies adapt craft courses into their curriculum in various ways, such as practice based projects or research projects. Aslı Kıyak İngin, a practicing industrial designer and a faculty member at Bilgi University, organized her class in a way that each student becomes the apprentice of a craftsman for the half of the semester during the class hours and extra days. At the end of the semester, students produced an object within the limits of the workshop. Her aim was to offer new methodologies to design education which encourages involving the craft culture by means of combining tacit knowledge with institutional knowledge to build a sustainable relation between “the master” and “the apprentice” and transforming education to a daily routine. She argues that the collaboration between designers and craftspeople will increase the sustainability of the creative fields via knowledge and experience exchange (İngin and Altay, 2014).

“New Craft Wave”, discussed within the do-it-yourself (DIY) culture and Maker Movement concepts, is visible in Turkey as well. Several practitioners, designers, researchers, and entrepreneurs use craft in a DIY context within theory-based and practice-based projects. For instance Kaya proposes a methodology for collaboration between designer and makers. She worked with women who produce handicraft objects as a case study (Kaya, 2009). Another significant example is the Association for the

Support of Women's Labor (Kadın Emegini Değerlendirme Vakfı, KEDV) that started a practicing initiative Nahıl, a non-profit craft shop that exhibits women makers' works that are mostly from low socio-economic status (Nahıl, 2015)(Fig. 20). There are also commercial initiatives that sell various handmade products such as jewelry, bookbinding, textile decorations, clothing, and visual outcomes. These organizations occasionally organize workshops, fairs, and garden sales⁸.



Figure 20: A handmade wallet from Nahıl shop. (Retrieved from <http://goo.gl/Rs2CPm>, May 2015)

The context of craft context in Turkey followed the international path more or less. Since Turkey has industrialized (which continues) later than most of the European countries, craft workshops in the traditional meaning managed to survive until the recent past. Yet the contemporary studio crafts approaches have also been accepted by artisans, artists, and designers; several of them established their own studios where they design and produce. As a result it is possible to bring creative practitioners together and offer platforms for innovative attempts.

2.4. Craftivism: Creativity and Craft for Social Impact

Craft is not always a functional solution for needs or a tool for aesthetic creations but it is also a way for self-expression and communication. In 2002 Betsy Greer used the word “craftivism” for the first time to combine craft and activism and to be used by artists who craft for social or political reasons. She conceptualizes craftivism as “the creation of things by hand leads to a better understanding of democracy, because it reminds us that we have power”. In her book she gathers craftivist examples together

⁸ See Appendix 8 for the list of organizations and ongoing projects

and she groups them into four: 1) to change the self and convey an emotional message, 2) to express via wearable craft that possibly start a dialog between people, 3) to use the craft object for political conversations, 4) to use the familiarity of craft to build a community through personal similarities (Greer, 2014).

Sarah Corbett is another significant craftivist who founded Craftivist Collective with a web site and started as an individual activist using craft as a tool for critical thinking. Her blog posts reached a number of people and her individuality has transformed to a collective structure; her ideas and acts were supported by people who follow her online (Craftivist Collective Web Site, 2015). The Collective's initial passion is on activism, and its participants use craft as a tool to transfer their messages about "global poverty and human rights injustices" (Corbett, Housley 2011). They choose craft because handmade objects are usually cute, harmless and create positive feelings with clear visuals (ibid). Williams, on the other hand, argues that craftivism is also a "contemporary memory project" that shapes present time and the future. She suggests craftivism since crafts have roots in traditions which create a global attitude from local resources (Williams 2011).

Although craftivism has been a communication concept for only over a decade, the number of artists who work with public engaged art and craft activities has increased. Due to the "handmade-ness" these projects welcome a wide range of the society and can find an alternative audience for the argument behind the activism. In the *Encyclopedia of Activism and Social Justice*, activism motivations are grouped into fifteen categories by Anderson and Herr. In most of the sections craft have been used as a method such as activism and social justice, cultural studies, consumer movements, environmentalism, social class, media and communications, and political philosophy/ethics (Anderson, Herr 2007). Some significant craftivist example gathering various social contributions are discussed.

2.4.1. Craftivist Examples

Example 1:

Name of the Project and Web Site: ÇöpMadam, www.copmadam.com

Keywords: environmentalists, women empowerment

Description: An environmentalist organization that re-use garbage and waste materials to produce daily use objects such as wallets, bags, photo frames, and cups. The non-profit initiative has a community-based structure; the makers of the products are women from low SES. Sponsored by Unilever Turkey.

From its web site: "...çöp(m)adam started as an experimental project in Western Turkey addressing the issues of women's employment and the importance of recycling/re-using; and aims to utilize waste in a creative, aesthetically and unique way. Unilever Turkey got into the picture as the 'Main Sponsor', committed itself by sharing its waste and PR services. The result; çöp(m)adam, the newest fashion trend in handbags, are sweeping Turkey and putting shopper's money towards a good cause. A cause that in one hand touches the issue of women empowerment, on the other waste reduction... Made especially for ladies, these trendy bags give flavour to fashion, support the enhancement of awareness on environment."

Visual Descriptive:



Figure 21: Retrieved from, <http://goo.gl/CG51RG>, May 2015

Example 2:

Name of the Project and Web Site: Knitted Knockers UK, www.knittedknockersuk.com

Keywords: women's health, crochet

Description: Light, artificial breasts for women who have undergone mastectomies. Non-profit, volunteer based

From its organizer:“ ... the alternative is a Knitted Knocker and that they are *“Made with love and filled with hope”* and we provide them FREE of charge to those ladies who need it”.

Visual Descriptive:



Figure 22: Crochet breasts made by Kay Coombes (Retrieved from <http://goo.gl/VXU2Jd>, May, 2015)

Example 3:

Name of the Project and Web Site: Stitching for Sisters by Rebecca Addison

Keywords: stitching, community, health

Description: In 2011, Addison started a campaign for women suffering from obstetric fistula in Ethiopia. She was inspired by Dr Catherine Hamlin’s work. She organized women across the world to donate square knitted pieces (10x10cm) and then she combined them as one piece as a blanket to be sent to Ethiopian women. Although her initial aim was to make one blanket out of 150 pieces, she was able to sew and send eighteen blankets. Non-profit, volunteer based.

From the organizer: “Stitches for Sisters has opened my heart in more ways than I could have imagined. As women from around the globe send me their contributions, so beautifully and carefully made, I think to myself, they care. It has been an empowering experience to see what a group of women can do. We may not know or ever meet each other, but together we are united by craftivism” (Greer 2014 p.67)

Visual Descriptive:



Figure 23: Blanket knitted collectively and sewed by Addison. Greer, 2014, p.67

Example 4:

Name of the Project and Web Site: Cast Off, <http://www.castoff.info/index.asp>

Keywords: knitting, public

Description: Knitting events are organized in the public space for women and men to promote the craft. Knitting was chosen since it is easy to transport and the patterns or themes were used as tools to declare the ideas. Non-profit.

From its web site: "...it was designed to be a catalyst for discussion. In our protests, we'd shout 'Drop Stitches not Bombs', so that became the subtitle of the pattern ... bravery in activism is impossible without friendships for nourishment. Gathering like-minded people together is therefore the most craftivist action I ever make" (Greer 2014 p.165-171)

Visual Descriptive:



Figure 24: Retrieved from, <http://www.castoff.info/index.asp>, May 2015

Example 5:

Name of the Project and Web Site: Yarn Bombing from various places around the world, such as

- Yarn bombing Los Angeles (<http://www.yarnbombinglosangeles.com/calendar.html>)
- Knit the City (<http://knitthecity.com/>)

Keywords: collective, yarn, public space, guerilla, knitting, crochet

Description: Yarn bombing is a collective activity that is based on using knitting and crochet as a form of graffiti in public places. It usually remains anonymous however there are also calls from time to time to come together and knit or organize the knitting collaboratively. Non-profit.

Visual Descriptive:



Figure 25: Yarn bombing examples from Budapest, 2015. Photo by BMA.

Although the examples above are based on textile crafts mostly, such as knitting, sewing, or weaving, craftivism is a way of thinking and acting and is not limited to a particular type of craft. Otto von Busch proposes Gandhi as a “well-known” craftivist due to his Salt March (Fig.26) during the resistance against British Empire. Gandhi proposes Salt March to produce local salt from the sea instead of buying British salt and “every grain was a manifestation of Indian freedom” (Von Busch 2014). Von Busch finds this movement successful since it is simple, reproducible, and open-minded and he suggests focusing on what is owned to stand against consumerism, like Gandhi did with Salt March (Von Busch 2014).



Figure 26: Salt March organized by Gandhi with the participation of volunteers, March 1930. (Retrieved from <http://goo.gl/HhMRHc>, June 2015)

The examples above are mostly non-profit and the works convey a message from the makers to the audience. Collectivism is an element of the craftivist actions as a way of production and spreading the influence which is also in the nature of craft as Sennett uses it as a distinguishing element between art and subjects; an artwork is a result of one person’s creative process while craftwork is a result of a collective process (Sennett, 2013: 100). I was inspired by craftivism since it proposes a collective process and the outcomes reach audience during their everyday life which I find a first-handed and efficient way.

2.5. Crafts and Cultural Heritage

Heritage is an element of “social identity” and “collective purpose” that communicates between the makers of heritage and future owners of them (Lowenthal, 2000). UNESCO, as the major agency studying on culture, defines cultural heritage as a social concept that engages with people in intimate ways:

“They may be significant due to their present or possible economic value, but also because they create a certain emotion within us, or because they make us feel as though we belong to something –a country, a tradition, a way of life. They might be objects that can be held and buildings that can be explored, or songs that can be sung and stories that can be told.” (UNESCO, 2003).

The concept of cultural heritage involves tangible and intangible cultural heritage: Tangible cultural heritage includes “buildings and historic places, monuments, artifacts, etc., which are considered worthy of preservation for the future” (UNESCO, Accessed 2015). These elements should reflect significance of history and represent the period they were made. Intangible cultural heritage is the knowledge and skills that are transferred between generations. Intangible cultural heritage is significant since it can reflect both the minor and major units of society within the continuous evolution (UNESCO, 2003). Crafts are part of cultural heritage because they are based on collective human knowledge and collective history and craft objects represent certain communities. Craft objects can be tangible and intangible cultural heritage objects; they are tangible since they represent the period they were made and they are also intangible since they have an oral exchange between generations and sometimes craft objects are created for certain cultural usage, such as the black handmade socks that are knitted for the groom to be worn in the wedding night.

Since intangible cultural heritage is a concept which is hard to be completely materialized, preservation becomes a basic part of the heritage to avoid the loss of culture and knowledge. Stewardship is suggested as a way of sustaining culture. However, as Lowenthal argues, “no heritage was ever purely or wholly endemic; today’s are utterly scrambled” despite the indigenously practiced craft activities. He argues that heritage is built upon history and due to the collectiveness there is not one owner of certain heritage but there is a heritage of humankind (Lowenthal, 2000). Since crafts are

collectively evolved, there is not ownership of a certain group of people. For example, Sami shoe laces from Norway and Turkish fiber belts are made with similar technique (Fig. 27).



Figure 27: Left: Making process of belt in Erzincan, eastern Turkey (Photo by: Bilge Merve Aktaş) Right: Shoe laces from Sami land (Lapland) from Norway (retrieved from <https://goo.gl/9S4tn4> May 2015). However the tools are different in contemporary rural life the movements of the hands are similar, watch the video from <https://goo.gl/oKPUUL>)

Yet, still ownership of heritage may serve two purposes; to reach larger audiences via tourism and to monopolize its scope that actually belongs to a larger community. In either case stewardship of the heritage is related with citizenship and community engagement since people who share and practice the essentials of heritage are not always academics or heritage experts but rather amateurs (Lowenthal 2000). However, there may be a national heritage that is controlled or developed by official authorities and “the personal and local heritage” that is related with individual’s identity (Harvey, 2008). Individuals from different levels of society and from different cultural backgrounds perceive culture in different ways and building a national heritage may discriminate the society by excluding some of its parts. Pearce suggests a chart to observe the reflection of making cultural heritage. The chart illustrates the interactions of different social units with same cultural activities (Pearce, 2000). Applying her chart to crafts as heritage may demonstrate the evolving of crafts under the perceptions from several social scales;

Scale	Crafts
Individual	Occupation, Self-improvement, Skillful activity, Socializing, Therapy
Family	Memories, Tradition, Exchange, Tacit knowledge, Time spent together
Local Community	Work sharing, Common habits, Life style, Ownership, Being a part of a community
Ethnic Group	Identity, Ownership, Being a part of a community
Nation/Sovereign	Identity, Tourism, Economy, National branding, Prestige
World	World heritage, Diversity, Universal values, Collective knowledge/memory

Table 1: Application of Pearce’s table for cultural activities into the crafts perceived by different social units

In each unit socializing becomes a part of the craft process and this is directly effective on the personal relationships. Heritage and culture are used as a way to promote the nations or regions, such as carpet making in Turkey. The craft is associated with Turkey’s material culture and skillful labor which dominated the textile crafts in the region. On the regional scale geographic indication of local goods is also a way of identity creation or branding which may be done via material, technique, method or skillful labor such as felt making in Tire, in Western Turkey. On the universal scale, although cultural differences give uniqueness to communities, there are also cultural similarities that connect communities. The trade relations, migration routes, and wars were the historical events that created an interaction between communities. Crafts were born and have been practiced in different regions simultaneously; the production methods and metaphoric denominations can be similar amongst regions, such as the shoe lace and belt example.

The changes in the society affect the continuity of crafts in their cultural context. Preservation of crafts, as part of tangible and intangible cultural heritage is related with the society as claimed by Arantes (2008). He suggests safeguarding for crafts as a “social process” that is relevant to the present, not to the past. He argues that safeguarding

should be developed by individuals' collective acts not by nationalistic organizations for the sake of cultural pluralism. He discusses that policy-makers use cultural heritage as a sustaining tool for society's wellbeing in social and economic aspects (Arantes, 2008). On the other hand, globalization offers locality as a new path in the universal economic circles. Ger suggests "cultural capital to construct a sustainable, unique value and offer the symbolism of authenticity and prestige" to a local corporation as a method to be involved in the global market (Ger, 1999). Craft objects are usually re-formed in the way that represents the local culture in a global manner. Making cultural production more touristic brings questions of corruption and unsustainability. The increase in demand, global trade opportunities, and accessibility brought new production structures. Williams suggests alternative production forms of culture; "group production, group coordination, a new division of labor, and ownership". He points that, cultural production has still been emerging in the professional, social, and material sense. The division of labor becomes more important in the production but still people should have specific knowledge on different aspects of culture. By conducting a collective process cultural producers should work together and take the benefits from individuals' expertise (Williams, 1995).

Arantes associates preserving cultural heritage with constructing social memory since they both cultivate social life. As a result of globalization, cultural heritage materialized with an inclination from creative industries and preservation attempts especially from UNESCO. However, it is a social structure which is re-shaped consistently during the exchange between generations (Arantes, 2008). UNESCO as the leading "world heritage center" sets criterions for preservation and reporting the tangible and intangible heritage through conventions (UNESCO 2015)⁹. Crafts, as part of tangible and intangible cultural heritage, have been studied within several projects; to sustain the craft culture, knowledge, heritage and craftspeople. The form and method of projects have a wide variety, including: cultural objects, cultural routes, cultural landscapes, heritage sites, and online applications such as web pages and mobile phone applications. In each project there is a certain level of interpretation since the heritage is studied within today's society, technology, and knowledge. Yet, Tilden suggests that

⁹ UNESCO criterions are mentioned in the "Sock Knitting and Cultural Value" and "Holding Together" sections.

“...interpretation should capitalize mere curiosity for the enrichment of the human mind and spirit” within the context of that particular heritage (Tilden, 2007).

In the case of handmade socks, they are examples of tangible and intangible cultural heritage objects; socks as craft objects are tangible cultural heritage objects since they reflect lifestyle and fashion design of a certain group of people. They are also intangible cultural heritage objects due to the oral traditions surrounding the production of materials, the knitting process, and the symbolic use of motifs. However sock making has not been nominated as a cultural heritage by the Ministry of Culture and Tourism in Turkey, “the art of carpet and kilim weaving, felt making, and embroidery (oya)” are listed as Turkey’s cultural heritage by the ministry authorities (Çoşkun, et.al. 2013). Yet, similar traditional textile crafts are nominated as intangible cultural heritage objects by UNESCO before. For example, Taquile, an island in Lake Titicaca, Peru, and its textile art are proclaimed as intangible cultural heritage of Peru in 2005. Making knitted or woven garments that may be hat, waistband, or belt is a daily activity in Taquile that is practiced by men and women. Due to the isolated location of the island, some of the cultural elements from the pre-Hispanic Andean period are still significant on the textiles, such as the traditional motifs. A series of projects has been suggested to preserve the cultural identity of traditional craft along with its contemporary motifs and production techniques. The projects initially aim at recording the knowledge and offering social practices for intergenerational experience and knowledge exchange (UNESCO, 2015). Nominating Taquile’s textile art as the intangible cultural heritage of Peru justifies the preservation attempts towards handmade socks since these two crafts have mutual elements: deep roots in history use of traditional motifs and techniques, and communal production.

2.6. Summary of the Chapter

Over time, the changing society and technologies evolved crafts and ultimately, the craft idea today consists of several social notions:

“...the *politics of work* gave it most of its intellectual structure and all of its ideological power, the *vernacular* gave it its ethnic credibility and its enduring tie to rural and traditional practices and the *decorative arts* were the age-old genres which had been collectivized as ‘the arts not fine’.” (Greenhalgh, 2010).

Although craft is used for different purposes such as self-expression, gaining income, a communication tool, or as a way of cultural production, it is always related with humans. The “handmade-ness” of craft objects positions human in the center which increase the objects’ ability of communication. The intimacy of craft has caused several movements and concepts since late 19th century such as the Arts and Crafts Movement, Do-It-Yourself culture, Maker Movement, and craftivism that are also practiced in Turkey. These approaches focus on human skills, sharing, and collectivity while promoting craft as an attitude. Crafts build communities amongst people who have similar interests and amongst people who have similar cultural backgrounds. Craft objects as part of cultural heritage may be in need of interpretation to sustain the context of that particular craft including the knowledge and the craftspeople.

3. A Case Study on Crafts: Sock Knitting as a Textile Craft and Its Cultural Value

I started research on disappearing traditional crafts to find a focus for my case study. I decided to work on handmade socks since they are part of Turkey's cultural heritage, visual culture, material culture, and fashion. Additionally, knitting is a commonly practiced craft activity that has been inspiring for several creative fields. However sock knitting is disappearing from daily life, knowledge still exist digressively especially in the rural; some limited information is about the names of the motifs, natural dyeing, and making natural yarn. With an aim to revive handmade sock culture, I put sock-knitting, traditional socks, and their relationship with humans in the center of my master study. My research on handmade socks began with reviewing the literature and previous research done in Turkey. The basic resource that focuses on handmade socks from Turkey is Kenan Özbel's ethnographic research. He collected his works in two books, *Türk Köylü Çorapları* (1976, Turkish Village Socks) and *Anadolu Çorapları* (1945, Anatolian Socks). These books include research on traditional motifs and sock examples from different regions of Turkey. In 1991, motifs of Balıkesir socks were studied as a master thesis topic by Nur Batmaz. She also presented the results of her interviews that were held in three regions of Balıkesir; Gören, Balya, and Dursunbey regions. Another research on handmade socks was completed by İsmail Hakkı Acar as a result of his personal interests; he used to be a high school teacher and he was interested in the culture of his hometown Zara, a district of Sivas. Through an ethnographic research, he collected socks from Zara and presented these socks along with the information he gained from locals¹⁰ (early 1990s). All three books introduce socks examples, the names and meanings of the motifs, and their usage areas. For example, some socks indicate the gender or age of its owner, and some socks are made to be worn during special occasions like weddings.

¹⁰ Retrieved from <http://ismailhakkiacar.com/kitaplar/ZaradaCoraplarinDili.pdf>

My research covers the basic knowledge about handmade socks as well as the justification of knitting as a craft and projects to sustain the knowledge and culture of socks. To enlarge and update the existing knowledge as well as to gain more information, I conducted interviews with sock sellers at the local bazaars, touristic shops (such as the ones in Grand Bazaar), and sock owners. The ethnographic research helped me to evaluate questions, such as why people keep their socks even if they do not wear them, how sock makers can continue doing their crafts in more sustainable ways and is there a way of re-introducing these socks so that they would become visible in the daily use again? I also study on knitting's being perceived as a women activity and historical background of this social prejudice. As a case study to support this argument was conducted in Yenikaraagac, a village in Bursa, and I suggest a project to increase the culture of knitting amongst genders.

3.1. Knitting as a Textile Craft

Öztürk categorizes sock making as “Traditional Turkish Handicrafts/ Geleneksel Türk El Sanatları,” along with weaving, embroidery, wood and stone works, illumination, lace making, and copper work. Yet, he still argues about the unclearness of the definitions of terms: craft, handicraft, folk art, and fine art, as I address in the second chapter (2.5.) (Öztürk, 2005). Mason’s studies indicate that the variety of terms in these subjects is not specific to Turkey; she explains this richness of terminology with the words used for activities like knitting used in English that are “home-based crafts, handicrafts, hobbies, folk arts, domestic crafts, feminine or hidden stream arts”. These activities are usually associated with leisure time and her studies show that home-based crafts, as Mason prefers to use, have a positive impact on the makers’ “inner wellbeing”. Moreover, the handicraft activities like knitting are studied within the literature of “leisure and health studies, women studies, and material culture studies” (Mason, 2005). The multi-purpose of handicrafts gives rise to looking at them from several perspectives which enlarge their scope and position them to an unclear field of creative production that may be fine arts or crafts.

Due to the high percentage of hand production and continuity of traditional weaving techniques, even in machine production, textile works are usually referred to as craft and textile works are rarely compared with fine arts, as it often is with crafts in general

(Dormer, 2010). Similarly, in his book “The Nature and Art of the Workmanship” David Pye argues about how a craft object can be handmade while certain tools are used to produce the object? He claims that “handwork” is a historical or social concept and it does not completely represent the production in a technical sense. He concludes that only basket weaving and coiling pots would be craft activities since only they are examples of pure handwork (Pye, 1995). Apart from the production technique, material is perceived as another feature that makes an object craft object, as discussed by Metcalf (2010). Risatti argues that defining crafts according to the material limited craft’s definition to accepted crafts and excluded other materials such as glass and contemporary fiber materials (Risatti, 2007:5). Also, I believe that the production space might influence the definition of crafts. For example, in the case of knitting, practitioners do not need a set place to produce their work since the material is suitable for mobility. The lack of specific working space might be another reason why textile crafts are sometimes not seen as crafts but as leisure time activities. However, a leisure time activity may be a craft activity as well.

To explore what practitioners identify themselves and their production, Mason worked with women from various nations such as Great Britain, Brazil, and Japan who produce craft objects at home such as religious objects, woven baskets, knitted and sewed clothing. She concludes her observations that although these women actively make objects they do not identify themselves as a craftsperson or as an artist. When the researcher asks about reasons why these women were making craft objects the answers were:

- 1) “Personal pleasure gained from making things skillfully by hand
- 2) Saving or earning money
- 3) Making home ‘special’
- 4) Gift-giving (making and receiving handmade gifts)
- 5) Socializing with other women makers
- 6) Passing on family traditions and values
- 7) Occupying spare time” (Mason, 2005).

Makers might think that they produce craft objects for personal reasons which may limit their audience and separate makers from craftspeople. These answers correspond

the reflections of Turkish socks makers whom I have been interviewing. Additionally, enriching dowries is also a common answer in the case of Turkey. The rooted culture of textile crafts in Anatolia indicates that they are not only cultural objects and trade goods but fabrics, carpets and rugs have also been the signifiers of wealth and prestige for centuries (Faroqhi, 2008, p192, Hediye Kitabı, 2007). Also, as a result of nomadic background of Turkish society, the material culture is rich in soft goods like rugs, tents, and clothing which are made by weaving, knitting and felting. However, I observe that textile works are not considered as crafts by many individuals which is in line with Mason's research conclusions as oppose to what craft thinkers suggest. To have a tactile argument, I have examined whether or not textile crafts are included in definitions and examples of craft (Fig. 28). A questionnaire comprised of three questions was conducted with sixty people (F: 34, M: 26, Average age: 29). The questions included:

- 1) Please define craft.
- 2) What are the five occupations/masterships that come to your mind when you think of craft?
- 3) Do you know anyone who makes handicrafts as an occupation or as an enjoyable activity?

<p>YAŞ ve CİNSİYET: 28- KADIN</p> <p>Zanaatı tanımlayınız: herhangi bir malzemeyi ve ya birer tipini işlemek. Değiştirmek, dönüştürmek ve bir değer yaratmak.</p> <p>Zanaat dendiğinde aklınıza gelen 5 mesleği/ustalığı yazınız: <ul style="list-style-type: none"> • marangoz • tamircilik / araba motoru • terzi • halı dokuma • fotoğrafçılık </p>	<p>Arkadaşım, kendi elbisesini (KADIN) dikiş</p>
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Figure 28: A sample of the printed questionnaires

The questions were asked through online survey web sites¹¹ and through face-to-face conversations. To give the freedom of word selection, the questions were asked in an open-ended format. Coding and categorization were used as methods. Answers for

¹¹ Survey Monkey was chosen due to its simple interface

the craft definition were coded by the keywords they included. Forty-seven different words/word groups were used; differentiating in their approaches from historical, occupational, cultural, functional, or emotional perspectives. Most commonly used keywords were talent, skill [el becerisi, beceri, yetenek] (17), labor/hand labor [emek, el emeği] (16), hand work [el işi] (15), occupation [meslek] (14), and mastership [ustalık] (12). Other interesting replies included pre-industrial era (7), master-apprentice relation (6), material (6), intuitive/tacit knowledge (2), and through generations (1)¹². Hand was related with craft by most of the participants and most of the definitions involved emotional phrases that appreciate the craftsmanship.

The answers for craft examples were diverse since answers are derived from material, technique, or objects and most of the time these aspects may overlap. Grouping them was challenging since not all of the answers were eligible to be placed into one of these groups. In a general view, the most common answers related with material included: wood, metal, ceramic, textile, glass, and leather. Based on the action these materials can be transformed into a variety of outcomes, for example a wood piece may become a chair, a walking stick, or a chest. Similarly, the same action may create different outcomes based on the materials, for example through weaving one can produce carpets, rugs, socks, or baskets. When I compare these two situations I recognize that a person who is skillful at a particular production technique may use various materials, however a person who works with a certain material may not have the ability of working with different techniques. For example, a weaver may produce objects out of yarn, threads, or plants; however, a wood carver may produce wooden door handles but not the doors. As a result I grouped answers according to the acts unless a specific material is not mentioned; this approach is also suggested by Risatti since as he claims, technique and process represent the essence of crafts more than material and function (2007). I grouped jewelry related answers into jewelry category since they were too specific to be grouped as a single reply; however, the types of techniques are written in parenthesis. For answers related to repairing, I grouped the answers that refer to a group of objects, such as electronics repairing or music instrument repairing, into the repairing category. If a product was mentioned on purpose however, such as car repairing and shoe repairing, I created a new group for

¹² See Appendix 6 for the full list of answers

them. The last exception was for “culinary arts”; I preferred grouping answers such as pastry, bakery, and ice-cream making into one group since they use the same atelier, the kitchen, and they have similar sense of material. As a result of these interpretations, amongst fifty-four groups the most common craft examples were carpentry (40), pottery (23), jewelry (21), shoe-making (19), copper work (19), glass work (14), and weaving (14). Knitting (4), embroidery (2), lace making (2), and sock making (1) were included among the answers as well¹³.

The final question aimed to understand people’s perceptions towards handicrafts as crafts. Fifty-six people said they know somebody who makes handicrafts while one person does not know anyone, three people did not reply to this question. Although I did not ask about the type of the handicraft, ten people (1/6) said their relatives, friends, or they themselves can knit. The results indicate that crafts and textile crafts have a hierarchical order; weaving carpets and rugs are one of the first crafts which come to mind while handicrafts like knitting and embroidery are more rare answers, despite the fact that most people are familiar with making these crafts. However, textile crafts are becoming more visible and valuable in the realm of daily objects with an increasing professionalism. Apart from contemporary art (which will be addressed in 3.3.) textile crafts are practiced within product design and socially responsible projects (as discussed earlier in 2.3). Usage of textile crafts in product design is usually mimicking the weaving technique with several materials that are re-formed as threads, such as plastic, metal, wool, or even sometimes plants. These materials are also combined with industrial materials to build a structure such as steel and wood. Although the making process is re-interpreted in new ways, most of the time the end product is still connected to the traditional craft. For example Bibi Seck’s M’Afrique chair (Fig. 29) is designed and produced in West Africa to empower locals; he preferred using weaving as a method since it is the craft that local artisans are skillful at. The designers do not mention the inspiration resource for the design, however the chair reminds of the frames that are used for cross stitching.

¹³ See Appendix 6 to see full list of answers



Figure 29: M'Afrique designed by Bibi Seck for Moroso, a furniture company. The furniture pieces are produced in Africa by local artisans (Retrieved from <http://goo.gl/gdQnt7> , June 2015). The metal construction and the weaving reminds of the frames used for cross-stitching (Retrieved from <http://goo.gl/BCqriY>, July 2015).

Through this thesis, by focusing on knitting as a craft, one of my aims is to promote the craft itself. Although the projects include socks, craftspeople, and heritage value, knitting has several other advantages. It can easily be used as a means of community building since it is based on tacit knowledge that allows individuals to work as a group and communicate with each other. It does not require a specific working space like a workshop or studio but it is mobile which allows the crafts to be made in most places. It is accessible and affordable since it only requires knitting needles and yarns. Considering all of these features, knitting, along with other handicrafts, has become more main stream and inspirational for craftivist actions. The material use, technique, and flexibility inspire contemporary artists and textile elements to become visible mediums. The works include craft aspects such as stitching, sewing, and knitting which might help the sustainability of textile crafts.

3.2. A Case Study: Textile Crafts in Contemporary Arts

Textile crafts have generated a movement in the recent decades which positions itself close to visual arts and uses its power to express social and political issues. The material, form, and content are used in traditional and innovative ways in an

overlapping structure. I studied sixty art works/work series that involve textile elements from diverse perspective across the world, including Turkey¹⁴. Although each work has its own characteristics there are common approaches and concerns. The motivation of the contents may be individualistic coming from personal narratives, may be evaluated from social questions, such as social roles or woman's presence. Some issues that are commonly mentioned are: re-visiting memories, re-interpretation of history, DIY culture, facing societal problems (e.g. consumerism, feminism, environmental studies, political reactions), re-considering social relations/stereotypes, building a dialog between the past and present, creating value, provoking thought, re-thinking the presence of labor by women, promoting craft as an artistic medium, raising awareness towards handmade production, and using textile craft as a well-known communication tool. Yet, the concerns should not be separated from each other since they can exist within each other reflecting the identity of their maker artists.

Some artists follow the traditional application of textile crafts on flat surfaces. The works that are applied on two-dimensional surfaces still propose an innovative use of material or form in relation with the content and personality of the artist. In past years, photographs, mostly black and white, are popularly used materials as the background for stitching, along with fabric and paper. There are also three-dimensional works that converge to sculpture at a certain level; there are several examples of the application of stitching, embroidery, or knitting on organic, three-dimensional forms. These artworks are sometimes combined with daily objects, using 'upcycling¹⁵' as a method of production. Due to the high number of artists working in this field, I review several artists to gain a general idea about textile's involvement in the contemporary art however the artists and artworks that have inspired me are discussed below.

¹⁴ See Appendix 7 for the list of the artists studied and their web pages

¹⁵ Upcycling is a method of environmental production that re-uses waste material or non-functioning products to create new meanings and functions.

1. **Night with Deer** by Kezban Arca Batibeki, 2011



Figure 30: Mixed media with embroidery canvas, 150x150 cm (59x59 inch) Retrieved from <http://www.leilahellergallery.com/art.php?a=19>, June 2015



Figure 31: An anonymous traditional tapestry. Retrieved from <http://goo.gl/TP8Qel>, August 2015)

Kezban Arca Batibeki is one of the most significant contemporary artists in Turkey. In her works she uses partially or fully undressed as well as faceless women in compositions that demonstrate women empowerment. In this particular work, *Night with Deer*, she demonstrates her faceless women in a traditional tapestry composition with deer, flowers, and a river (Fig. 32). The size of the woman's body unlike what is promoted in commercial advertisements; rather she is broad around the waist, similar to the type of women depicted in traditional Turkish paintings. This work inspired me due to its familiarity in an unseen environment. The visual representations have traditional effects but the work clearly belongs to today.

2. **Suspension 2**, Ana Teresa Barboza, 2013

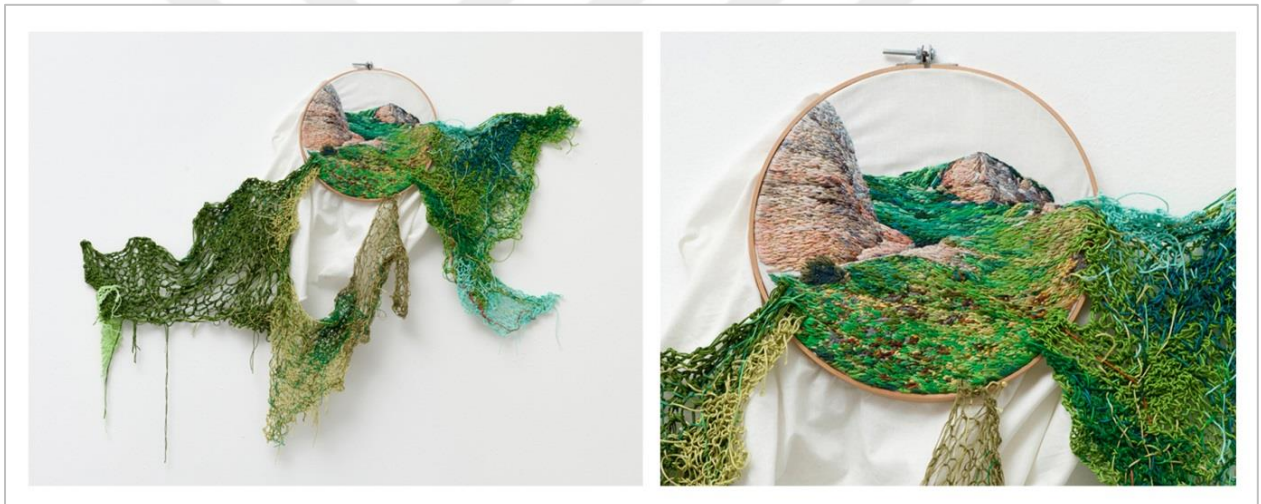


Figure 32: Embroidered on fabric and yarn fabric, 85 x 60 cm, 2013 Retrieved from <http://anateresabarboza.blogspot.fr/p/suspen.html>, June 2015

Ana Teresa Barboza uses yarn and wool to reflect the flow of nature. She usually creates a frame and then her work goes beyond that frame. Her works encourage me to think beyond the borders. In this particular work *Suspension 2*, she used traditional embroidery, combined with an irregular chaotic stitching type, which might be considered as a new stitching technique. The way in which the extended parts create a volume can be interpreted as a weaving method.

3. **Stitching Series** by Hillary Fayle, 2011



Figure 33: Stitching on Ginkgo. Retrieved from <https://hillaryfayle.wordpress.com/lovestitching/> June 2015

Hillary Fayle is a young emerging artist who is keen on handmade objects and studied embroidery at Manchester Metropolitan University. She uses found objects, materials, and pieces for her art so that her works become environmental friendly. Her works represent traditional stitching techniques and her contemporary interpretations to this old activity. In her *Stitching Series*, she stitched on several plants including leaves and flowers. Her careful and detailed approach provokes me to think more about how stitching is related with patience and dedication. Also, stitching alone is beautiful and elegant, such that it has the power of influence on any surface to which it is applied.

4. Weaving Works by Sheila Hicks



Figure 34: Retrieved from <http://www.weaverhouseco.com/inspiration/>, June 2015

Sheila Hicks is one of the most influential contemporary textile artists. . She works with weaving techniques that she learned during trips to rural areas of Mexico (Stritzler-Levine 2006). In her work, similar to the one pictured above, she deconstructs weaving techniques and rearranges the form, taking advantage of the space. In her work she still recognizes borders as limitations but the area inside the borders is composed in a more liberal way. Using space as another tool to create a form has been very inspirational for me. Her recent work is more abstract in creating forms with yarn; she deconstructs the weaving technique and leans on the material presence.

5. **Time Spent that Might Otherwise be Forgotten** work series by Diane Meyer

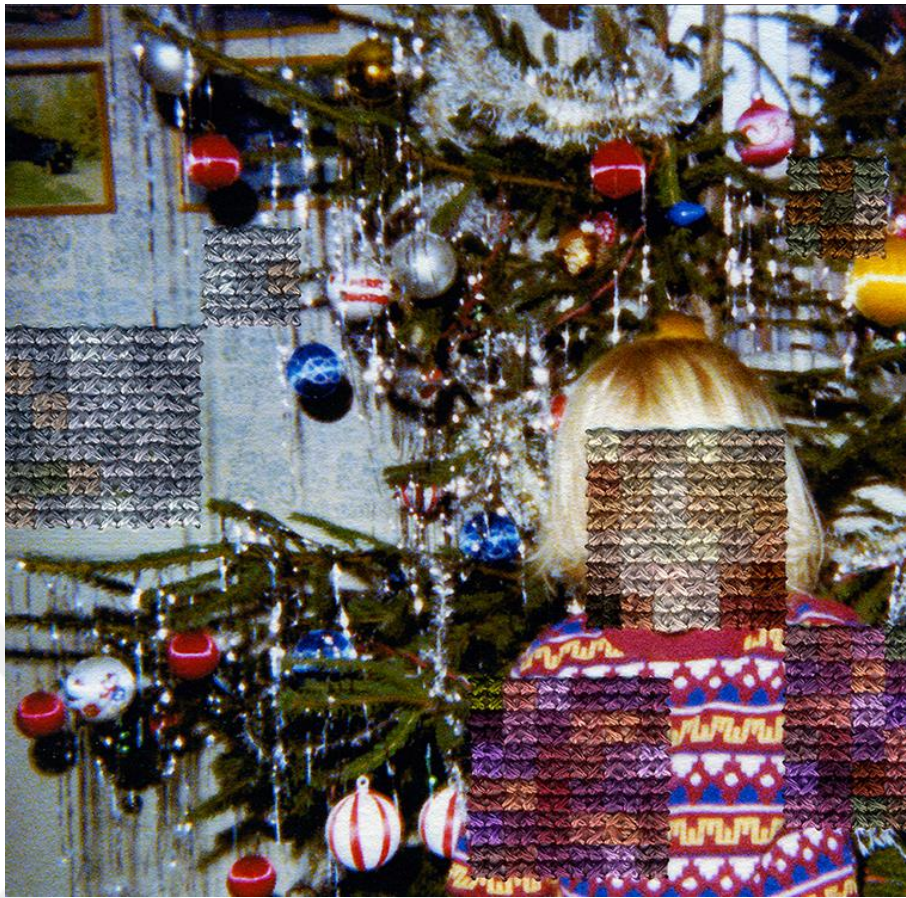


Figure 35: New Jersey IV, hand sewn archival ink jet print Retrieved from <http://goo.gl/kehv6b>, June 2015

Diane Meyer applies embroidery on photographs as if she is pixelating the parts of the image she wants to highlight. She uses cross stitching technique and explains her work as it “deteriorates the original photograph and forms a pixelated version of the underlying image”. Mimicing a digital and contemporary visualization with a traditional handicraft, which has a similar geometric pattern in terms of creating squares, illuminates how to demonstrate the transition between identities of different time periods and different cultures. The use of geometry transforms meaningful images to color codes which continue to convey the meaning in a totally new path.

6. **Silver Circle as part of Variations on Line series** by Gülay Semercioğlu, 2013



Figure 36: Wire, screw and wood, diameter 200 cm. Retrieved from <https://goo.gl/837Uop>, June 2015

Gülay Semercioğlu is a contemporary artist from Turkey who is best known for her wire weaving works. However, she calls her works paintings that are done by re-considering “material, color, and texture”. In *Silver Circle* she weaves gray wire in repetitive organic forms. Although she does not refer to any certain inspiration for the making of this piece, it is reminiscent of filigree, *telkari*, the traditional jewelry technique, a way of creating detailed forms through weaving metal tires. The multiple movements of wires create a depth in contrast with the simple black and round background through shadows and lines. The contrast of calm versus dramatic and dark versus light transforms the work into an object of discovery.

7. **Valkyries Series** by Joana Vasconcelos, 2014



Figure 37: Britannia 2014 Retrieved from <http://goo.gl/llvFJN>, June 2015

Joana Vasconcelos reuses everyday objects while de-contextualizing the meaning of objects. She displaces random objects; she reflects her opinions about the presence of women, class distinctions, or national identity. She aims to start a debate about contemporary “dichotomies of hand-crafted/industrial, private/public, tradition/modernity and popular culture/erudite culture” (Official Web Site, 2015). I think this particular work triggers the audience to think about the relation between an art work and the space in which it is exhibited. The sculpture, like a soft installation, creates a greater influence on its audience due to its size which makes it more powerful and full of questions.

The inspirational art works have similar passions as starting points and they are sometimes outcomes of unexpected interpretations of textile elements; material, form, or technique. Yet, creativity is the key point that gives uniqueness to artists and to their work. My work overlaps with some of these artworks conceptually, through de-constructing structures, re-defining borders, and re-considering mediums relevant to the material. These works will be discussed in detail in the fourth chapter.

3.3. Sock Knitting and Their Cultural Value

Clothing is a method of self-expression and as Faroqhi says a tool to build a community amongst people with similar tastes (Faroqhi, 2008:139). Although wool socks are a part of cold weather fashion, traditional socks are rarely seen in everyday life in Turkey. Technological developments offer high-speed mass production with limited involvement of hand labor; the benefits of technology diminish the production types that require an extensive process such as hand knitting. Greenhalgh examines craft's relationship with technology in three directions: economic, psychological, and aesthetic (Greenhalgh, 2010). Technology brings economic benefits such as speed of production; for example, the manual socks machine has a capacity for ten pairs of socks per days. However, this is not always preferable since it may reduce the quality of end products. Psychologically, with big size of production in the factories, craftspeople become operators who are in charge of a certain part of the work and are alienated from the rest of the work. Aesthetically, value coming from handmade production is not equal to the technological aesthetics, which Greenhalgh attributes to "cultural status". As in socks, the rooted history and eligibility for spontaneous interpretations makes handmade socks cultural objects. Similarly, Greenhalgh argues that crafts are vernacular and they reflect the cultural features of the community in which they were produced, while carrying the "mystique of being the authentic voice of society" (Greenhalgh, 2010:31).

Apart from their direct relation to history, handmade socks are culturally valuable since they may become tools to build social relationships with people. Handmade socks are prominent gifts used as a means of communication that may be passed down from family members, part of dowries, or authentic regional objects. People exchange intimacy through handmade objects or self-made items as Hickey argues and crafted objects are the more popular type of gift objects since they are:

"... 'special' or rare because it is handmade and perhaps customized; sophisticated because the making of the object require skill; it is precious due to materials or time invested in labor; it is expressive – in terms of subject-matter, function, traditional, or historical reference; and it is enduring" (Hickey, 1997)

The market of handmade socks creates another type of cultural value since it constitutes informal economies which involve "contract-based or part-time work,

unpaid family work, and home-based industrial work” (Dedeoğlu, 2010:4, Secondary Ref. Elson 1996, Pearson 1998, Standing, 1999). Today hand-knitted socks can be found in local bazaars and souvenir shops as part of informal economies. The shops or stalls offer two types of socks: 1) less traditional, low quality, and affordable socks, and 2) more authentic, traditional, higher quality socks. The authentic socks are usually found at touristic shops to offer visitors an object that is unique to Turkey. As Lowenthal suggests, using heritage in tourism increases the awareness of people and may create protective lines around the heritage context (Lowenthal, 2000). In the case of socks, tourist shops also help sustaining handmade socks since tourists are more interested in cultural objects.

The cultural values of socks may also contribute to their spiritual functions. As Risatti suggests, craft objects can have physical and spiritual functions (Risatti, 2007). Although socks have physical functions such as keeping feet warm, the spiritual function of socks, for example metaphorical motifs, creates a cultural context that connects people. At this point, following Risatti’s suggestions, socks can be used to decorate the body through their social and spiritual functions and socks can also be used as decorative objects along with their physical function. Applying Risatti’s taxonomy of craft objects based on the material, technique, and form to handmade socks (ibid.) would indicate physical functions and physical aspects of handmade socks. In order to demonstrate additional features of socks, I have edited Risatti’s taxonomy with a second row:

Object:	Handmade socks			
Physical Functions	Material	Technique	Form	Relation to human body
	Fiber	Weaving/ knitting	Rectangular	Covering

Object:	Handmade socks			
Spiritual Functions	Cultural Value	Specific Use	Relationship with the Individual	Social roles
	Traditional and historical use, the narrative	During social events, ceremonies, rituals, and daily use	Emotional objects that convey a message or memory	A gendered craft; making socks is mostly related with women

Table 2: Taxonomy of handmade socks suggested by Risatti Second table is an interpretation by the author that suggests categorizing crafts according to their spiritual features. Both of the tables are applied to handmade socks

However handmade socks have spiritual functions, they do not present all of the hidden features and intentions, especially in the recent years. These intentions are typically conveyed via motifs and colors that are part of a knowledge which is now disappearing. Gadamer's concept of mimesis argues that regardless from its style everything represents the time it was made and recognition is the only way to "grasp the essence" of craft and its representative features (Cited by Risatti, 2007:8). The sock designs and compositions represent the social relations of the time they were made and the motifs represent the region they were made. Risatti challenges Gadamer's ideas on the recognition, arguing that it is the first phase in which to fully understand the craft object and its contexts including approaches to answering why and how it is made and has become a part of a tradition.

3.4. Transition in Material from Traditional to Contemporary and Change in the Tactile Experience

Material is an important feature of handmade socks since it ties the objects to human emotions and memories through a tactile experience. Textiles are made of various fibers from both plants and animals; the most common ones are wool, silk, cotton, and linen. In Turkey, wool yarn is the most preferred material for handmade socks historically and in contemporary use for several reasons: 1) animal breeding is a common local economic activity in Turkey, typically sheep, cow, and goat, which constitutes the resource for yarn production. 2) Socks wear away and become old quickly. The material should be durable enough for a long lasting usage period. Wool has a lower mortality risk than silk and cotton and is more comfortable than linen fibers. For these reasons, wool yarns have been the most preferred material of handmade socks. 3) The generation of wool yarns is an eco-friendly and DIY process: a) sheep are tagged in the spring as in forms of wool lamps, b) after cleaning the natural material, the wool pieces are re-formed as yarn by using a specific type of metal brush and a spinner. Traditionally, these handmade yarns are dyed with plants and insects. Dyeing colors are selected according to the quality and type of the wool. However, the traditional material is not commonly used in current examples. Making and using organic wool yarns is rarely preferred by the contemporary knitters due to several disadvantages: 1) organic yarn requires a labor-intensive production process, 2) wool is not a long-lasting material compared to polyester/acrylic yarns, and 3) the products made of wool are less comfortable since the material is rough and itchy. For these reasons craftspeople do not

use natural yarn although it can be found in certain shops, such as those in Eminönü, Istanbul. The contemporary handmade socks are mostly made of polyester yarn which is 1) relatively cheaper and more accessible and can be found at most hobby shops, 2) has a longer usage life, and 3) offers a wide range of colors, thickness, and softness levels.

Using natural wool makes handmade socks more intimate due to its historical feeling and ties to past. Touching a wool surface is an experience that comes from childhood and is connected to memories. Djonov and Van Leeuwen (2011) argue that “new technologies increasingly limit the role of tactile experience and expand the importance of the visual” (p.541). Although they attribute their argument mostly to software technologies that are part of ubiquitous technologies, their approach reminds me of using mass produced and widespread materials that have standardized quality and physical features with colors or patterns in contrast with the hand-spun and hand-dyed wool yarns that have heterogenous appearance. Also, handmade socks are everyday objects especially in the rural areas. To represent the region or lifestyle better, material culture studies tend to be “inclusive” with a multi-sensory approach which is the only way that individuals experience the world (Bolin, Blandy 2003). From this perspective, the material of the handmade socks, e.g. wool, may become more representative and emotional objects since they attribute to earlier interactions with socks.

The change in material can re-shape the experience of an interaction with handmade socks. As Lindstrom claims, people “store their values and emotions in memory banks for each sense” and the collecting process starts with the moment that a person interacts with people, objects, or materials. He claims that emotions are connected with information that is gained through the senses (Lindstrom 2006). In the case of handmade socks, vision may seem as the most dominant sense with the colorful motifs and designs. However, touch is also powerful; traditional socks examples, made of wool, have a scratchy and tough pattern with an organic feeling. The natural yarns may not be homogenous at their thicknesses and color density since they are handmade and, in fact at a closer look, plantation particulars are visible in some of the samples. Socks made of polyester have a softer and smoother feeling, which is similar with most of the other socks due to the mass produced yarns. Lindstrom mentions that touch is one of the features that makes an object recognizable (Lindstrom, 2006). Accordingly, an

experiment of tactile experience indicates that different wool types create a different sensory experience. For this sensory evaluation experiment, two types of clothes were used: clothes made of Sardinian wool-only created different touch experiences than clothes made of a Comisana and Sardinian wool mixture. The sensory descriptors to measure the experience were “grittiness, roughness, homogeneity, warmth, softness, thickness, stiffness, force of compression, fullness, tensile stretch, and friction”. The results gained from the participants show that clothes made of different wools and produced with different production techniques have various levels of sensory descriptors that also correlate among each other at times (Bacci, et.al. 2012).

The socks made with natural yarn and polyester yarn create a different tactile experience as a means of touching and wearing; wool socks are thick, warm, and rough while polyester ones are soft and homogeneous. The user experience changes in accordance with the material. However, high-tech produced yarns offer new forms of old materials, such as the wool outdoor garments by IBEX. These mass produced garments are woven with thin soft wool yarns that mimic the tactile experience of polyester yarns (IBEX, 2015). Contemporary mass produced and handmade socks in Turkey are usually made with polyester yarns since they are more affordable, accessible, and various in colors whereas wool yarns are only found in specific shops. However, wool socks have further purposes rather than the functional ones: 1) wool socks are related to the memories of the person who interacts with them. They possibly evoke older generations of the family, childhood memories, or time spent in a village. 2) They are organic, natural, and eco-friendly objects. People concerned about the earth and environment tend to “go green” as much as possible. For their clothing, they may prefer garments made of cotton or wool not with additives of poisonous chemicals. In conclusion, polyester yarns and wool yarns have advantages and disadvantages from different perspectives and experiences. Yet, they are not alternative materials to each other but are materials that can replace each other at times. They both need more technical work to improve the user’s experience while wearing the socks.

3.5. Knitting and Gender: Case of Yenikaraagac Village

Knitting and handicrafts have often been identified as a women’s activity. Hesiod, the antique Greek poet, gives information and recommendation about daily life of 8th century BC where he gives suggestions to women about right time to start weaving

(Hesiod, 2014). Even twenty eight hundred years ago weaving was a feminized craft. Sennett argues that, as Christianity spread across the world and become dominant especially in Europe, religious authorities' views on social behavior became more influential. Early religious rules categorized human behavior as either committing a sin or working industriously. Hence, men were asked to work hard and women were encouraged to do handicrafts such as embroidery or knitting so that women would not persuade men to sin (Sennett, 2013:81). However, commercial activities changed shapes and sexual division of labor was re-formed. Before industrialism, craft workshops were the major production spaces where craftsman, apprentices, and family members typically worked and lived. Although women were associated with domestic activities such as raising children and cooking, which was assumed to be a non-productive life (Toksöz, 2012), female labor has always been a part of industrial economy, albeit remaining in the background. With technical developments, technology and equipment become more accessible and production capacity was enlarged. Starting from the 16th century, technological development re-formed the working space; first workshops turned to ateliers where more people could work and then from late 18th century, ateliers turned to factories where four years olds were asked to work. To produce more and reduce the expenses women and child labor was seen as a cheap way of employment (Huberman, 2008). For the sake of increased production women were formally included in the working life and their working space developed beyond the textile production as well.

Chenut discusses about the feminization of the knitwear industry in France from the 18th to 20th century, considering the working space of the men and women workers. Since France was one of the leading countries of industrialization (together with United Kingdom) the change in gender within the French knitting industry might give a general idea about knitting industries in other regions. Although women and men workers used to work together, since the 18th century the gender role in the industry has become evident. The rate of female workers in the knitting industry was increasing continuously while a hierarchy was developing between men and women in terms of labor division. As she claims, the sexual division of labor became visible between two types of production spaces: domestic production and factory/mills production. In the 18th century certain types of machines was forbidden for women to use, and they were

commonly asked to work at home while men were taking care of issues that include a technical learning process such as use of technology and organization planning. In the early 20th century knitting technology continued developing and demand increased; as a result the segregation of women working in the mills and factories became a necessity. Other industries were simultaneously developing and men workers moved to them industries such as engine factories; women involvement at the factories increased (Chenut, 1990). However, underdeveloped and developing countries, such as Turkey, still witness the informal working conditions of women who are part of the textile (or handicrafts like knitting) market. The informal market economy of women is called home-based production, piecework, or sometimes, self-employment.

In the case of Turkey, the sexual division of labor in the handicraft industry was influenced by the delayed period industrialization. Ottoman Court documents from the 17th century indicate that only a small amount of women used to have formal work and working women probably came from high-class trading families and started their own companies. Yet, the skill of handicrafts, especially embroidery, was seen as a high artistic activity at the elite civil households and at the royal palaces. The handicrafts were taught by professional craftspeople to elite women (Faroqhi, 2008, p.142). A common work for low class women was *bohçacılık*; a type of hawking in which the person trades fabrics and embroidered pieces while spreading the latest news from the neighborhood. The middle class women who had to earn their livelihood had to improve their craft making skills in order to be a part of a working cycle. Female labor was not well formalized by the official guilds; they were mostly workers in fabric weaving ateliers owned by either a family member or a merchant. Yet, since handicraft production was a popular method of gaining income for Muslims and Christians, in the 17th century craftswomen had a tax-free market in Bursa for luxury goods that were especially traded in Southeastern Europe (Faroqhi, 2008, p.142). Although handicraft was the most common work available for women, it was also practiced by men. According to Evliya Çelebi's anecdotes from 1638, ninety male embroiderers were working in Istanbul at that day (Cited by Faroghi 2008).

Apart from individual attempts to gaining income, handicrafts such as knitting, weaving, and embroidery were also used as a rehabilitation tool aimed at building a better social structure. In the late 19th century Darülaceze was established in Istanbul

by the government for people who were in need of a help to survive. The organization aimed to sustain the wellbeing of citizens in a secure environment; this organization still has a working structure in the present day. Darülaceze used to offer formal education for children and arts education for all (who are eligible health-wise) so that people would improve a skill and gain income. The weaving workshop was the earliest workshop which was followed by photography, wood, sewing, shoe making, sock making, and forging workshops. There were separate workshops for women and men, however only the wood and forging workshops were exclusively for men. Weaving and sock workshops were used by women, men, and children until recent history (Yıldırım, 1996). As another handicraft training school, mainly focused on sewing, the girls institutes were established in early Republican period, in order to empower women and to promote an identity to modern Turkish women. Some of these institutes are Girls Art Schools, Girls Technique, Girls Institutions, and Maturing Institutions (Kız Sanat Okulları, Kız Teknik, Kız Enstitüleri, and Olgunlaşma Enstitüleri). These institutions are still open to women, and they provide traditional handicraft classes in their curriculum at a high school level. Handicrafts were the skill that was chosen for Turkish women by the government in order to participate in the social life (Sezer-Arığ 2014).

Today, women in Turkey who practice handicrafts as an occupation are faced social rights problems. According to International Labor Organization's (ILO) 2009's statistics for women's employment in Turkey some significant results are: 22.2% of women work, 52 % of women have a regular salary, 36% of women are unpaid family workers, 11% are self-employed, and 1% are employers. Moreover only 40% of working women have social security (ILO, 2009). According to Women's Labor and Employment Initiative, 39.29% of employed women are working in the agricultural, forestry and fishing industries. The manufacturing industries followed this rate with 13.85% turnout and finally 10.28% of employed women work in wholesale and retail market (KEİG Report, 2013). White's research about women labor in Istanbul and in Turkey focus on the presence of women in working class neighborhoods from various perspectives of women's roles in the society, such as being a mother, wife, or worker (White, 1994). Although her book was written in an era when Turkey's free market economy was expanding, some of the results of White's research outcomes are still debated.

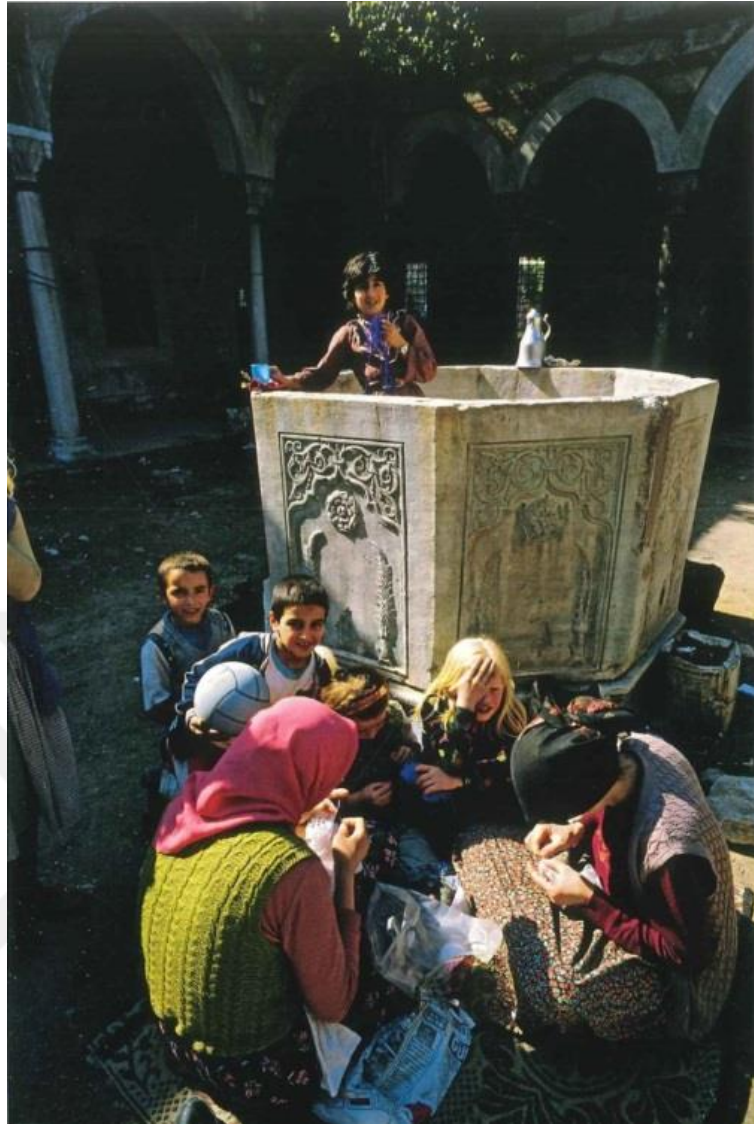


Figure 38: Photo by Ara Güler, 1988, Eyüp, İstanbul (Sülün 2011)

According to comparative results from early nineties, piecework was a common paid work which was done at homes without social security. Piecework products are usually export items that are made mostly by women and children or done as a family business. The range of these items is diverse but most typical works include assembling the products, and making handicrafts with a considerable partitioning of knitting (White, 1994:13). Similarly, recent sexual division-of-labor studies from Turkey indicate that the market mostly includes the garment industry, again for export. Dedeoğlu interviewed fifty women who make textile works; their working spaces included: 1) factories, 2) workshops, and 3) homes. The statistics show that garment workers start working in their homes and then step up to workshops and factories (Dedeoğlu, 2010). Her research indicates that in contemporary Turkey, knitting and weaving industry is

mostly limited to female labor while men work as middlemen or owners. Most of the female producers constitute the 60% majority who are excluded from social rights.

The informal practice of knitting and other handicrafts exemplifies the continuity of a historical attitude towards female labor being seen as less valuable. As Chenut argues, “women’s occupations in general have hardly been synonymous with skill” (Chenut, 1990) and they usually remained hidden. For example, Anni Albers, who attended the Bauhaus with her husband, is one of the significant textile artists in the 20th century. She was experimental and innovative amongst her contemporaries not only visually but also technically however Adamson argues that she remained in the shadow of her husband (Adamson, 2007).

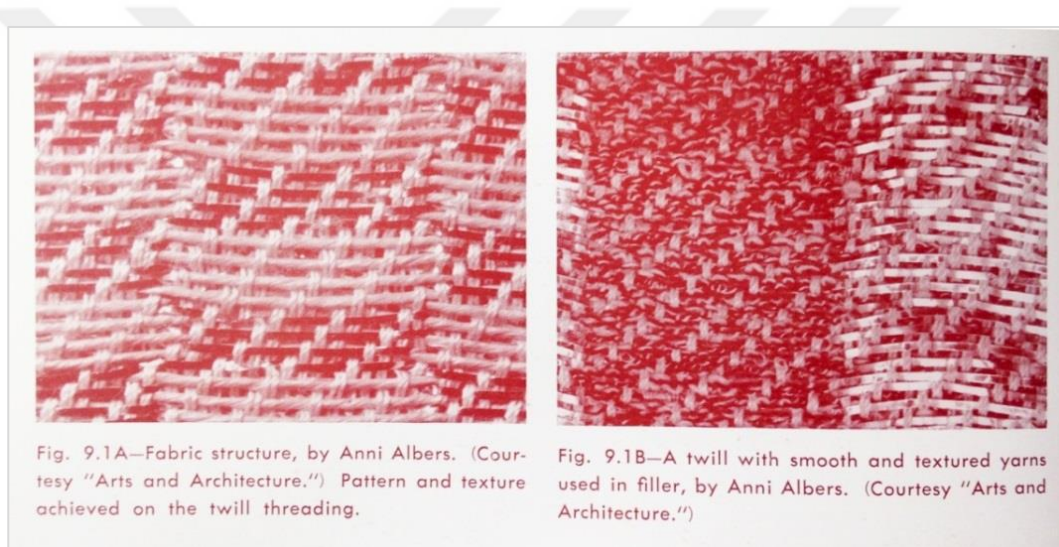


Figure 39: A Detailed caption to Anni Albers’ weaving technique (Overman R. Smith L. 1958 p.134)

In the case of sock knitting, there are two contexts which can be identified: makers are either home-based workers, working for the dealer or are self-employed and based at home. The first scenario involves the knitter as the home-based worker, a middleman as the catalyst between maker and the market, and the dealer as the link between the end-product and the users. In this chain, the makers who have the skill and labor are usually women, whereas the middleman and the dealer are usually men. In some cases, a labor division amongst family members is possible where the female members knit the socks and male members take care of the marketing. The second scenario is a self-employment model, where knitters are still part of informal economies but work for themselves. Although this model gives more individuality to the crafts person it also

burdens the producer with additional responsibilities such as building the sales chain and taking care of facilities. Still, self-employed women are less anonymous and more capable of enlarging their market.

The literature on knitting and gender indicate that the workspace is a general determinant for sexual division of labor. Knitting factories involve men and women workers while home-based production is usually chosen by women as a result of the handmade production and a woman's being responsible for home-works. However, in the recent decades knitting has been associated with feminist practices and used as a political tool that enlarges the range of knitting audiences. But knitting as a tool to convey a message is not a widespread method in Turkey yet. One significant example in Turkey is "Knitting for Van", *Van için Örüyoruz*, which was organized in 2013 after the earthquake in Van (Fig. 40). The earthquake happened in the winter time and caused a huge damage in the buildings. Individuals and NGOs around Turkey organized people through social media to knit winter clothes for children and adults and sent these to Van. Although this example does not include a gender-centric theory behind it, it is worth considering since the event aimed at supporting a certain group of people through handmade production. They could easily ask people to send mass produced garments, but instead people were asked to actually make something for the earthquake victims. On the other hand, this was a way of criticizing the limited social and physical support coming from the government organizations and triggering the government to increase the interests for the people in Van. From the gender-equality perspective, the Third-wave Feminist Movement, started in the 1990s, suggests knitting and other handicrafts as a means of expression for different purposes such as social improvement, political criticism, and community building (Pethney, 2008). Although the scope of feminist projects varies, they are typically socially engaged projects that welcome everyone, including women and men from different communities. The Third-way Feminist Movement suggests taking advantage of what women have been associated with to make their voice louder.



Figure 40: Call for the victims in Van, “Knitting for Van”. Retrieved from <http://goo.gl/ejl2fh>, September, 2015.

Recently, knitting enlarged its scope and has reached the men. For example, menwhoknit.com is a blog that builds a community amongst male knitters who share their knowledge and products. The website iknit.org.uk is another start-up that was founded by Gerard Allt; although he started knitting as a method of therapy, he turned his hobby into a business. He sells his handmade knitted products and hand dyed yarns as well as organizes knitting courses (The Telegraph, 2014). UK Hand knitting Association is also interested in involving men and children in knitting in order to “raise their profile” and have organized several programs such as “knitting for charity, knitting for others, knitting as therapy”. There are also male knitters, knitting historians, and designers such as James Norbury who is mentioned as being highly influential on the British knitting after World War II. He published books of his own knitting pattern designs and hosted a knitting show on BBC (Knitty Official Web Page, 2005). To provide an example from Turkey, Murat Yıldız is an embroidery artist, who embroiders portraits and compositions on canvas. He uses embroidery as a material on his realistic art works that represent sequences from his novel (Yıldız, 2014).

Despite the rooted assumption of knitting being associated with women as an income generator for low-classes, knitting has always been a part of daily routines for both men and women. However, knitting and handicraft in general, is typically seen as the only way for women from low SES to gain income and generating a commercial market for the handicraft objects is usually the easiest option for the non-governmental social entrepreneurs. In Turkey, people rarely make conscious decision on working in

the handicraft field professionally which may be a result of the size of the commercial market and lack of intellectual background in the handicraft field. The schools and courses founded by the government such as *Public Education Centers* (Halk Eğitim Merkezleri, HEM) usually focus on development in skills without framing a theoretical background. Yet, these centers are good for self-development and for being open and free to all. Yet, in recent decades artists, activists, and social entrepreneurs use hand-knitting in critical purposes to increase the familiarity of their projects by including male and female knitters and responsive amateurs who want to make an impact. In this sense, knitting may become a less gendered craft in the future. Nevertheless, at the present time, knitting is still associated with women despite a few exceptional cases. One of these exceptions is the Yenikaraagac Village which is famous for male villagers who knit socks.

3.5.1. A Field Trip to Study Gender Influences on Knitting: Bursa, Yenikaraağaç Village, the Field Research and Project Proposal

In order to investigate and learn more about Yenikaraagac Village I went to the field and interviewed local villagers. The population of this village was moved from Drama, Greece to Turkey after the foundation of the Republic of Turkey in 1923¹⁶. During the interviews, villagers expressed that their parents and grandparents brought their sock culture from Drama. Despite the fact that sock knitting lost its significance in the village as a major income channel, older generations are still familiar with knitting. According to the villagers, the coffee house of the village (*köy kahvesi*) used to be a sort of atelier for the male knitters where they gathered around the tables and knitted. The end products were delivered to big cities such as Istanbul, Ankara, and Samsun via middlemen. Although today the village is not known for its handmade socks, in the early 2000s the fame of the village's male knitters and Drama Socks (as they are named by the villagers) began to be publicized in newspapers. During our interviews, villagers expressed their unfavorable feelings towards the gendered statements included in the newspaper articles. The journalists interpreted the rarity of gender equality in knitting from the perspective of knitting being a woman's craft in a way that the villagers did not

¹⁶ After the Turkish War of Independence, the Republic of Turkey was founded and new borders were created. The Greek population in Turkey moved to Greece and the Turkish population in Greece moved to Turkey as a part of the international Lausanne Peace Treaty.

feel comfortable. The dismissive reflection of social roles caused talented people to be ashamed of their skill and culture. Although my initial aim was to gain information about the site, after the interviews I proposed a project to the villagers to promote gender equality in knitting, sustain the culture, and offer a better working cycle to the current socks makers of the village.



Figure 41: Socks with motifs on the toes and heels are made for women. Plain White socks are made for men.
Photo: BMA

During the field trip, older villagers shared their memories and experiences on knitting. I was unable to interview young generations since most of them work at the factories during the day or have migrated to bigger cities to earn a regular income, according to the villagers with whom I did speak. Yet, interviewees explained that most of the younger generations of women and men in the village do not have the skill of sock knitting. Other significant insights from the villagers were: A woman interviewee, H.A. (61), learned knitting from her father and stated that she raised her kids with the money she gained from sock knitting; however, today she can barely save money. She sells her socks at the shops in the city center of Bursa with help from her friend. She also makes socks-to-order often as part of dowries. H.P. (85), another female knitter, said she learned knitting from her father when she was seven years old and has been knitting

ever since. She sells her socks extremely cheaply and sock knitting is her only income. Y.A. (63) was a male interviewee who demonstrated a particular type of sock knitting for me and my colleague although he does not practice knitting as an everyday activity. He learned sock knitting from his father when he was a child. Although the village is distinguished with its gender equality, their heritage value exists through their motifs and motif names such as: rug pattern, hand by hand, clove, almond, basil (as told by H.A.). The gender of the craftsperson does not influence the motif on the socks; men and women knit the same motifs; however there are different socks to be worn by women and men (Fig.41). Some of the motives used on socks/patikis are similar to carpet motifs as means of names and designs (Fig. 42).



Figure 42: Yenikaraağaç patikis knitted and presented by H.A. Photo by BMA, 2015. Rug patterns are retrieved from Ünal, Ş. (2005)

Although I was able to collect information, the interest in sock knitting is disappearing and since it is an orally exchanged craft some of the significant information may be lost. To avoid this, I suggest promoting the site with its high-quality handmade socks and rural culture as in forms of a cultural route. As the International Council of Monuments and Sites (ICOMOS) suggests cultural routes offer an interactive way of conservation which might help economic and social development on the local level (ICOMOS, 2008). This would help to sustain the knowledge and culture while contributing to the development of the village's economy. The village has an advantageous location; it is thirty minutes from the center of Bursa which is currently nominated as a world cultural heritage site (UNESCO, 2015). Yenikaraagac is also located close to the busy ferry line between Bursa and Istanbul and just off the Bursa-Izmir highway. Using its accessibility and the mobility of modern people, I designed postcards and distributed them to a bookstore and a café in Istanbul to encourage people to visit Yenikaraagac (Fig. 43). The postcards depict handmade socks and their makers on one side and on the other there is information about the craftsman who made the socks and a map of the village with GPS coordinates (Fig.44). To measure the impact of these postcards, this project is combined with an earlier project, a Facebook page, *Türkiye'den Çoraplar/Socks from Turkey*¹⁷. I share examples of traditional socks and information about socks through this page a few times every week. The FB page information is shared on the postcards so that people who are interested in this project might "like" the page and the increasing number in people who like the page may give an idea about the impact. Although a postcard is not enough to sustain the village within its context this may be a good starting point to spread the knowledge.

¹⁷ ³ For more information about this project go to 4.4.



Figure 433: Left: Robinson Crusoe Book Store, located on one of the most crowded and touristic streets of Istanbul, Istiklal Street. Right: A touristic café in Kadiköy's nightlife area.



Figure 444: A sample postcard that depicts the usage. The postcards may be enriched by adding the biography of the craftspeople on the postcards. Photo and design by BMA, 2014.

The postcards and Facebook page also present the sketch of a cultural route that includes cultural activities in Yenikaraagac and in the Bursa province; for example, visiting Ulu Mosque from the Ottoman Era, Hagia Sophia from the Byzantine period, and historical Turkish baths, experiencing authentic Bursa cuisine like Iskender kebab and chestnut candy, and exploring the textile culture of the region, such as handmade socks in Yenikaraagac or parts of the Silk Route. The route involves creative production spaces as well, such as tile and ceramic workshops that represent traditional styles, techniques, or motifs (Fig.45). Adapting Yenikaraagac to a cultural route will help promote handmade socks as part of culture and sock knitting as a cultural production while helping to make Yenikaraagac more visible and accessible. As more people become interested in visiting the village, the demand in knitting and wearing socks may increase and the village will become a socks production center again.

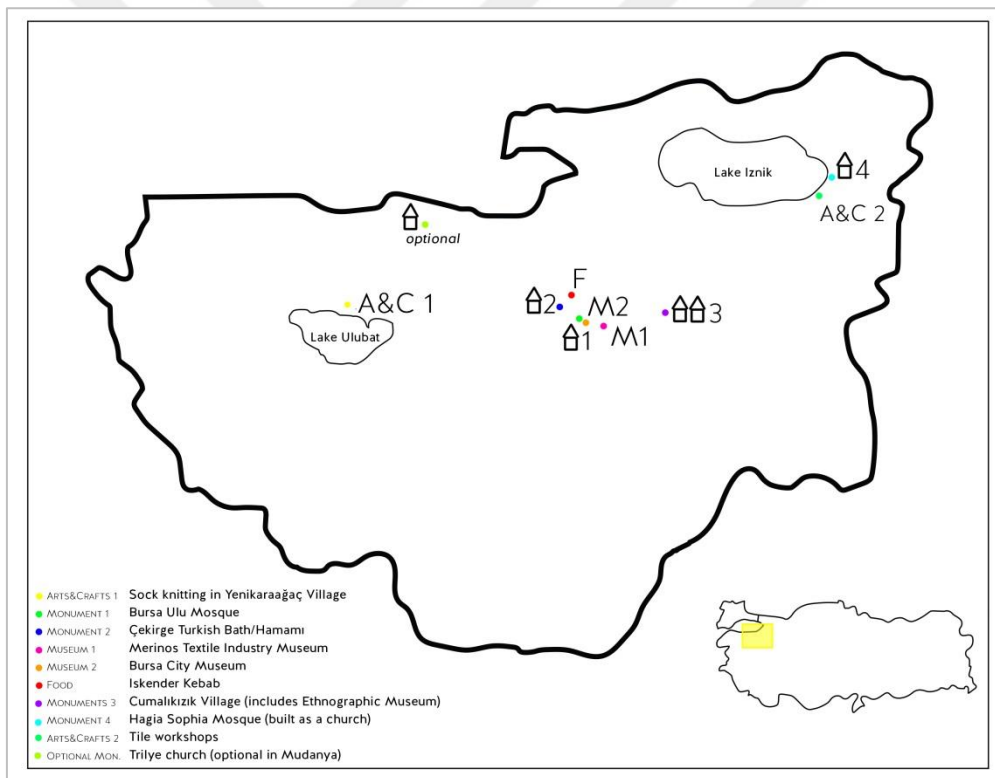


Figure 45: A map illustrating the cultural spots on a possible Bursa route. Design by BMA.

3.6. Summary of the Chapter

Handmade socks have been studied from four perspectives in this chapter; (1) handmade socks as craft objects, (2) the cultural value of handmade socks, (3) general features of socks justifying their cultural heritage value, and finally, (4) makers of handmade socks and their presence in the society. Knitting, as a handicraft, is not considered on the top of the hierarchical order of crafts; it is a less recognized craft activity. The questionnaire indicates that people are familiar with handicrafts; most of the participants know someone who does handicraft or they themselves make handicraft objects. This result encouraged me to promote knitting as a craft to move it to the upper levels of craft hierarchy for the sake of skillful labor of handicraft makers. Another motivation to promote handmade socks is the disappearance of their traditional features such as motifs, natural color generation, and metaphorical usage. The traditional features are important since they are part of cultural heritage and represent the lifestyle of socks users. The disappearance of socks will take some of the knowledge and information with itself as well. Finally, most of the craftspeople are women who have unsustainable working conditions. Some of the major problems in the market include the prices that do not appreciate the makers' effort and there is a lack of corporations founded for craftspeople who produce handmade socks to offer well-equipped platforms. Yet, textile crafts become more visible in the artistic production which may re-assess the craft market to a new level. Textile and fiber are new media with which contemporary artists and feminist art can engage with social or political issues.

There is an emerging need for research and project within the field of handmade socks. The knowledge has not completely disappeared; especially in the rural regions people still have knowledge about identical features of handmade socks such as the natural dyes, generating yarn from the wool, and the names and meanings of motifs. Since wool socks are still part of winter fashion handmade socks can be adapted to daily use taking the advantage of their being functional objects. Apart from their practical function, in more metaphorical meanings, handmade socks used to be communication tools and visual representatives of the social identity. The disappearance of socks may be a result of the lack of need to communicate via socks, however new needs may emerge. I have proposed projects to fill the absence of socks by

using socks; my projects put handmade socks in the center and revitalize their being communication and narrative tools.



4. Craft Projects Inspired by Anatolian Handmade Socks

Having a product design background, my approach to handmade socks was not only as textile products but rather as a system of production with unsustainable conditions that need to be re-considered. After defining the problems concerning the different perspectives and contexts of handmade socks, in this chapter I will offer tools that may become solutions. I propose works with practical and spiritual functions that aim to reach people who are not aware of the nearly extinct culture of handmade socks. In my projects I use design as a communication tool and crafts as thinking tools through which I can share my thoughts on handmade socks. The design process starts with defining the framework that will be studied, such as working conditions of craftspeople or the conceptual use of handmade socks, followed by creating a narrative. I put forward the features I want people to think about and I form the narrative as an object, business model, or as a drawing in order to transfer thoughts. Yet, I aim to use traditional elements in contemporary ways to enlarge the audience and motivate people to think more about traditional crafts. In a way, I ask people to remember what they already know and adopt it into their daily life in various ways. Although the exploration is an individual adventure, inspired by the collective making process of handmade socks, I offer people to explore handmade socks together through my dynamic and participatory projects. Since crafts are societal and collectively produced habits or traditions, I believe that my contribution to this collective knowledge should be collective and should also include several different ideas, perceptions, and individuals. Yet, instead of reflecting traditional crafts in traditional ways, I present traces of these contexts through contemporary concepts.

In general, textile crafts and handicrafts such as embroidery, stitching, and sewing are facing problems, such as the long process of production, disappearance of knowledge and culture, and labor of craftspeople who, in most cases, are women. These issues about handmade socks might be representative of handicrafts since the challenges are comparable with sock knitting. There is no one right way of conveying these ideas, however, as a general concern, and so I preferred not to separate the

cultural value of traditional socks from their context or content. However, I was open to re-form the material outputs, such as the motifs or the knitted pieces. Although I do not use socks as they are, I re-interpreted their current context (i.e. cultural heritage, women labor, working cycle, daily presence). The logic behind the interpretative projects is inspired by Tilden's principles for interpretations¹⁸:

1. "Any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the visitor will be sterile.
2. Information, as such, is not interpretation. Interpretation is revelation based upon information. But they are entirely different things. However, all interpretation includes information.
3. Interpretation is an art, which combines many arts, whether the materials presented are scientific, historical, or architectural. Any art is in some degree teachable.
4. The chief aim of the interpretation is not instruction, but provocation.
5. Interpretation should aim to present a whole rather than a part and must address itself to the whole man rather than any phase" (Tilden, 2007).

These interpretations may help the audience to recognize the essence of handmade socks, which is an effective way to understand and "re-know" craft objects as Risatti suggests (Risatti, 2007). A deficiency of the proposed projects might be due to the limited involvement of people who are directly related with handmade socks such as craftspeople or villagers who produce raw material. As Toksöz argues, "key factors for social development as being human centric is solving local problems with locals" (Toksöz, 2012). However, my projects aim to create a community who is interested in handmade socks, so that I may suggest ownership of these craft and heritage objects. Then a further step might be bringing the stakeholders together; craftspeople, users/owners, and people who enjoy learning new things. The collaboration between these groups will provide a more sustainable structure since it demonstrates the natural learning environment of crafts.

¹⁸ He suggests six principles but I study on five of them. The excluded principle is related with interpretation addressing children (age under twelve).

4.1. Overview of the Projects

Risatti argues that in the contemporary studio crafts the function of the object is conceptualized and functionality is used as “metaphorically and abstractly”. Yet, using the idea of function transforms objects into “critical objects” without having a practical function but having an “exemplary but unfulfillable function” (Risatti, 2007: 285). My works have critical approaches in having a provocative manner and they are grounded in metaphorical material use and narration. There are three different types of outcomes: 1) Artistic designed objects aim to remind the intangible cultural heritage features of hand-knitted socks to the audience. The works include experimental and participatory steps and two dimensional drawings. Research topics of these projects include contemporary, conceptual art and design approaches. Within the first group of projects, knitting is perceived as a performance and these works are performed in public spaces while encouraging participants and observers to be a part of this process. 2) Participatory, socially innovative, and non-profit works that may be comparable to business models aim to invite participants into the process of re-visiting the diminishing craft. Research topics of these projects consist of craftspeople, participatory design, maker movement and intangible cultural heritage. 3) Socially engaged projects invite participants to be a part of the production process of the knowledge in the public environment. These works are proposed to enlarge the audience to create a sustainable future for hand-knitted socks. Research topics of these projects cover socially engaged art, online platforms, and collectivism in art, craft and design. There are also works that do not fit into any of these groups but they reflect my exploration process of handmade socks, knitting, or handicrafts in general. They are grouped as outcomes of brainstorming since they led me to other projects (Fig 46).

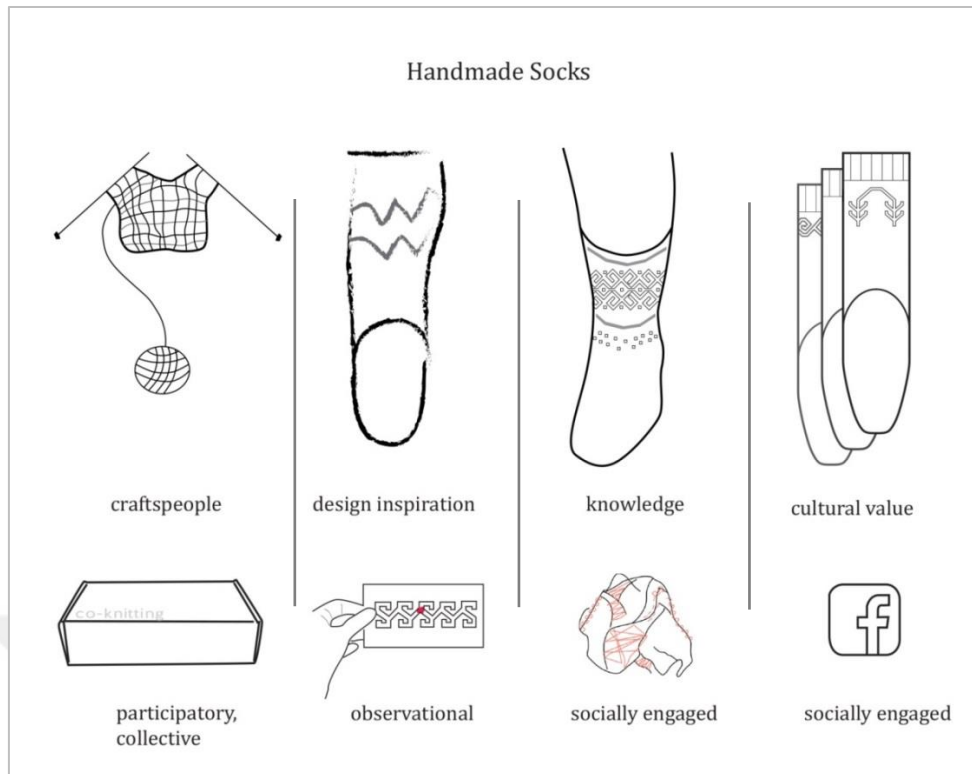


Figure 46: Figurative explanation of projects and approaches in terms of focus and method of interaction with the audience. Illustration BMA.

4.1.1. Brainstorming for Self-Exploration:

Exploration of handmade socks started with studying their motifs. Since sock compositions are usually re-arranged, repetitive motifs, I mimic compositions on paper and other surfaces. Some of these works are discussed in 3.4 as part of a conference paper. Other exploratory projects are *embroidered postcards, a tool to recreate compositions, and a picture book*.

- 1) *Embroidered Postcards* are flat surfaces from various materials such as paper, cardboard and Plexiglas with holes on them suitable for cross-stitching (Fig. 47). This project was inspired by the similarity of intimate feelings between exchanging postcards and handmade objects that both come from loved ones. The owner of the card makes his/her creative embroidery or message on the postcard before sending it to its addressee. These ideas were helpful to understand the bridge between makers and users who share a unique experience.

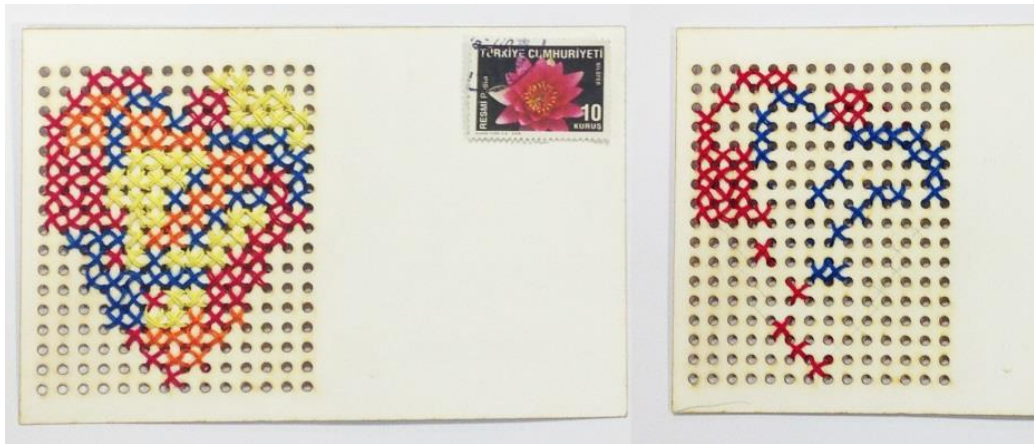


Figure 47: *Embroidered Postcards*, that have holes on them for cross stitching, 2014

2) *A Stage for Motifs (SfM)* offers an interactive setting to encourage people to re-compose the motifs (Fig. 48). Due to the rectangular frame that allows re-placing the motif surfaces, one can re-arrange the motifs with personal narrations and visualize the layered structure of knitting. *SfM* has an educative side as well; it teaches the names of the motifs as well as triggering creativity.

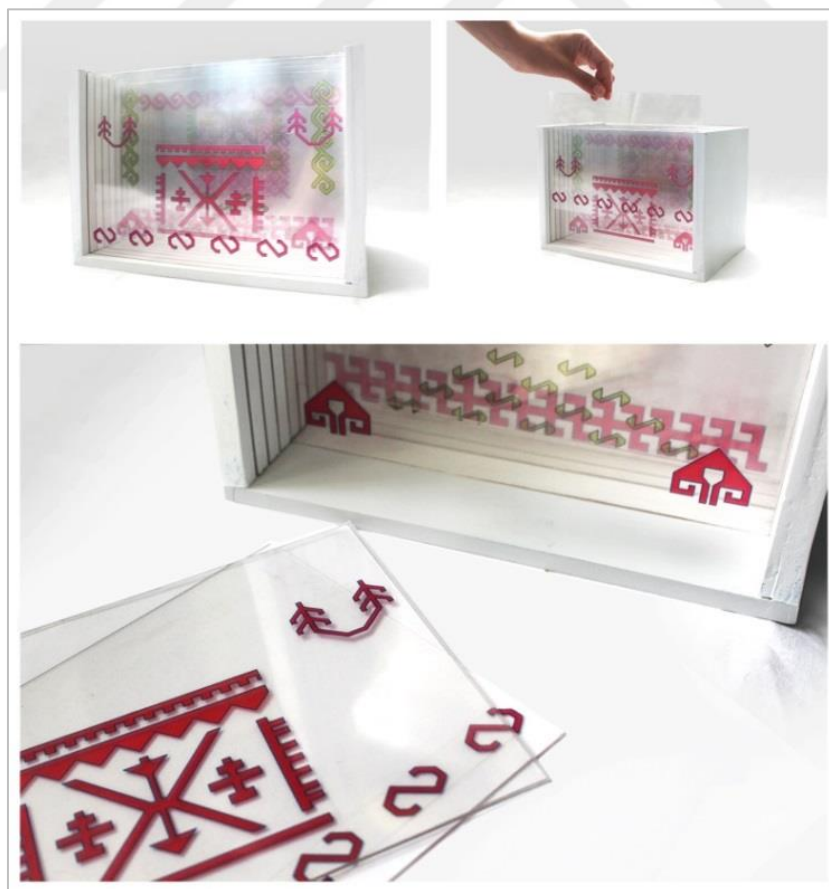


Figure 48: The using scenario of *A Stage for Motifs*, 2014 Photo by Bilge Merve Aktaş

- 3) The sixteen-page picture book *Story of Socks* narrates the life cycle of a pair of socks starting from the generation of raw material until the time when the socks are no longer functional (Fig. 49, 50, 51). The picture book has simple and explicit drawings with one or two words as explanation. However, it does not target children only; rather it is easy to understand for everyone, including children and adults who do not possess basic knowledge of the process of making socks.



Figure 49: Page 5, illustrating the making process of yarn, by BMA, 2014.



Figure 50: Page 12, illustrating the knitting process with five knitting needles, by BMA, 2014



Figure 51: Page 15, illustrating when socks get older and torn, by BMA, 2014.

4) I also tried stitching on several surfaces within various contexts. Some of the early stitching aims to convey a message about the social perception towards handicrafts and their presence. *BURDAYIM* is meant to convey that being invisible does not mean being absent (Fig. 52). I used white thread on white paper to make the paper look as if it was blank.



Figure 52: "I am Here", stitching on paper, 2014

In other works, I used stitching to criticize social roles and indicate how handicrafts might be associated with certain parts of the society. Despite the fact that more people have become interested in stitching, knitting, and embroidery, which has re-assessed handicrafts to a contemporary act, such pursuits may still be associated with rural life and rural women in some cases (Fig 53). Embroidery on magazine papers articulates that handicrafts are independent from the social class division but is instead a skillful activity that requires expertise.



Figure 53: Embroidered magazine pages, 2014.

Although I did not develop all of the arguments from these works, they were helpful for me to think about socks and their social presence. I used craft as a way of thinking producing hands-on projects which were also valuable for me to experience the labor and understand the role labor plays in craft production. These explorations guided me toward building an intimate relationship with handmade socks and thinking more multi-dimensionally within the concept of their sustainability. There are also other works that have a set structure with a motivation, a goal, a process, an audience, and an outcome.

More structured projects are discussed in the conference papers included in the following sections.

4.1.2. Motive of View

Motive of View (MoV) is a viewfinder for looking at everyday environment through traditional motifs. Turkey is rich with its traditional motifs used on the carpets, textiles, tiles, ceramics, and buildings. Although some of these motifs are mutual or similar, each craft practice has specific motifs as well. Also some of the socks motifs are only seen on socks. MoV uses identical motifs with a motivation to remind of the motifs and encourage its participants to re-consider their routines with the keeping motifs in their mind. MoV is based on cards that have space in the middle as in shapes of traditional

motifs, it welcomes people to observe the through the given space and re-discover the details (Fig. 54).



Figure 54: Motive of View cards, designed by BMA, 2013.

4.1.3. Türkiye’den Çoraplar – Socks from Turkey

Socks from Turkey (SfT) is an interactive online archive project, based on Facebook, building a relation between its followers and encourages them to share traditional socks photos (Fig. 55). During my research at the local shops and interviews with socks owners, I realized that handmade socks are easy to find objects, however they are not visible. By using the benefits of recent mass media channels I aimed at reviving handmade socks as part of our daily life. The research indicates that, Facebook is of the most popular social media platform in Turkey; %49,1 of the population is active internet users and %82 of these internet users are also Facebook users (Alternatif Bilişim, 2013). Accordingly, I started a Facebook page *Türkiye’den Çoraplar - Socks from Turkey* to share handmade socks photos and remind of them. SfT bring people from different backgrounds together and create mutual interests, converging to a handmade socks

community. At the same time, handmade socks become part of the followers' newsfeed and visible during the day time as the site posts socks photos and information about the socks such as, who made them, when and where they were made, type of the material, and the information about the motifs. Currently, the page has one hundred and eighty followers and a few of them actively involved in *liking* and *sharing* the posts as well as posting comments.



Figure 55: A screenshot from Socks from Turkey Facebook page, 2015

4.1.4. Co-knitting Project

This study introduces a kit that includes a sock already knit by an experienced craftsperson, and the necessary components to make the paired sock by a person purchasing the kit, someone relatively inexperienced in the craft of making socks. As indicated in Figure 56, the kit includes yarns, knitting needles, guidebooks for knitting, and information card about the craftsperson. Some of the issues the project engage in are that the craft of knit socks is currently in a decline due to poor remuneration and recognition of the craftspeople who make them and the concomitant problem that an intangible cultural heritage is at risk of disappearing.



Figure 56: Co-knitting kit and its contents: a sock, yarns, knitting needles, a guidebook for knitting, and an information card. Photo: BMA 2015.

Ultimately, the uniqueness of the Co-knitting Project comes from its multi-dimensional components that provoke users to be makers, to preserve cultural heritage, to take ownership over collective history, and to build emotional ties between unnoticed craftspeople. It thus takes inspiration from the positives of the maker movement while also taking into account and attempting to overcome some of its limitations. Co-knitting Project approaches young generations in such a way that they will be familiar with and revitalize the existing cultures and professions related to craftwork. As a result, much-deserved material and cultural value will be newly available to master knitters, who are mostly women from low socioeconomic status backgrounds. The multi-layered objectives of the Co-knitting Project are based on those of participants from different stakeholders of knitted socks: knitters, buyers, and the general public. To bring social groups from various backgrounds together and to link between generations, the Co-knitting Project has a collaborative structure. Cooperative learning is a way of evolving

well-organized communication within a community (Riel, 1996: 190-193). It has also been a regular fixture of crafts, which are generally based on tacit knowledge and vocational learning processes. Transferring practical knowledge to a craft activity requires at least two participants: the master who has the knowledge and a fellow (apprentice) who has the interest in learning the craft.

4.1.5. Holding Together

Holding Together is a conceptual project that articulates the result of exploring knitting and stitching. I questioned the existence of handicrafts and people's perceptions towards them considering that handicrafts have their own business models that are mostly part of informal economies. The use of handicrafts decrease and the commercial market conditions indicate that the customers/users are not generous about valuing a price for the handicraft objects. But the interviews with the socks owners indicate that people keep and protect handmade socks even if they do not wear for two reasons: 1) they are handmade and product of a labor, 2) the socks were made by a person and they carry an emotional tie with the past. There is a dichotomy of the value of handmade socks and handicrafts in general, if they are valuable objects or not. I took this question as the basis of my concept and via symbolic use of material, searched for the answer what is value and what gives an object its value? Arts-based research supports the methodology of this project; through artistic production I reason my experiences as McNiff suggests (2008). She suggests using arts for purposes to understand the personal experience and behaviors of other people, (e.g. audience, participant) who are involved in the making of arts. She claims that art production is both subjective and objective at the same time which builds a relation between the audience, artwork, and the artists (McNiff 2008). Using arts as a research tool usually includes a mind mapping phase to get involved in the process intimately as Knowles and Promislow suggests. They encourage non-artists to use arts as a way of approaching to the goals and to become more open-minded. Artistic productions usually become more fruitful with the active engagement of people and collaborative practices since these concepts transform project to multi-layered structures (Knowles, Promislow 2008).



Figure 57: A stitched newspaper, design and photo by BMA, 2015

To search for an answer to the questions about value, I made embroidery on newspaper as the invaluable surface, to understand if the embroidery will increase the value of an old newspaper or not (Fig. 57). While doing so, my other interpretation was moving embroidery from two-dimensional flat surface to three-dimensional platform converging to a statue. While making the stitching and embroidery I realized that my process was intuitive; I stitched randomly and made my decisions without thinking too much. However, the outcomes were similar in size and shape. To understand my process of making better, I worked with diagrams, for every step I drew diagrams as a way of self-awareness: I realized that I repeat same steps to make similar changes on the form.

as a further step I wanted to work with participants to see if they find stitched newspapers valuable and if they build their own system of stitching. To measure the reaction of people, I organized stitching sessions in public spaces five times, with no invitation I observed people if they find stitching newspaper interesting and if they want to be a part of it. Every session took approximately an hour and a couple of people did try stitching on the newspaper. All of them were quite careful and gentle with stitching the newspaper. Although they asked questions about how to stitch, I encouraged them to express their individuality; participants used similar stitching types with my outcomes but each participant had their own forms of outcomes.



4.2. Evaluation of the Projects

In this chapter, I have proposed projects and works that focus on traditional handmade socks. Although handmade socks are a part of material culture and fashion, I approach them from the perspective of textile crafts and my projects propose different ways of looking at handmade socks. I interpret historical and contemporary handmade socks contexts and contents in order to offer suggestions for the sustainability of these socks. Although some of my work are close to art works, I had a designer approach behind all of the works pursuing the following steps: 1) defining a problem (may be related with socks or craftspeople), 2) describing the problem; the reasons which causes these problems and the effects of them on the craft and craftspeople, 3) determining the connections of the stakeholders with defined problem, 4) offering suggestions. Following these steps, I proposed projects that centered on different concerns such as 1) craftspeople who are in need of a better set working environment, 2) the cultural heritage of socks in order to remind people of the culture, 3) handmade socks to be used as inspirations for creative disciplines.

Within these concepts, I studied socks from experimental approaches using different mediums, techniques, and technologies. For mediums, I worked with paper, wood, Plexiglas, thread and yarn, paint, and non-material mediums such as online interfaces. I drew, stitched, and re-composed the traditional elements to design the objects. All of the works have a hand production phase and some of them are completely handmade in the sense of Pye proposes (1995); they are not made with tools or machines but only with my hands. However, there is also work that include a level of technology; for example, laser cutting was used to produce the cards in *Motif of View* or to produce the boxes of *Co-knitting Project*. I used making as a way of thinking and exploring new ideas. To think and explore more, I designed and made several objects that reflected different perspectives and elements of handmade socks. Out of these projects I proposed four main ones that are developed to a level where the projects have become self-explanatory and powerful enough to create a particular audience. The projects with their significant and identical features are: 1) *Motif of View*, which suggests people to observe their environment from a culture-oriented perspective. 2) *Türkiye'den Çoraplar/Socks from Turkey*, which explores the benefits of creating an online and informal archive to encourage the participation of enthusiastic people. 3) *Co-knitting*

Project suggests elevating craftspeople from being anonymous to being the unique skillful person in the process. Co-knitting Project also encourages people to participate in knitting together with the craftspeople which may create an emotional tie between makers. 4) *Holding Together* is a thought provoking work that aims to reflect on handicrafts such as stitching and knitting. The socially engaged making process of *Holding Together* invites people to experience handicrafts and pass the knowledge around. Apart from these projects, as discussed in Chapter 3.5.1.2, postcards were also designed to promote Yenikaraagac Village as a culturally significant region and to increase awareness for the culture of gender equality.

The projects I have proposed are parts of my exploration process of handmade socks, craftspeople, and the commercial market. As I discover more about the historical value and labor intense production of traditional socks, my projects are re-assessed to a socially responsible level. I aim at study on handmade socks as a means of material culture of Turkey, cultural heritage objects, and textile craft objects. Inspired by the collective and tacit nature of handmade socks, instead of suggesting methods or ideas to preserve handmade socks, I prefer to propose projects that may enlarge the scope of these handmade objects from being historical objects to being contemporary objects. The projects aim to create new audiences for handmade socks and attract these audiences to convey the knowledge and culture related with handmade socks to others. Moreover, these projects might become inspirational, initial pathways to encourage practitioners to involve cultural elements within socially engaged design and art works.

5. Conclusion and Future Directions

During my master's study, I worked on the sustainability of traditional handmade socks and suggested re-framing their historical context with contemporary interpretations with a practice based approach. My prior concerns were treating knitting as a craft, re-branding traditional handmade socks, promoting the wellbeing of craftspeople, publicizing current market situations of handmade socks, and providing the historical cultural value of handmade socks. My research on the literature was conducted simultaneously with hands-on explorations. The literature was reviewed in the scope of handmade socks and crafts in relation with other disciplines such as design and art. Historically, craft was associated with fine arts and design; however, contemporary craft researchers approach crafts as an independent field of creative production. In this thesis I include ideas from several perspectives with an inclination to support that each discipline has its own sphere of influence and dynamics. The mutual features and differences between arts, crafts, and design are discussed via following the current suggestions by Risatti (2007), Dormer (1997), Greenhalgh (2010), Metcalf (2010), and Adamson (2007) as well as Ödekan (2008), Karakuş (2007), Er (1997, 2011), Turan (2008), Öztürk (2005), and Özbel (1976). Focusing on handmade socks, some of the significant elements of crafts are studied in more detail such as cultural heritage value and gendered division of labor. To picture the contemporary major directions that crafts lead to, I involved recent craft movements, concepts, and craftspeople/designers/artists working with handmade production. The new age crafts guided me to find inspirations for my explorations and to position the project proposals on an international level.

As a method of exploring handmade socks, I preferred practice-led research and discussed the projects in the format of separate conference papers. To experiment and explore handmade socks, I used craft thinking through sketching, drawing, photography, knitting, and stitching. The initial works became a guiding period to define the current situation and problems that lead me to define the path for the projects and interventions to reach three stakeholders of handmade socks: 1) craftspeople who are mostly women

from low SES and make socks as a way of income, 2) enthusiastic people who knit socks since they like to knit and give them as gifts, and 3) people who keep handmade socks and wear them occasionally. In order to reach most of the stakeholders and to possibly create a new audience, I present several purposes for handmade socks that may attract people from different cultural and social backgrounds. The major motivations for the projects are 1) using motifs within various concepts since they are representative elements of handmade socks, 2) offering a more reliable working structure to the craftspeople, 3) remembering handmade socks. Exchange became the key word for the projects since in each suggestion I aimed at transferring knowledge, experience, emotions or memories between generations and communities. Also, as Risatti suggests, humans are deeply involved in the every step of craft making and craftsmanship as “it is for humans, by humans, and with humans to be used as a way to understand human nature” (Risatti, 2007: 196). Since transferring crafts knowledge is intuitive and requires a learning-by-doing process, *human* existence becomes the only way. Crafts will maintain as long as humans remain connected to the craft context such as from the making or using perspectives. Inspired by a practice based approach, my projects include people to sustain handmade socks within the socks environment and practical functions, instead of offering suggestions to preserve cultural objects as identifying them as historical objects. However, the tacit knowledge of crafts becomes a challenge to transfer it through generations. Dormer explains why sustainability of tacit knowledge is crucial:

“... 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. One of the reasons why tacit knowledge, once lost, is difficult to regain is explained by the fact that when a body of knowledge disappears the institutions (collections of like-minded persons) that helped to sustain it – academies, guilds, workshops, unions – also disappear.” (Dormer, 2010)

The lack of knowledge transfer may cause the disappearance of a whole structure. To sustain the knowledge, co-existence of different stakeholders becomes a key point; individuals, volunteers, researchers, craftspeople, and official authorities should be involved in the process through practicing projects. Otherwise, the attempts

may remain limited to a certain group which would only delay the disappearance without offering a sustainable longevity. In the handmade socks case, the knowledge transfer has already been declining. During the interviews and field studies, I realized that older people have more experience of sock knitting and more knowledge about socks than younger people. Yet, the knowledge or the non-institutionalized like-minded people have not disappeared completely. Although specific information about intangible features of socks has partially been lost due to their oral exchange, the knowledge in a general sense still exists. Promoting sock knitting as a skillful activity is a way of attracting people to learn the craft, gain the skill, and help the knowledge exchange. I aimed to be provocative about reminding people that handmade socks are getting invisible; we have handmade socks in memories and wardrobes but we do not have them in our everyday lives. By showing people these socks during their everyday routes and everyday activities I suggest re-adapting handmade socks to our daily vision.

On the other hand, the unfavorable working conditions of craftspeople encouraged me to offer ways to improve the current situation for the benefit of the craftspeople. Victor Papanek suggests designing for the “... weaker members of our society” to reform the society (Papanek, 1995). The craftspeople of handmade socks are in need of an intervention for several reasons: 1) They are mostly women from low SES with a lack of resources. 2) Usually sock knitters are part of informal economies and considering the labor intense production of handmade socks, the average price of one pair does not encourage staying in business. 3) The unwelcoming conditions do not invite new makers to participate in the market and discourage people to learn how to make handmade socks. As a result, current conditions become unsuitable for a sustainable handmade socks environment. Apart from their makers’ challenging working environment, handmade socks as objects are also the weak members of crafts. They remain as minor crafts, in the background of woven objects, and the research done on handmade socks is limited. Due to their being functional objects, accessible in the marketplace, small size, and are easy to make, the handmade socks culture has managed to survive until today. However support or funding from the state or independent organizations was usually absent to appreciate the skillful craftspeople. Although socks are still part of daily fashion and emerging brands promote wool socks, there is not a significant wool socks trade in Turkey yet. However, the rich culture and identical features can be adapted to contemporary daily use. The projects carried out during this

master's degree might be a point of departure for the evolution of handmade socks in Turkey to survive in a contemporary international level. I propose 5 major projects: 1) *Motive of View* re-visits the traditional socks motifs in innovative ways, 2) *The Socks from Turkey* is an online, interactive archive that makes handmade socks as part of daily internet use, 3) *The Co-knitting Project* suggests a collaborative way to sustain the knowledge and craftsmanship, 4) *Holding Together* experiences the value making through metaphorical use of material, and 5) re-locating *Yenikaraagac* as a former socks production center within a cultural route contributes to local development. Since the projects have long term goals, their results are not accessible yet to determine whether they were effective to sustain and re-assess handmade socks or not. However, they are still valuable since this thesis and the projects are part of the rare research in the scope of handmade socks.

As future works, handmade socks offer large fields of studies that can be approached from various directions, such as ethnographic research and starting trade companies. Through concepts from different fields such as psychology, education, and social studies that centralizes the person, handmade socks can be sustained as part of human development. Knitting has already been used as a tool for community rehabilitation especially with minority groups and disabled people. For example, *Henshaws Society for Blind People* offers an *Arts and Crafts Center* with a vocational training opportunity in several workshops for different crafts, including knitting. The center empowers people with sight loss and builds a platform to disabled people where they can socialize and become productive. The outcomes from the studios are exhibited and sometimes traded as well (Henshaws 2015). The informational resources for the guidelines in knitting or patterns are developed in several suitable formats, such as in the Braille alphabet (Shells Knitting Pages, 2015). Also, knitting is a suitable craft to practice at schools by all ages. Psychologist Sevil Yavuz suggests parents teach their children knitting based on her observations at the *Parenting Skills and Counseling Center* (in İstanbul) where she works. The results indicate that knitting can be beneficial for children and young people can improve their hand skills and patience while helping their cognitive development and encouraging kids to become productive (Yavuz 2013). Based on her results, sock knitting can become a method of learning disciplines other than creative ones; for example knitting requires a basic level of mathematics and geometry since the knitter has to estimate the number of loops for the

size of the feet. Combining sock knitting or knitting with non-creative disciplines is another way to reach larger audiences and is a sustainable method to use craft knowledge to gain wider knowledge. Knitting can directly relate to arts education since the maker of the socks is challenged with production, color combination, and creation of a composition. It helps developing a visual language and exploring creativity. On the other hand, there is still not concentrated art historical research about socks motifs and their roots. The knowledge has started disappearing and arts education projects might be combined with researching and archiving handmade socks in creative ways as well. Further, craftspeople are often distant from resources to improve themselves and their crafts; introducing alternative trade platforms might be a good solution to develop new working conditions and the problem-solving abilities of craftspeople. However, it would be beneficial to consider the collective history of handmade socks; privatization of motifs might become an issue to be aware of. Also, there are emerging cultural tourism opportunities that welcome people who are interested in alternative tourism suggestions such as cultural routes. Handmade socks might be inspirational for cultural tourism initiatives.

With this thesis, I tried to picture the historical and contemporary frame of handmade socks and the problems they face today thorough presenting the current situations of handmade socks as cultural, functional, and trade objects. I aimed at contributing to the sustainability of handmade socks and their elements (e.g. material, cultural features) with a designer approach. Optimistically, the projects and research might encourage people to work more on the contemporary state of handmade socks.

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¹⁹ Presented at International Arts Education Symposium Anadolu ISAE, Eskişehir Anadolu University, 14-16 May 2014. Produced with Veryeri-Alaca, I.

²⁰ Presented at International Trans-disciplinary Conference Culture(s) in Sustainable Futures, 6-8 May 2015, Helsinki, University of Jyväskylä. Produced with Veryeri-Alaca, I.
<http://www.culturalsustainability.eu/helsinki2015>

²¹ Submitted to a journal, under review. Produced with Veryeri-Alaca, I.

²² Presented at International Graduate Conference on Art and Cultural Management, Bilgi University, 19-20 June 2014. Produced with Veryeri-Alaca, I.

²³ Presented at International Conference, Design Ecologies: Challenging anthropocentrism in the design of sustainable futures, Konstfack University, 7-10 June 2015. Produced with Veryeri-Alaca, I. and Yantaç, A.E.
<http://www.nordes.org/opj/index.php/n13/article/view/389>

Appendix 1

Creative Thinking via Crafts in Turkey: Traditional Sock-making in 21-st Century²⁴

Abstract:

This study reevaluates traditional socks of Anatolia as a vehicle for creative thinking via an examination of their various components while reconsidering them through present-day concerns relating to material, motif and meaning. In recent decades, handmade socks produced in Turkey have become souvenirs, with not much use in daily life due to issues connected to their traditional design, heavy texture and challenging form. This paper focuses on exploratory ways to revitalize the heritage of Anatolian socks to raise awareness of this craft locally and globally utilizing art education. The study of Anatolian socks, besides focusing on formal issues of color, composition and motifs, aspires to shed light on the potential of the production process, including the value of traditional collaborative methods. The creative thinking activities introduced in this paper stem from the art historical research that has been taken place supported by current production activities and research of sock production within the fields of cultural heritage studies, interdisciplinary art and design education.

Keywords: socks, craft, cultural heritage, art and design education, creative thinking, Turkey

Introduction

In Anatolian culture, traditional hand-knitted socks have a profound history and it is common to have a pair of traditional socks in every house. There are two major types; the ones that are high up to the knee (*çorap*), and the others that only cover the feet (*patik*). Despite how common it is to be in possession of these cultural belongings; it is rare to see people wearing them. They often remain untouched in cabinets and many people do not know in which region they are from, nor are they aware of the meaning of the motifs or the production methods of the yarn. Curiously, their colorful appearance and handmade qualities make them objects of desire. Yet, the eroding technique of the craft, often known by only by elderly people in rural areas, hampers the generation of new ideas and educational scenarios for the purposes of transmitting knowledge about the production of traditional socks. New educational approaches could re-assess this

²⁴ Presented at International Arts Education Symposium Anadolu ISAE, Eskişehir Anadolu University, 14-16 May 2014. Produced with Veryeri-Alaca, I.

local heritage to a universal ground, enabling comparative study and international collaboration (Labadi, 2012).

Despite different resources²⁵ on the motifs of socks, there are not enough instructional processes in formal or informal settings to get a full understanding of how they may be linked to contemporary art and design education, or to society at large. In the meanwhile, disconnection of craftspeople, art students and scholars prohibits the emergence of possible synergies. As suggested by UNESCO the success of arts rich programs around the world would depend on “active partnership, flexible structures, accessibility to all as well as connection with local environment.”(Bamford 2013)

Significant study relating to Anatolian socks carried out by researchers date to several decades ago, signifying a decrease in attentiveness to this issue. Although the research about Turkish weaving, knitting, traditional hand work may involve a section for traditional socks, there has not been in depth studies that cover socks fully except for Zilboorg’s book on Turkish socks. The lack of interest disrupts the capacity of cultural heritage to transform itself while abandoning the possibilities of cross pollination that this craft could activate in the context of contemporary art education. This gap inspired a critical inquiry with a focus on the creative thinking (1), production (2) and dissemination (3) process of traditional socks. The research questions that are raised encourage a progressive approach to shape the future of these socks: How can the traditional socks inspire artists from diverse disciplines? Would the educational instructions on the production process of traditional socks influence people about the appreciation of the end product? Is it possible to develop interdisciplinary collaborative learning environments between local craftspeople and students/designers/artists? How can we raise awareness on the eroding culture of traditional socks? How can these traditional socks inspire art and design students, as well as scholars?

Questions raised in this study intend to make traditional socks a part of contemporary life as well as art education by means of a consideration of how they may be used as cultural artifacts that transmit expression, creativity and new perspectives.

²⁵ The major sources are, Kenan Özbel’s ‘Türk Köylü Çorapları / Turkish Villagers’ Socks’ that focus on the symbolism of traditional socks motifs and their daily usage; Gürbiz Azak’s ‘3000 Türk Motifi / 3000 Turkish Motifs’ that focus on Turkish patterns in different crafts including knitting and socks; H. Örcün Barışta’s ‘Turkish Handicrafts’; Anna Zilboorg’s ‘Simply Socks: 45 Traditional Turkish Patterns to Knit’ and ‘Fancy Feet: Traditional Knitting Patterns of Turkey’

As a result, the craft of traditional socks may be a unique addition to curricula which seek to capture heritage, and to introduce social and cultural aspects of handmade crafts that are practiced today in Turkey.

The Tradition of Knitting Socks

The Turkish word “örgü,” has roots in Uighur Turkish. (Eyuboğlu, 1988). The activity of knitting has a close relation with weaving, netting, crochet and sewing. They all are long-lived handicrafts dating to ancient times; however the early history of them is not clear. Knitting culture emerged in various parts of the world in different time periods, including in Central Asia, the Middle East, South America, and China. One of the earliest known examples of a knitted fabric is from Syria, a pair of socks dating to 200 AD. The technique used is the same as today’s, in the sense that the socks were made either by swellings or by means of a needle (Atay, 1987). Another early pair of socks, dating to 250-420 AD, was found in Central Asia, and is now preserved in the Victoria & Albert Museum collection in London (V&A Collection, 2014). These socks are similar to Japanese traditional *tabis* in that they are split up into two pieces for the toes.

Although there is no clear idea about the date of the emergence of sock production, there are writings from as far back as 700 BC that make reference to socks. Hesiod, a Greek poet, wrote in one of his poems about the daily life of a farmer and warning the farmer about cold, advising him to, “on your feet, tie fitted shoes from [a] slaughtered ox, and cover them inside with flocks of felting” (Nelson, 1998). It is thought that knitting in Europe -referred to as weaving and netting before the Renaissance- was adapted from the Middle East and Central Asia via trade ships to Spain, the technique then spreading all over the continent (Black, 2012). Knitting developed significantly after its arrival in Europe by means of the increase of commercial relationships for materials, products, ideas and designs. High quality materials such as silk and cotton were more accessible than before and influenced knitting culture. Although the increase in quality and diversity in handwork was continuous, the best time period of knitting in Europe was in Great Britain during the Tudor and Elizabethan periods, that is, between 1485 and 1603 (Black, 2012). These developments were followed by industrialism in Europe in the textile market, as of the early 18th century, which changed the boundaries of the textile industry, new techniques enabled mass production while affected yarn technology as well. In the Ottoman context, changes to the carpet industry between

1877 and 1913 brought mechanization and new designs to carpet ateliers. The transformation drastically affected craftswomen in Anatolia, substituting handwork with machinery (Quataert 1986). Standardization and increased production speed repositioned hand-made to a marginalized context and today knitting is mostly seen as a leisure activity or a source of additional income of women from low SES areas. The advanced motifs and colors of textiles in Turkey signify the rooted history of the craft which has involved centuries of intercultural dialogue. The long tradition of socks in Anatolia has been linked with the nomadic culture of Central Asia, and bears the influences of regions such as the Middle East and the Balkans. The breeding of sheep and goats generated an abundance of the requisite material resources for sock-making. Variations of Turkish motifs on socks can also be seen in rugs, carpets, tents and even laces, since most of the patterns have sacred meanings (of, first, Shamanic derivation, then of Islamic influences) inspired mostly by nature. The use of sacred motifs had two major motivations: to show respect to a sovereign by displaying their signs, and to ask for protection (Dalkıran, 2008). The story-telling function of handmade objects can also be seen in most Anatolian crafts, including sock-making. The most-used motifs are the major mythological elements of historical Turkish culture, which are, *sky, earth, water and animals*. The symbolized patterns are likely to be seen in derivative forms.



Figure 1: A pair of traditional handmade socks from Eastern Turkey; handmade and hand-dyed yarn.

Photo by Bilge Merve Aktaş, 2013

Early examples of knitting from Turkish culture include a pair of socks dating from the 7th – 8th centuries AD; these feature motifs incorporating goats' horns on them (Diyarbakırlı, 1972). The historical production process of these Turkish socks is not clear, as no contemporary written resources detailing the process exist. However, the photos, drawings, and collections from Ottoman period show a continuity of sock-making culture between Ottoman-era production and earlier examples of this culture that have emerged from research on Turkish clothing, craft, and motif culture²⁶.



Figure 2: Hand-knitted socks from Erzincan (eastern city of Turkey); the composition, including motifs, is traditional, however the material is contemporary: acrylic yarn. Photo by Bilge Merve Aktaş, 2013

The traditions of handmade socks have been carried out through to the present day, both by means of orienting the features of the articles to contemporary approaches, while at the same time preserving some features of the original sock production methods. While material, design, and production have undergone revolutionary modern transformations, it is nonetheless common to find traditional socks everywhere in Turkey, although they are particularly prominent in the regions of Sivas, Ağrı, Batman, Eskişehir, Bursa, Balıkesir, and the cities around these regions. Socks vary in their design elements, with regional motifs and color palettes. New trends in traditional socks are geared towards attracting tourists, particularly by means of bold colors. (Can, 2013) Socks have also been adapted for new functions, such as as small key chains (Figure 3).

²⁶ Books examined are in the reference list under the notation “General source”.

Besides being produced as tourist souvenirs, socks are produced and purchased by locals as footwear for newborns, as parts of dowries, and as decorative art pieces.



Figure 3: 3x 11 cm long handmade socks as a decoration from Eastern Turkey. Photo by BMA, 2013

The overall evidence leads to the conclusion that socks represented early needs and developed according to the needs of society which eventually became mechanized (Beta Shoe Museum, 2013). They were affected by regional cultures and became a major and cherished component in terms of the art of clothing. Socks used to be knitted by villagers in a coherent way in terms of a village's ecologic-system, by means of the involvement of natural materials and elements, which created a sustainable life cycle. The motifs created and displayed transformed from generation to generation, used to transmit information and the artistic expression of their owners and makers. However, the special features of hand-knitted socks have not been preserved fully. In the context of changes in lifestyles constituent of today's society, their presence has faded. Our project incites designers and artists to dwell on this topic, in order to preserve and enrich the culture of socks. The issues we are interested in as part of a mission to enact this enrichment are revitalizing labor, encouraging knowledge exchange, clarifying and teaching traditional design, and studying educational products, while supporting the culture of being a producer.

Modern-Day Production Processes

Production of traditional socks originally utilized natural resources and labor by hand. This step by step process started by collecting raw materials and processing them. Although these materials are now substituted with acrylic yarns in urban regions, use of traditional materials has been kept alive in selected villages around Turkey. Given that animal feeding is a major activity in the rural life; goats and sheep are widely available sources of raw material that are later turned into yarn and felt. In Turkish socks, the most-used materials are wool, cotton, angora and goat hair that are procured from fatlings. Although handmade yarns are not common today, wool is still used for quilts, which has its own production process. These activities are mostly done by village women and available to be used by the villagers as well as sold to people in the cities.

Most of the hand crafts, including knitting, have been transferred vocationally through time. Craftswomen in Turkey tend to work as a group, supporting the idea of learning via information exchange. The group work – even if they all work on different objects – brings shared knowledge and organizational learning, which in turn supports the sustainability of the craft. Similar to many craft types, knitting has a tacit learning procedure that is communicative. The learner needs to repeat the practical steps that the master shows, instead of relying on descriptions or manuals.

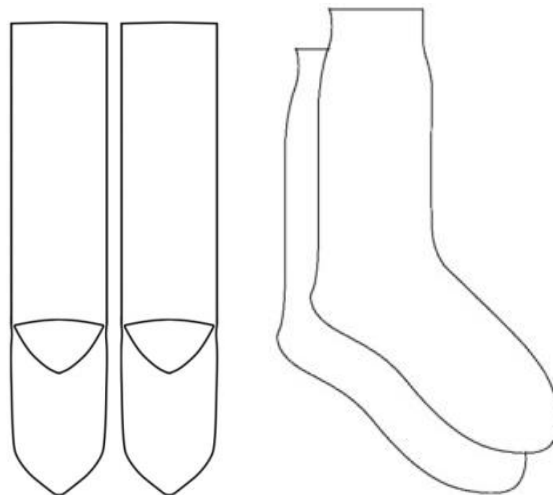


Figure 4: Illustration by BMA, 2013

There are numerous knitting techniques use in the manufacture of socks, including lace making, needlepoint, the application of trimmings with natural silk, cotton, and sequin beads by the crochet hook, needle, shuttle and hair pin, in addition to thick-knit

work (Barışta, 1988). However, traditional socks in Turkey often require five needles, which create a particular shape. The five-needle technique is used for knitting other closed woven objects too, including gloves, gaiters, and slippers. Knitting with three or four needles is also common. Yet, four-needle knitting or single hooked needle knitting is claimed to be easier (Bursa Culture and Tourism Administration, 2013) Traditional handmade socks from Turkey are often long (Figure 4); the outline on the left shows the outline of their typical form, (the right shows the outline of a typical machine-made synthetic sock).i

Color

Color has been a vehicle for categorization and symbolization in Turkish society, from the early Turkish states to late Ottoman period. It was used to convey information by means of clothing and weaving (Uğurlu, 2011). In the case of socks, some of the motifs and colors are used specifically for women or men. In this way, the colors of the socks give information about marital status and occupation, similar to the traditional *oya*-lace used for headscarves (Başaran, Gürcüm, 2007). There are multiple-color and single-color socks. Single-color socks have a pattern in the wool, like double-thick knits in certain places. Single-color socks are used often by grooms, particularly in the cases of men from Mersin, Afyon, Bursa, and Eskişehir (İdeSanat, 2013). Grooms wear white while other men wear dark colored socks in celebrations. Women wear speckled (*alaca*) and hennaed (*kınalı*) socks featuring several motifs. There are also pileous (*tüylü*) socks- mostly seen in eastern Turkey, and embroidered (*nakışlı*) socks- (Atay, 1987).



Figure 5: Socks with hand-dyed yarns in various colors, from Eastern Turkey. Photo by BMA, 2013

Natural dyes have a significant place in Anatolia since floral diversity is high in Turkey (Kürschner, et.al. 1995). This positions Turkey among countries that have a significant natural dye culture and expertise in handmade coloring, similar to Japan, Malaysia, India, Iran, Canada, and Morocco. This high variety diverges between different districts as well, multiplying the hues used in sock-making across Turkey. In general, Anatolia is famous for *koek dye* (*kök boya*), which is from a natural plant's roots and gives a reddish/purplish color. There are also several herbs used as natural dyes, that produce yellow, green, red, directly and blue and orange via mixture. Although natural dyes are less likely to be used, there is a laboratory (DATU, Cultural Heritage Preservation and Natural Dyes Laboratory) in İstanbul with a color database that researches Anatolian dyes and gives professional support to museums (DATU, 2011). DATU is a branch of the Turkish Culture Foundation which carries out scientific research on the natural dyes together with the Armaggan Art and Design Gallery (İstanbul). Nevertheless there is not a strategic plan nationwide for encouraging further conservation.

Motifs

Motifs are the core elements of Turkish socks. Some motifs have a close relation with motifs of other craft products, including those found on carpets, kilims, architecture, monuments, fabrics and decorative arts (Erbek, 2002). Although the execution of Turkish motifs is varied, their symbolism triggers a few strong narratives. Erbek categorizes motifs according to the types of symbolism that they usually communicate: 1) birth and reproduction, 2) life, and 3) death. In each group several symbols support different aspirations, such as protection of life and longing for immortality (Erbek, 2002). On the other hand Özbel categorizes motifs according to the following functions: 1) yearning for health, happiness, and luck, 2) communication, particularly information about gender, and marital status (Özbel, 1976).



Figure 6: This motif is called Turnalar²⁷ and is similar to Gönülçemberli. The latter is one of the oldest Turkish motifs, indicating a balance between Ying-Yang and health. Although these are recently knitted socks from Eastern Turkey, traditional motifs are still in use. Photo by BMA, 2013

Some of the common motifs that have been studied by researchers of Turkish socks are (list derived from Özbel, 1976, Atay, 1987, Barışta, 1988, Azak, 1993, Erbek 2002, Esin, 2004):

- Stylized Ying-yang or hook (gönül çemberi), which has stylistic roots in Asian arts and culture and which involves the nesting of good and bad. Erbek lists this motif under the protection of life category together with burdock, hand, finger and comb, amulet, evil eye and cross motifs. Although the ying-yang motif indicates contrasts such as ups and downs, winds and water hooks are mostly used to signify man and woman.
- Dragon and snake symbols, which refer to power, health and long life as well as protection of life. Snakes are believed to be companions of people until the life begins, at birth. Their power and abundance follows people and depicting them on one's belongings/goods is a demonstration of respect.
- Phoenixes point the stars from the sky and are believed to bring natural events. However phoenixes do not sharply differ from other bird icons. Erbek associates birds with death. In the mythology birds help people to save their lives while interacting between the hereafter and earth

²⁷ Özbel, Kenan. *Türk Köylü Çorapları*. İş Bankası Kültür Yayınları: İstanbul. pp. 107, 115

The communicative motifs are mostly composed in isolation giving a direct message. The placement of the motifs hints a narrative about the expectations, wishes and personal information that make socks intimate and personal products. The owners as well as craftswomen develop sensitive relationship with their socks.

Craft of Socks and Gender

Recently, hand-made production has been positioned in opposition to postmodern consumer culture (Doğan, 2012). This is also a re-positioning of commonly acknowledged ideas of craft in society. Since the meaning of production and labor has changed along with changes in technology, owning a handmade object has become a purpose in and of by itself (Le Corbusier, 2011, Greenhalgh, 1997). Women, especially those from low SES areas produce these handworks, including hand-crafted socks, as an additional source of income including. The results, however, are rarely experimental. Risatti attributes this to the difference between design and craft. According to him, craft is considered as a production method for design and art. This inadequacy of traditional manufacturing positions craft objects within a less intellectual platform than art or design objects (Risatti, 2009). The effects of this issue can be seen clearly through the applications. Knitting can be called a type of casual craft. Despite a large amount of labor, which can be very time-consuming, prices are low, according to the fact that society does consider such products of exceptional value.



Figure 7: A typical hand-knitted *patik* stall in a local bazaar. The *patiks* have been hand-dyed in this case. Kadıköy Bazaar, Uzunçayır. Photo by BMA, 2014

Moreover, as part of the informal economy, there are other problems for craftswomen, such as lack of social security and insurance. Occasionally, organizations support women's labor and encourage them to be a part of the formal economy which, however, brings specific problems of its own, like taxes and the need for branding.

Proposed trading channels are women's gatherings, shops, local bazaars and online shops. Ranson categorizes craft marketplaces into three groups, 1) traditional – functional, 2) entrepreneur – business and 3) artist-creative (Ranson, 1989). In Turkey socks are usually sold in traditional, functional marketplaces like local bazaars, gift shops as well as designated tourist areas. Although private entrepreneurship is rare, some cities, including Bursa and Ankara, have socks co-operatives for villagers. While there are examples of art and design works that are inspired by crafts, Turkey still has room for further development and study.

Although the existing production lines overall in Turkey is problematic, certain regional attempts to encourage craftswomen are noteworthy. For instance, the Productive Women's Bazaar, which is organized every year in Isparta, have an increasing participation rate. This is an annual event and the percentage of product on sale made up of handicrafts has seen a gradual and a steady increase (Türeli, Çağlar, 2012). Culture tourism is supportive of regions that have limited venues for skilled people. Nonetheless, the results of Öter's research (Öter, 2010) show that the non-systematic nature of the production lines that exist at present causes problems, including deprivation of design elements, lack of demand, and the lack of women craft artists.

Though the activity of knitting is usually seen as women's work in Turkey generally, in some regions men also knit. In Yenikaraağaç Village, Bursa (a city in western Turkey significant for its handmade socks production) men knit socks (the village is also known as Socks-maker's Village, or Çorapçı Köy). The population in this village migrated from regions in Greece and Bulgaria starting from early 1920s. Knitting was a major activity for the men of these populations before they moved to Turkey (Takvim Newspaper, 2010). The socks are called *Drama Socks* (Drama being a city in Greece) and made out of lamb's wool. This represents an extra income for villagers and used to be a crucial act for men in terms of building and maintaining a good reputation in society (Özarslan, Zaman Newspaper, 2012). Similar to Yenikaraağaç proper, the city of Bursa at large features diverse examples of socks, since it is a multicultural city and transmits Ottoman

influences mixed in with those of immigrants, primarily from the Balkans after World War I. As the City Council for Culture and Tourism states, the Pomaks (immigrants from Bulgaria) and Yörüks (a nomadic tribe in Turkey) preserve their socks heritage in Bursa. The yarns are often from Uşak and usually come in its original color, which is beige without any dyes, but with colorful motifs (Bursa Culture and Tourism Administration, 2013).

Traditional Socks and Creative Thinking

The overview of the historic and the current status of traditional hand-knitted socks introduce problems and opportunities on the topic. The analysis of the contemporary use of socks in Turkey can help trigger innovative ideas, ease problems that craftswomen face and enhance dialogue. Elements that are the building blocks of socks are probed in detail, below, in a comparative sense, taking into consideration today's uses of knitted socks and their traditional uses. The elements that are important to be considered are the production process, motifs, color, and vocational learning as a pathway to craftswomanship.

Traditional handmade socks have elements rarely used in contemporary approaches. Although contemporary art and design use various crafts as a resource, handmade socks are often neglected. The material and process of production may be reasons for the apathy. The production process, for instance, requires talent that may be best learned from a master. Unless socks are revived, the cultural heritage will be damaged, as will the people who earn their livelihoods by knitting socks. Studies in local bazaars in Istanbul revealed that socks-sellers were mostly in their late 50's. These people stated that their children did not know how to knit. Since there is not an active exchange between generations in the case of the production of handmade socks, this is a craft which may diminish. We discuss about how craftswomen and designers may brainstorm in the case of handmade socks. Although socks are part of clothing and may converge with fashion design, handmade socks have other fundamentals which can be blended with creative processes like materials-making, motif-design, and vocational learning.

Sock-making has been transferring through to a vocational learning procedure similar to most handicrafts in a way that makes the practice both collective and experimental. As a result of the collective process, the knowledge and design remain

anonymous. Traditional crafts are generally local accumulations that have various influences from different regions. Nugraha states that “traditional objects have been inherited from one generation to another, have qualities in use and design. In traditional artefacts, knowledge and practice are often in harmony with aesthetic and function, physical and ideological purpose, and economic and ecological decision.” (Nugraha, 2006). Apart from the extra income that can be derived from socks knitting, it can also be an occupation therapy which is done in an amateur way, in that craftswomen do what they do only because they enjoy doing it (Leadbeater, Miller, 2004).

Design, on the other hand, can be seen as involving idea building (Akbulut, 2009). Although there is an existing working organization for handworks as well as socks, the lack of design significance causes craft objects to be subdued in terms of its creative potential. The insufficiency of innovation weakens the possibility of conserving the craft tradition. As Kaya asks (2009), can a lasting system and knowledge of crafts be adapted in the direction of design, creating new opportunities? Kaya answers her question by suggesting that designers participate in the production process of craft objects. Two-way communication between designers and craftswomen can bring professionalism to craft production, with likely further successful conclusions, since a collaborative system between people who have different skills would be complementary for all. Examples from different craft areas indicate success in terms of this kind of co-work in the context of various product types, including jewelry, household goods and furniture. Successful examples are in the midst of blending different techniques and philosophies in unexpected ways. However at times, use of stereotypical motifs leads to repetitive patterns. (Gümüşer, 2012).

Converting traditional to contemporary is a “social process” that involves attentiveness and collaboration. Arantes suggests that the professionalization of handcrafts should involve the creation of association between its “local members” (Arantes, 2008). Otherwise, it would be a temporary aggregation and elitist approach dedicated to certain factors – tourism, economy, reputation – other than sustainability of cultural heritage.

On the other hand, since 1996, the government of Turkey has taken concrete steps on brand making, including the creation of regional trademarks. The Turkish Patent Institution has a *geographic indication* section, which is under the law regarding the

protection of regional cultural identities (TPE, 2013). There are 172 registered geographic indications that are mostly about cuisine, but also include handicrafts (mostly carpets); there are no registries related to socks. (Albayrak, Özdemir, 2012). Still, using crafts objects made by locals supports the local economy and may initiate future studies on handmade socks. Yet, creative thinking in design is not sufficient to improve small scale businesses.

At the national scale, we suggest more encompassing approaches in order to cover several regions at once. The elements of traditional socks can be an inspiration for many disciplines such as arts, product design, graphic design as well as alternative educational methods. Education is indispensable for the development of crafts, knitting and the future of traditional socks, while at the same time diverse perspectives, conventional materials and techniques contribute to comparative studies of art and design, improving creative art and design education (Lyon, 2012). As Lyon states, learning by touching and feeling the material builds an emotional connection between the teacher, the learner and the work. He further suggests practical demonstration as a creative and effective way of teaching/learning (Lyon, 2012). In this context, crafts inspire artists working in different areas. Today, socks are not as practical or as desirable as they used to be, yet artists can utilize them in myriad ways. For instance, Mark Kelley's rug installation, knitted by collaborative work and by means of a computerized knitting machine and hand sewing, hints at synthesis of old and new. In this contemporary artwork, the rug curiously covers objects, showing outlines of them instead of being under furniture, hinting at the artist's intention of rearrangement or displacement (Mitchell, Matsumoto, 2002). In connection to this approach, we worked on the different building blocks of socks to be able to deformalize them. Motifs, especially, are worth studying in depth because of their complex structure and composition.

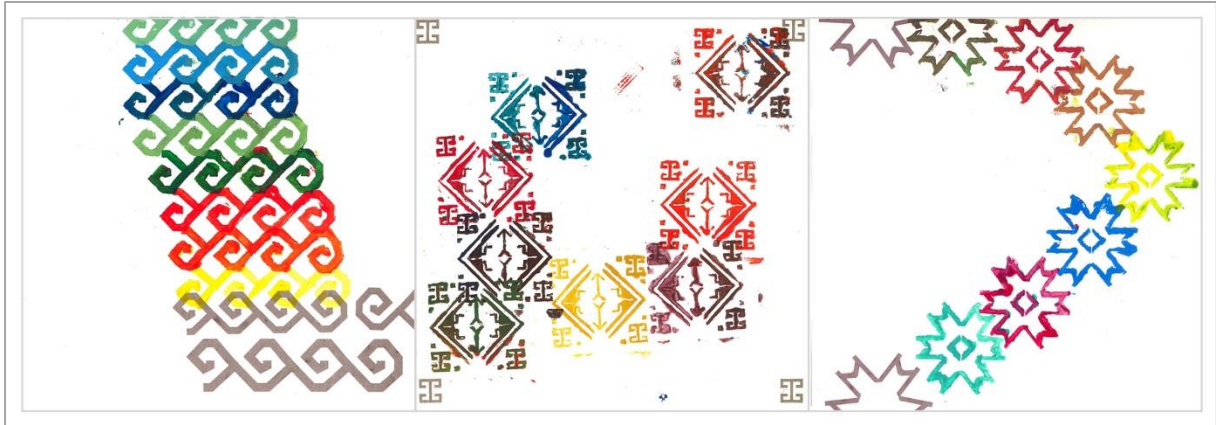


Figure 8: The left one is called “crazy snake” in Sivas, symbolizing a dragon or snake. The center one is named “aynalı” and finally the right one is seen in different regions. Drawings by BMA, 2013

The sketches in Figure 8 are experimental compositions of different sock motifs that can also be integrated to foundation studies in numerous levels (Stinson et al. 1997). The motifs are used in a regularized way on the socks also because of the limitation of hand-knitting technology. However in the drawings there is an abstract use of placement and color which enables a different use of space. These types of replacement may be hard to apply in knitting however it may be inspirational for the further generation of ideas on motifs or socks. On the other hand, drawings of motifs are not necessarily well-adapted to socks, but they may be used as a tool to increase the visibility of socks and thus the attention that they are likely to receive.

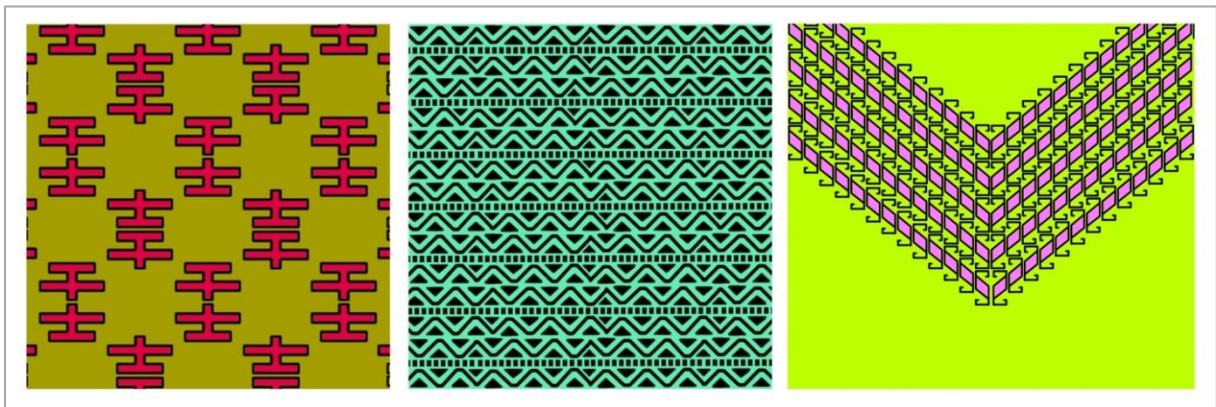


Figure 9: Illustrations kakhül(left), küveli, solucan(right) by BMA, 2013

In a similar approach the illustrations in Figure 9 represent the replacement of usual motifs in different compositions utilizing a computer program. The motifs are called (from left to right) *kakhül*, *küveli*, and *solucan*. In these illustrations the

compositions are designed in a way that is not linear significantly the third illustration – *solucan* motif – since it is an abstract example. During the research a similar composition is never seen, *solucan* is usually applied horizontally. However, innovative replacements may induce a new type of traditional socks design. These works may stand as drawings or become information cards about the meanings of motifs while relating to a social project to increase the awareness.



Figure 10: Performative installation of handmade socks, by BMA, 2013, İstanbul

Studies can be expanded to diverse disciplines such as performance arts like the work in Figure 10. Appropriations may be a tool to experiment with further in the context socks via diverse installations (Evans 2009) In this study the aim was to emphasize on the absence of socks in daily life via showing an opposition. During the interviews and local bazaar research problem was defined as people’s not wearing socks although they possibly own a pair of hand-knitted socks/ patiks. The tension and opposition between life of object and its place during the day is used to give the impression of absence. The photo shooting involves a performative act; while preparing the set – placing socks into the shoes. This preparation process catches the attentions of witnesses which may remind them their own socks. So the photo shooting had two levels: the process of shooting was to interact with people and the photo was to create the strong feeling of absence. The photo project may be exhibited as an art piece in a gallery while the process is presented in the documentary form involving locals’ watching.

These are some examples of using socks in different art fields and inspirations. Yet socks are directly related to fashion design which is not discussed deeply and widely in Turkey. Figure 11 below shows sketches for hand-knitted socks. Since a reason for the

study was the issue of people having traditional socks but not wearing them, we suggest fashion designers to work on handmade socks and their elements. The sketches explore use of different materials in a combined way - brown for leather - which is innovative for handmade socks. This is a functional approach to avoid tearing on the foot part of the socks. Also use of motif is simplified by decreasing the number and intensity and by putting the motif only in the cuff where it is visible under a boot. Redesigning socks in the manner of contemporary fashion will create power to recover the motifs, colors, and natural materials.

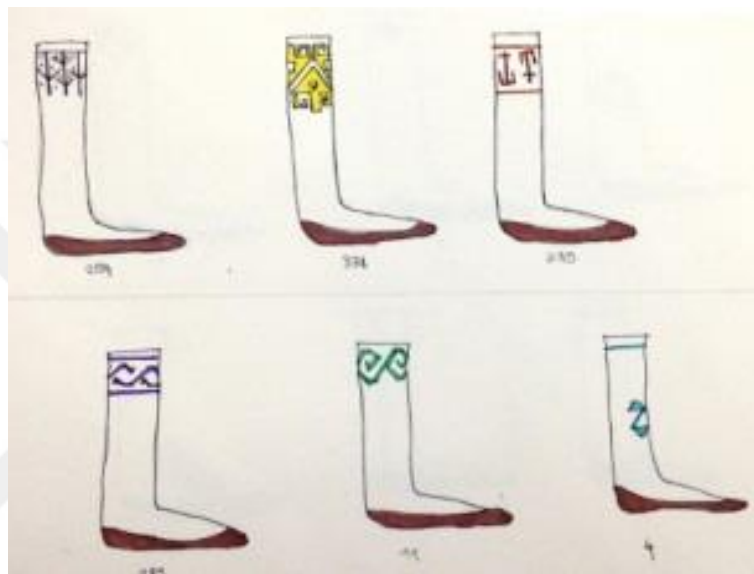


Figure 1158: Fashion drawings that illustrate the protection under the foot part, by Bilge Merve Aktaş, 2013

These examples may impress craftspeople or designers and in both cases the effects may be visible and applied through different material. While having the studies major aim was to take the attention on socks which is more like a social approach rather than a commercial one. However this early steps can possibly end up with commercial applications such as the toy design for 7-8 year olds in Figure 12. The wooden puzzle inspired from tangram has several units in different sizes and colors and its multi-component structure allows children creating various compositions. While children have freedom to design their own compositions, the product has a catalogue of traditional socks' motifs that instruct children to build certain motifs. Since traditional socks are mostly geometric, triangle is chosen as the base form to reproduce and re-organize new motifs. Triangle is the most appropriate shape to recreate the general

formation of motifs by repetitions. Commercial cultural heritage products are remarkable since they grant preservation, transfer, moreover in this case it is also educative. The puzzle will guide children to create basic geometric shapes while teaching them names and meanings of the motifs’.



Figure 12: Wooden puzzle for children to explore and design traditional socks’ motifs. Design by BMA, 2014

Several research and design methods can be applied while studying on idea generation. Some of the commonly held ways that we also suggest for crafts analysis are case studies with observational approaches, field experiments, different types of observations such as covert (where participants do not know they are being observed), direct (simultaneously with making process), participant (researcher participates in the action). Also comparative studies and creating maps of product’s lifecycle may be instructive for the future of the research. Finally “wishful thinking” method is strongly recommended since it gathers people from different levels, backgrounds, in this case craftspeople, sellers, designers, users enabling them to brainstorm together (Curedale, 2012).

Conclusion and Further Suggestions

Knitting socks have long lived characteristics that have disappeared or lost their major functions in time. The multi-layered elements of socks initiate further studies in material and consumer culture, art and design education. This study aimed to analyze conventional elements of handmade socks, identify problems about the continuity of heritage on traditional socks while seeking educational, social and creative ways to adapt them to today’s conditions since most of the craft methods shifted to a new frame with folkloric traditions blending into contemporary art and life. Knitting socks has the

potential to reach diverse groups since the equipment and working conditions are accessible and suitable for individual as well as group studies.

Since the meanings of motifs, production process, and materials of socks are not commonly known, our work suggests the need for further studies in this field to connect heritage design and art education. Involving craftspeople and society in intellectual, technical, and interdisciplinary educational processes will make crafts improve in a sustainable way while raising awareness on the cultural heritage. Intellectual aspects are significant facts of this study, such as preservation of cultural heritage and knowledge exchange together with the presence of craftswomen. Apart from cultural sensibilities socks-knitting is an occupation that people still earn a living. Despite potential reasons for buying them, the market is quite tough and competitive since the mass produced socks are cheaper, easier to find and more suitable for indoor use. Furthermore, socks-knitting can hardly support the continuity of business since the prices are too low. These reasons conclude with a decrease of employment rate of talented people. We attempt to open a path for contemporary use of traditional handmade socks while encouraging designers and artists to involve craftswomen in their cultural and art educational studies.

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Cover page of the proceeding book:



Appendix 2

Linkage via Handmade Socks: Yenikaraagac Village in Bursa²⁸

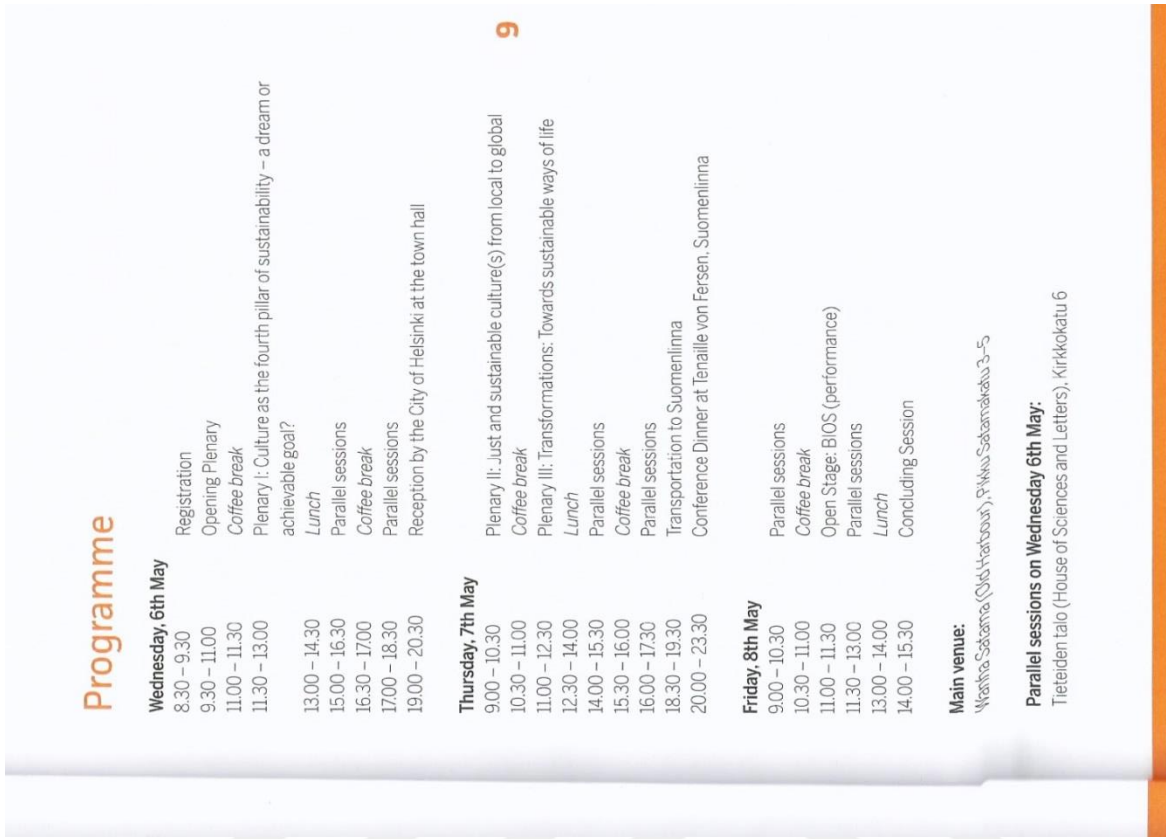
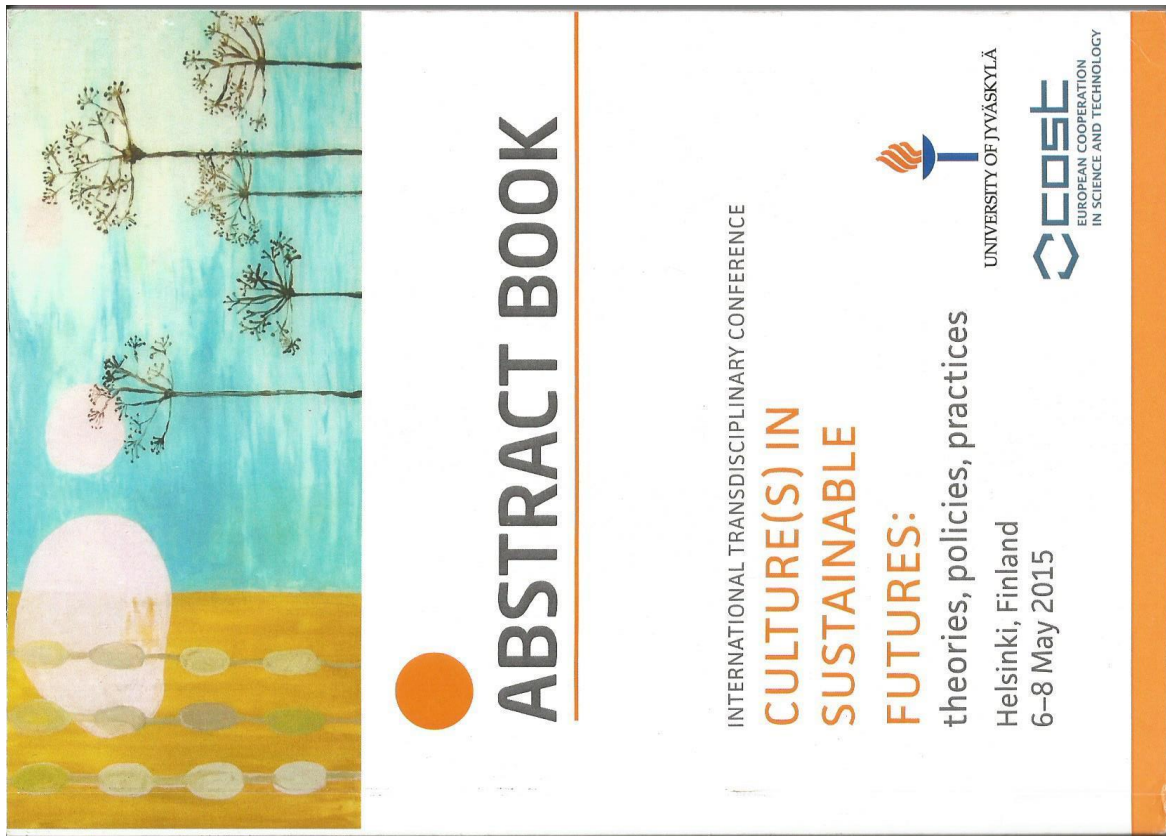
This paper proposes an alternative sales network for handmade socks for the case of Yenikaraagac which used to be a significant socks production center in Bursa province in western Turkey. Due to the dramatic decline in wearing and making socks all across Turkey, Yenikaraagac villagers have been struggling to find new occupational opportunities. With our project we aim to support the villagers' economic development while preserving intangible cultural heritage and craftspeople.

Bursa, a recently nominated world cultural heritage site, has been a migration spot and multi-layered structure of the city has influenced arts, crafts, design, and social habits in the region. The Yenikaraagac case distinguishes with its high productivity and gender equality in socks knitting until late 20th century. As an atypical example, in Yenikaraagac knitting was not only associated with women but also with men. However, mass-produced socks have downgraded wearing handmade socks. Although, current conditions discourage male/female villagers from nominating knitting as an occupation, a group of craftspeople still knit socks to gain extra income. Yet, the relation between men and knitting has been fading despite the older generations' expertise on knitting.

Our project integrates almost extinct culture of socks knitting and male knitters to sustain their rare culture and working cycle. To promote Yenikaraagac as a village with a rare sock knitting culture, we use informative and directive postcards that also revise knitters' sales network and reach the audience who has not been involved in the rural sphere. The postcards have examples of traditional socks and a map of the village to provoke people to visit the village and experience the intangible cultural heritage on site. On one side, expanding the market will improve villagers' economic well-being and sustain the craft and knowledge.

²⁸ Presented at International Trans-disciplinary Conference Culture(s) in Sustainable Futures, 6-8 May 2015, Helsinki, University of Jyväskylä. Produced with Ververi-Alaca, I. <http://www.culturalsustainability.eu/helsinki2015>

Cover page of the proceeding book and conference program:



Appendix 3

Motif of View²⁹

Abstract

This paper presents an artistic experiment conducted to interpret traditional Anatolian motifs through the use of laser-cut technology. The motif is a link and a divide between the viewer and environment, the craftswomen and society. The process magnifies the motifs, creating a window to explore and border the environment, invoking playful musings. The *Motif of View: MoV* offers interplay between two-dimensional motifs moving over a deep space, referencing flatness with perspective. While the viewer has the freedom to experiment with the motifs, he/she is also pushed to see through a frame, invoking the loss of cultural heritage besides the obstacles faced by craftswomen.

Key Words: motif, craftswomen, Anatolia, cultural heritage, laser cut technology

Anatolian cultural heritage utilizes two dimensional motifs in most handicrafts such as carpets, ceramics, and textiles. These crafts are essential part of material culture in Turkey, with the production that continues to the present day. Yet, the loss of interest in traditional handicrafts as a part of daily life calls for innovative approaches for the continuity of this cultural heritage. This paper proposes a promising way forward.

The disconnection between contemporary design and traditional one result in isolation and erosion. Motifs in clothing are cultural elements that have the potential to bridge the traditional to contemporary [1]. To preserve traditional motifs and the status of the craftswomen who create them, we utilize an artistic experiment.

After drawing twenty-eight motifs in a vector based computer program in rectangles of 15x8cm (5.9x3.1 inch) each, we laser-cut the patterns into cardboard. All of the cardboard motifs are put in a box with the title "*Motif of View: MoV*." The work proposes an interruption to conventional art in a striking way. Unlike refined and didactic art pieces, *MoV* encourages active engagement with these motifs, provoking the discovery of endless combinations of surface, pattern, and communication. The cards congregate air, surroundings, and color to form an imaginative reality. At the same time, the viewer is

²⁹ Submitted to a journal, under review. Produced with Veryeri-Alaca, I.

forced to look through the confined frame invoking the demise of cultural heritage, the difficulties the craftswomen face.



Figure 1: Motif of View, Photo: BMA, 2014

We assume that the re-definable environment leads the audience to re-perceive motifs, such as the dragon/snake motif symbolizing longevity of life and power (Figure 1), in connection to everyday scenes, heightening their perception of cultural heritage and contemporary life. In particular, we implemented the idea of absence by generating a juxtaposition of views, [2] assuming the latter to constitute a powerful signifier of loss [3]. The absence of the cut-out parts hints at the extinction of a tradition and of the craftswomen who perpetuate that tradition.

Re-interpreting the composition of Anatolian designs on a surface is ensured by creating unexpected replacements with stencils, reconsidering color, alignment, and repetition of motifs. The complex motifs signify semiology, introducing a matrix of meaning in natural events, life, occupation and desire [4] [5]. We expand the limits of space by transforming the surface into a platform that offers abysmal depth as a backdrop.

These collages build “an evolving content of expression” [6] that consolidate the craftswomen’s actions, the windows she opens to life and the new scenes she sets the stage for the observer. *MoV* participants are not only the passive observers of cultural

heritage; rather they are the choreographers of it, embodied by the motifs. The game-like performance is a simulacrum that encourages understanding the reality of the crafts and craftswomen's limited working environment (especially as members of low SES milieus). *MoV* manifests the barriers to social life that such women face in a silent but critical way, leading the experimenter to look from the maker's side onto a unique picture with the power to change and become inspired. The active involvement supports the desire for refurbishment of the motifs utilized.

The frames propose a certain reality through avoid [7] with a silent provocation [8] and transformation from two dimensional to three dimensional. The unity of this artistic experiment creates several experiences at different levels of seeing: before, during and after [9]. The moment before looking at *MoV* is directive, while the process of looking is itself investigational. That is, the experimenter has the power of choosing the wide scene, but he/she can only see as much as the motif allows. After the incidence, there is a feeling of desire for exploration, since the mediated scene generates a wish for the uninterrupted scene. Curiosity guides the process to go beyond the frames as well as to redefine the frames. In both cases, *MoV* triggers the experimenter to make further discoveries and individual explorations.

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Appendix 4

Developing Online Platforms to Support Crafts Heritage in Turkey³⁰

This paper aims to study and present alternative online sources to support craftswomen who make traditional hand-knitted socks while presenting a case study on Facebook. The aim of this act is to elevate craftswomen's social and economic status, to enable knowledge exchange, and to conserve cultural heritage.

The emerging goal of most designers is to maintain a sustainable *well-being* based on *local resources* to facilitate needs while seeking new networks to share knowledge, develop ideas and systems. Manzini generates 3 *innovation streams* for local and global collaborative attempts; green innovation, spread of networks, and diffusion of creativity while he uses small, local, open and connected as substantial terms (Manzini, 2011). Inspired from innovation streams of social innovation, we attempt to improve socks knitter's working conditions. We propose active involvement of craftswomen -with the support of volunteers- in national and international communities to create a win-win situation with their experience while supporting craftswomen, sustainability of handicrafts and life-long learning. Using the communicator role of design and designer (Kaya, 2011) we intend to fill the gap between knitter (maker/producer) and new audiences. Manzini's statement about *spread of networks* and *diffusion of creativity* led us to work with internet to attain a global perspective for the project. Online sources are advantageous since they are accessible worldwide to be a visitor or job holder. (Häubli, Trifts, 2000) while offering customizable structure and two-way communication (Neelotpaul, 2010). As stated by Rowley, producers can exploit the interaction as a guide to "launch and promote the brand, build brand experience, review, evolve and protect the brand". (Rowley, 2004:131). Ultimately we suggest collaborations between design studies, culture industries, and online sources to increase the benefits for craft promotion.

Apart from universal reasons to support online communities, there are local issues that require a necessity for internet platforms. The number of skillful knitters in Turkey is quite high and their work is often reached at local shops, bazaars, touristic gift shops, and charity sales. The craftswomen have a self-employment with home-based

³⁰ Presented at International Graduate Conference on Art and Cultural Management, Bilgi University, 19-20 June 2014. Produced with Veryeri-Alaca, I.

production and they evolve their own retail cycle without a social security most of the time (Eşim, 2006). Statistics approve the deficiency of women's presence in business with a rate of 29.5 % officially employed women in 2012 (approximately 8 million) (TUIK, 2013). This situation creates insubstantial cultural and social status for women and knitting heritage in Turkey.

To investigate this issue, interviews were held with knitters (4), shop keepers/sellers (10) and wholesalers (4) at local bazaars and shopping areas. The answers indicate that knitters' are incapable to sell their products at a rate that can support or improve a business at a professional level. Moreover the existing trade circle limits communication and interaction between stakeholders since the commerce does not welcome diverse target groups such as international communities or interdisciplinary professions. Although local shops, bazaars and charity sales are the easiest platforms for self-employed women, these platforms are not approached by professional designers or experts. Furthermore, there are limitations to go beyond a stereotypical manufacturing of a technique or motif. Women need to fight against resourcing, isolation, and transportation especially in the rural areas. Another significant observation is that knitting is not considered as an occupation or part of cultural heritage at all times. All the interviewees were over their 40s and stated that their children have a different type of education or profession, including wholesalers. Potential craftswomen withdraw from this craft because of the inadequate conditions and changing context.

The physical, economic and social restrictions create boundaries for the talented people abandoning self-development and creative thinking in this field. Presenting craftswomen's work in online platforms is capable of fighting against isolation and decline in this crafts. Hence, the statistics of TUIK (Turkish Statistical Institute) propound the increase of internet use. The data from 2013 shows that 49,1% of the households have access to internet (TUIK). Coherently recent research indicates virtual marketplaces grow faster (Markafoni, 2013) since it provides an open source and feedback opportunity. This expansion enable internet to be a presentation medium that requires certain amount of professionalism in relation to creating new values for branding and sharing information (identity, update, and photo). Although these requirements may be challenging or discouraging, examples show that benefits make up for it. An example strongly puts forward the benefits of online sources; a shop keeper in

Kapalıçarşı (Grand Bazaar) sells hand-made socks from Konya for 20 Turkish Lira, similar products are half price in local bazaars. Yet same socks are advertised in an online shopping website of UK, (titled *handmade Turkish socks*) for £15 (approximately 55 TL). This website not only triples its income but also advertises the cultural products of Turkey all around the world using the unique feature of the web that allows reaching people in different locations, at once, in an easy way (Chaplin, 2010).



Figure 1: Retrieved from Fred & Pickles, <http://goo.gl/vS159E>, June 2015.

Craftspeople and designers have already been using this growing structure as marketplaces and self-learning platforms for product development and trade. Significant international example for craft marketplace is Etsy.com which encourages individuals for branding and global trade that offers a user-friendly experience by taking care of the bureaucratic obligations such as taxes and transportation. Indie Craft is another community that is significant with its well-structured community with blogs, books, and video still documentation to introduce crafts and DIY (Do It Yourself). The book encourages beginners to start online crafts businesses by presenting numbers of stories (Levine, Heimerl, 2008) while creating an index of craftspeople on the community's webpage (Indie Craft).

Turkish socks are also accessible in online platforms for trade and advertisement in several shopping web sites from diverse fields such as hand knitted cardigans or decorative embroideries. However there are not remarkable web sites that will direct and encourage beginners, for a sustainable work cycle. Compared to Etsy.com the examples from Turkey such as orguagaci.com, emeksensin.com, senyapsensat.com could

be developed to a more professional level in terms of interface and simplicity. The research among online crafts resources studies crucial features, the number of members, feedback ability, open source structuring, innovation, and activity level of the producers and users. Although organizations vary in their focus the analysis was held by grouping with keywords such as trade, design, educational/communal, institutional. Considering that 38,5% of Turkish population utilize a Facebook account and 85% of them are active/online members (Social Breaker, 2014) we decided to do a case study on Facebook to develop an international Turkish socks circle. The profile entitled “Socks from Turkey” has socks photos with brief information both in Turkish and English. There are also photos from different sale locations like local bazaars and wholesalers. The members are asked to contribute with their personal photos, stories or memories about hand-knitted socks aiming to raise awareness of handmade products and provoke craftswomen for cultural entrepreneurship.

The Facebook Page – Socks from Turkey

Before creating the Facebook page, *Socks from Turkey*, we analyzed Facebook pages related to crafts, handmade accessories, and decorations. These pages were selected according to their portfolio, follower number, frequency of posts, and capability of active involvement. Despite the high number of craft, hobby, and knitting pages the ones that have the most similar product range and highest follower number are analyzed carefully (see Table 1). Although there are Facebook pages for advertisements and trade *the Socks from Turkey* page has a documentation mission.

The Page	Year	# Followers	# Likes (av.)	# Comments (av.)	# Share (av.)
Knitting Daily	2010	177.072	215.3	72.2	24.65
10marifet	2010	118.623	43.4	0.95	10.65
Örgü Ağacı	2012	55.959	17.55	0.6	0.4
Örgü Modelleri	2012	32.920	11.2	0.25	1.55

Table 1: General info on selected Facebook pages on knitting, *The average numbers are calculated according to the last 20 posts.*

How to engage knitters with Facebook?

However statistics indicate an increase in the Facebook membership in Turkey the internet connection for rural areas is still insufficient. Despite half of the households has permanent internet connection (49,1 %) this rate falls to 27,3% in the rural areas with a women partition of 10,6 % (Alternatif Bilişim, 2013). Nonetheless, during interviews with 4 different wholesalers in İstanbul (in Eminönü region) rural parts of Bursa, Balıkesir, Konya and İstanbul were remarked as the production locations. Under these circumstances expecting an increase of using online sources for trade without a professional's help would be unrealistic. However, existing systems in the rural regions may be associated with creating alternative communities. In most of the cities there are actively progressing schools to teach handicrafts such as *Public Education Centers* (Halk Eğitim Merkezi). They offer opportunities for intellectual and practical development for all for free (Halk Eğitim, 2014). Similarly *occupational course centers* (also for free) such as İSMEK (İstanbul Sanat ve Meslek Edindirme Kursu – İstanbul Art and Vocation al Training Courses) focus on various fields including traditional Turkish crafts such as ebru, jewelry technologies, embroidery, weaving and it reached approximately 2 million participants in 3 years (İSMEK, 2014). These governmental initiatives have branches in various locations with a diverse curriculum and encourage participants for a productive life aiming to help them start small businesses. Since starting a company is harder than having an online marketplace we suggest that a new course in the curriculum could be beneficial. This course can guide craftswomen to create their online pages, marketplaces, and brands. Some important issues for the course might be; 1) the vision of the brand/business, 2) the importance of good images 3) networking, and 4) advertising to have a sustainable and successful business (Chapin, 2010).

Online resources offer various potentials to craftspeople to improve their working conditions in a more sustainable path. In Turkey there is room for collaborative studies between initiatives, volunteers, designers, and craftswomen to overcome challenges to be able to participate in the global marketplace. This project aims to trigger a spark for further studies with the motivation of sharing theoretical knowledge with practitioners.

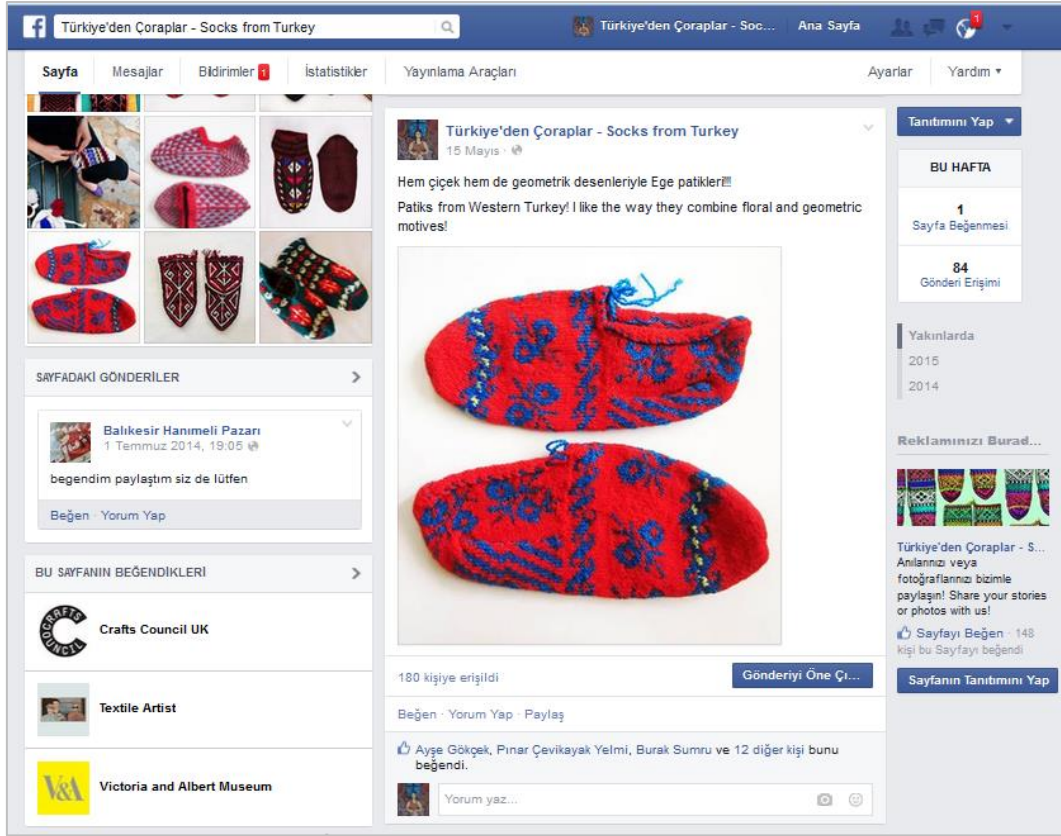


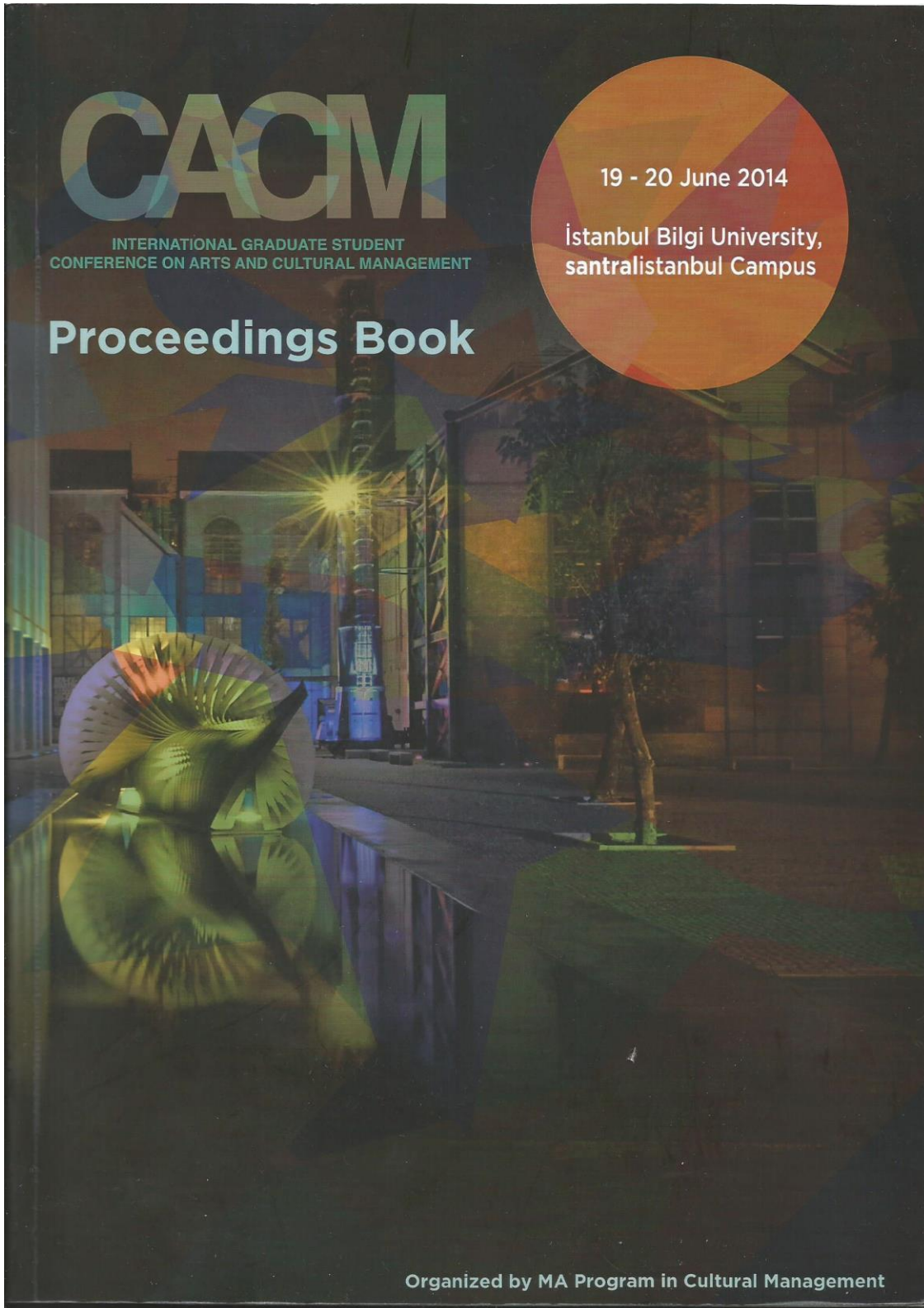
Figure 2: A general view from Türkiye'den Çoraplar/Socks from Turkey Facebook page, www.facebook.com/turkiyedencoraplar

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Cover page of the proceeding book and conference program:



Conference Program

June 19th, 2014 Thursday

9:00- 10:00	Registration	
10:00-10:15	Welcoming Speech:	Asst. Prof. Ömer Turan Istanbul Bilgi University, Istanbul Director of Graduate School of Social Sciences
10:15-10:30	Welcoming Speech:	Asst. Prof. Deniz Ünsal Istanbul Bilgi University, Istanbul CACM Organization Committee Chair
10:30-11:15	Keynote Speech:	Prof. Dr. Arzu Öztürkmen Boğazici University, Istanbul, Department of History

11:15-11:30 *Coffee Break*

11:30-12:30	Session 1: Arts & Crafts	
Chair/ Discussion:	Prof. Dr. Zuhâl Ulusoy (Kadir Has University, Istanbul, Faculty of Art and Design)	

Zeynep Özaltn (Yıldız Technical University, Istanbul, MA in Art and Design)
“Clement Greenberg and the WWII Victor USA’s Search for Triumph in the Art World with Abstract Expressionism”

Bilge Merve Aktaş (Koç University, Istanbul, MA in Social Sciences and Humanities)
“Developing Online Platforms to Support Crafts Heritage in Turkey”

12:30-13:30 *Lunch Break*

13:30- 14:30	Session 2: Cultural Industries	
Chair/ Discussion:	Asst. Prof. Gökçe Dervişoğlu Okandan (Istanbul Bilgi University, Istanbul, Arts and Cultural Management)	

Buğu Melis Çağlayan (Istanbul Bilgi University, Istanbul, PhD in Communication Studies)
“Looking at the Bright Side: The Overlooked Triumph of the Music Industry in 21st Century”

Hande Akyıl (University of Marmara, Istanbul, PhD in Communication Sciences)
“A Short Research on Relationship between Media and Art in the Context of Communication Sciences”

14.30- 15:00 *Coffee Break*

15:00- 16:00	Session 3: Cultural Policies and Participation	
Chair/ Discussion:	Dr. Ayça İnce (Istanbul)	

Isabel Ferreira (University of Coimbra, Coimbra, PhD in Sociology)
“Social Innovation and Public Participation in Culture: Comparing Portuguese and Canadian Cities”

Adil Serhan Şahin (Istanbul Bilgi University, Istanbul, MA in Cultural Management)
“Funky Resistance LGBTI Movement in Turkish Left - Visibility and Representation”

June 20th, 2014 Friday

9:00- 10:00 Registration
10:00- 10:45 Documentary Screening: *state -theatre #2 TEHRAN*
by Daniel Kötter and Constanze Fischbeck
10:45- 12:15 Introduction: Assoc. Prof. Asu Aksoy (Istanbul Bilgi University,
Istanbul, Director of Cultural Policy and Management Research Center)
Panel discussion: "State Theatre"
Moderator: Assoc. Prof. Asu Aksoy
Discussants: Assoc. Prof. Lemi Bilgin (General Director of
Turkish State Theatres) and Asst. Prof. Burcu Yasemin
Şeyben (Istanbul Bilgi University, Istanbul, Management of
Performing Arts)

12:15- 13:30 *Lunch break*

13:30- 15:00 Session 4: Heritage and Strategy
Chair/ Discussion: Asst. Prof. Deniz Ünsal (Istanbul Bilgi University, Istanbul,
Coordinator of Cultural Management Post Graduate Program)

Giorgos Yfantis (University of Kent & Athens University of Business and Economics, Athens,
MA in Heritage Management)
"Pylos-Nestor Heritage Strategy"

Theodora Tsitoura (University of Kent & Athens University of Business and Economics,
Athens, MA in Heritage Management)
"The Hadımköy City Museum Challenge"

Theodosia Maroutsi, Tetyana Strashkevka, Paraskevi Zafeiri (University of Kent & Athens
University of Economics and Business, Athens, MA in Heritage Management)
"MaNet (Mastorochochia Network): Safeguarding and Revitalising the Intangible Cultural Heritage of Crafts-
men in the 'Mastorochochia' Traditional Mountain Villages in Greece and in the
Boarder Balkan Penninsula"

15:00- 15:30 *Coffee Break*

15:30- 16:30 Session 5: Urban Policies
Chair/ Discussion: Assoc. Prof. Asu Aksoy (Istanbul Bilgi University, Istanbul,
Director of Cultural Policy and Management Research Center)

Anna Bulina (Saint-Petersburg State University, Saint-Petersburg, MS in Applied Macroeconomics and Eco-
nomic Policy in Economics)
"City Branding Based on Culture and Heritage"

Ezgi Aydoğan (Istanbul Bilgi University, Istanbul, MA in Cultural Management)
"The Role of Art Projects in Urban Participation Process"

16:30- 17:00 Closing Remarks by Assoc. Prof. Asu Aksoy

Appendix 5

Holding Together: Exploring Intangible Cultural Heritage Objects via Diagrammatic Drawings ³¹

Abstract

We present an experimental approach to sustain cultural heritage objects like handmade socks linked with issues such as knowledge transfer for the continuity of craftsmanship. The project amplifies the intuitive production process of cultural objects and learning by doing aspect of handicrafts via diagrammatic drawings while questioning the problematic market conditions by symbolic use of newspaper. Improvised process of our stitching on the paper mimicking traditional crafts is then explored with successive drawings to attain a methodology.

Introduction

In this paper we propose an artistic approach to sustain intangible cultural heritage objects, in particular hand-knitted socks and their market. The interpretative project demonstrates the making process of handicrafts and builds a two-way communication between makers and audiences via diagrams. Intangible cultural heritage objects usually bear collective history that is based on vocational transfer across generations and communities. By the nature of vocational transfer and also because of the recent changes in daily life and habits, the experience, knowledge, and/or sustainability of handicrafts decrease over time. This project aims to explore ways to sustain the intangible cultural heritage objects by means of a case study about stitching and knitting however the inspiration is based on handmade socks. Like other cultural objects, handmade socks are local and regional elements of Turkey's material culture. Although

³¹ Presented at International Conference, Design Ecologies: Challenging anthropocentrism in the design of sustainable futures, Konstfack University, 7-10 June 2015. Produced with Veryeri-Alaca, I. and Yantaç, A.E. <http://www.nordes.org/opj/index.php/n13/article/view/389>

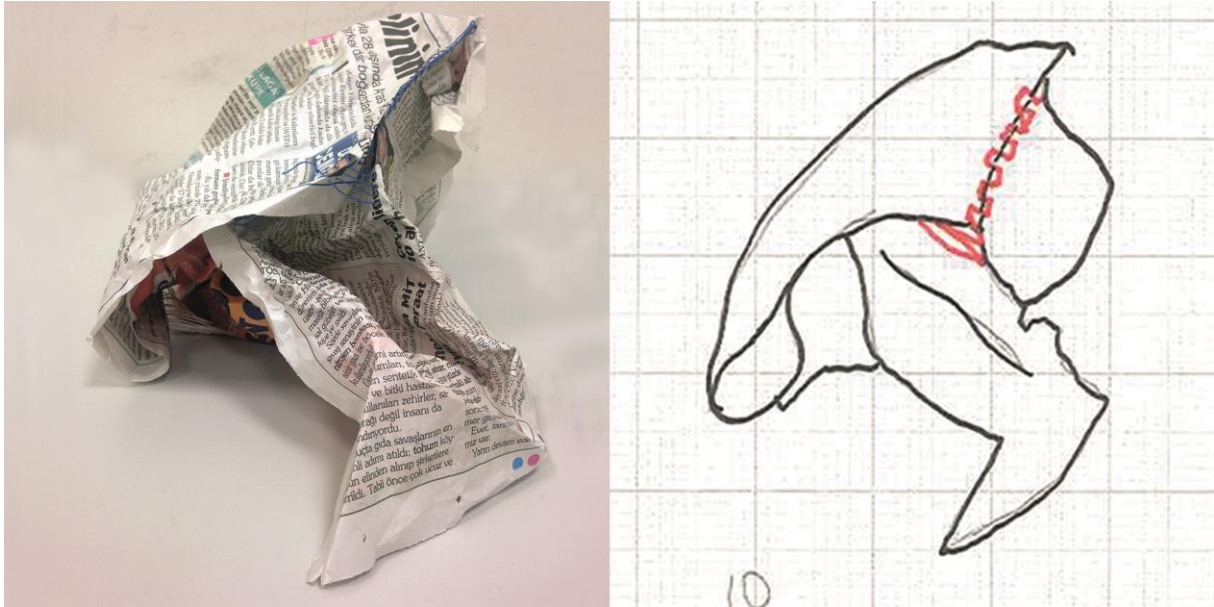


Figure 1: Left: the experimental artwork, Right: a diagram to explore and represent one of the stages of the making process.

Hand-knitted socks are not objects that are specific to Turkey; the examples are significant due to their regional motifs, colors, and compositions. Despite a culturally rooted tradition of making and wearing socks, in recent decades their dominance and significance have been fading as a result of changing indoor climate and fashion. Turkish socks are unique with their motif names and meanings to be used in different circumstances; and accordingly knowledge continuity takes primacy of the project to reflect social connections.

To have a sustainable craft culture and knowledge we propose a project aiming to draw the attention of people who are not directly involved in the context of either intangible cultural heritage objects or handmade socks but who are familiar with or enthusiastic about maker culture.

Background:

Intangible Cultural Heritage and Hand-knitted Socks

Intangible cultural heritage is a notion that has been developing in the recent decades; and it refers to heritage that is a result of collective knowledge, experience, and culture. For example Scotland's Intangible Cultural Heritage Project is a "mapping and scoping project" that is developed in partnership with Museums Galleries Scotland, the Scottish Arts Council, and Edinburgh Napier University. The project is based on a web

page that gives information about all types of intangible cultural heritage in Scotland on an interactive map. To sustain and preserve the culture, project spreads knowledge via videos and written materials to a large audience (ICH Scotland, 2015). Especially via UNESCO’s preservation attempts, maintaining local heritage has become an important issue for socially responsible projects. According to the “Convention for the Safeguarding of the Cultural Heritage” in 2003, intangible cultural heritage involves “oral traditions and expressions, performing arts, social practices, rituals and festive events, knowledge and practices concerning nature and universe, traditional craftsmanship” (UNESCO, 2003). Hand-knitted socks fulfill the criteria since 1) the vocational learning is a part of oral traditions and motifs are used as a way of self-expression, 2) traditional material generation and knitting is typically a collective group activity which gives the act a performance and social value, 3) socks have sustainable and ecologic life cycles with natural materials, hand production, and re-usability of the material, 4) finally, sock knitting requires certain types of expertise and is a part of traditional crafts culture.

Hand-knitted socks have been part of clothing culture in different regions around the world that diversifies locally in terms of style, material, and usage. The basic components of socks are material, pattern, and color however these features may change according to regional influences.



Figure 2: Socks from 1) Sivas region (Eastern Turkey) The motif is called “ilik/pith”, 2) Balıkesir region (Western Turkey) The motif is a type of “eli belinde/hand on hips”, 3) Eastern Turkey. White motif is called “deli yılan/crazy snake” and it is used to wish a long and healthy life

Socks from Turkey are significant since they were used as a method of self-expression with their meaningful motifs and narrative compositions. The wide range of natural dyes and their usage are also substantial since they signify regional, natural, and cultural features (Böhmer, 2002). However, in this paper we work on the selected features of socks considering them as umbrella features for intangible cultural heritage objects. These features are self-expression, diminishing market of handmade socks, craftspeople, and handmade-ness.

Using Motifs for Self-Expression

The motifs used in socks trace their roots to Central Asia, the shamanic history of the Turkish people, and Anatolian communities which utilize similar motifs on other types of craft-work such as weaving and pottery (Erbek, 2002). However the narrative compositions are commonly seen on the socks probably because of their being more mobile to carry. The motifs are used as a method of communication and expression. There are motifs that signify status and desires; more specifically for wishing a lucky and healthy life, and for identifying marital status, age, and social success. Traditionally colors were used to signify an occupation or status as well, for instance white for local mayors and black for grooms. Originally the colors were generated from natural plants and each region had a specific color range (Özbel 1976, Aktaş and Alaca 2014). On the other hand socks have also been sentimental objects, bearing emotional and intimate stories. These objects have consisted of parts of dowries, given as regional gifts to newborns, to elderly people, and to recently married couples. Wool socks find a large place in the fashion industry and remain as strong supplementary for cold weather clothing especially in the Scandinavian countries; however traditional elements are not commonly preferred in Turkey, such as motifs or natural dyeing. The socks industry in Turkey globalizes; it involves less local visual culture whereas inter-cultural languages have been developed. The unique features of Turkish socks have already been evolving to mass features and in the long term the narration may completely disappear.

Despite clothing is still a mode of self-expression (Kühler and Miller, 2005), traditional motifs and socks are not currently used to give information about the self. Instead, other fashion elements such as Tee-shirts hint at the style of people and sometimes their approach to life.

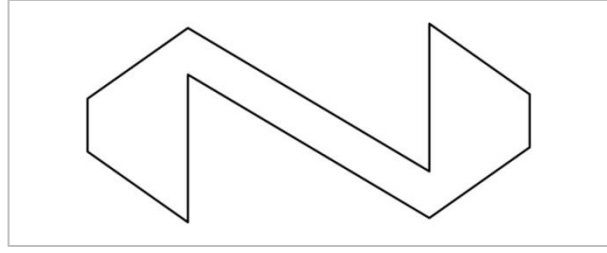


Figure 3: “Gönül çemberi”, a stylized “ying yang”. This motif symbolizes the co-existence of contrasts like good and bad, man and woman. It has its traces from Central Asia where Turkish populations had started spread (Özbel, 1976).

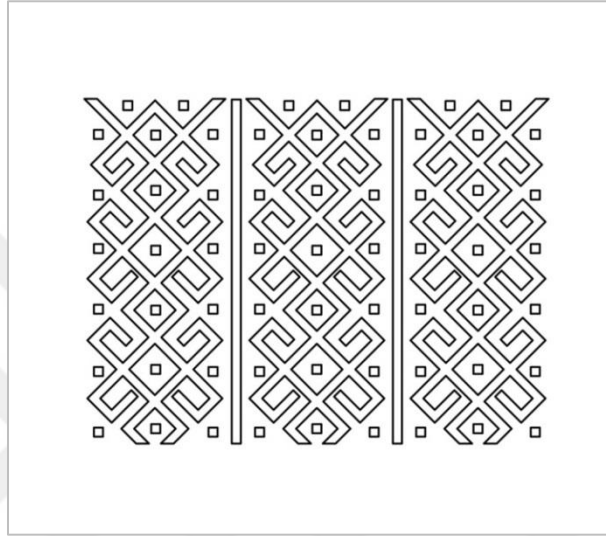


Figure 4: “Ergen bıyığı/adolescent moustache” This motif is utilized in various regions (Özbel, 1976)

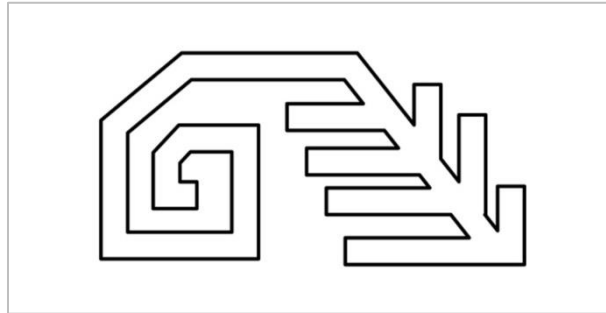


Figure 559: A typical decorative motif that is utilized in various regions (Özbel, 1976).

Craftspeople, Diminishing Market of Handicrafts and Maker Movement

In the production process the craftsperson is the key person involved since the knowledge and experience is transferred from one generation to another through vocational learning. However knitters usually remain outside of the definition of a craftsperson, despite knitting is based on skill, knowledge, experience and expertise, much as any other craft. The craftsperson is associated with his/her passion for perfection in the process of producing (Sennett, 2008) and considering the current

working conditions of knitters, a high level of passion is probable. However, the handicraft market has been diminishing as a result of the decline in using handicraft objects, including socks. These regressions affect the craftspeople's life, working conditions, and the craft itself as well as having a deleterious effect on the intangible cultural heritage of Turkey overall.

On the other hand, people have recently been re-visiting handmade-ness, especially due to the influence of the Maker Movement. The Maker Movement has an open-source, open-access structure that welcomes people from all kinds of interests who are excited to produce rather than consume (Dougherty, 2012). Similar to craftspeople, the makers are usually self-employed and enthusiastic about creative production not because they need to but because they like to. The spreading culture and enthusiasm for the maker movement encouraged us to reach audiences who are and are not familiar with making. We focus on the flow of information and demonstrate the making process visually. We take promoting the individual productivity as a method and add cultural heritage as a breakthrough to contemporary maker movement to remind traditional handicrafts and objects who may re-interpret these cultural objects.

As a case study we work with hand-knitted socks, since we have been researching their sustainability in the market. Our initial field studies indicate that the narrative compositions of socks have been losing their significance. Knitters use traditional motifs and know some of their names, however the meanings of motifs are not known. To maintain the culture, we started up a Facebook page ([facebook.com/turkiyedencoraplar](https://www.facebook.com/turkiyedencoraplar)) to upload and share socks from different regions of Turkey, accompanied by the names and meanings of their motifs (Aktaş, 2014). Yet current working conditions do not welcome new traditional socks makers, while they cause the disappearance of existing ones. On the other hand, socks are changing and there are several international blogs, books, and brands with new socks designs that are rarely inspired by the traditional examples but mostly influenced by fashion tendencies towards abstract designs.

Encouraged by the increasing interest in making handicrafts, as a further step we want to provoke people to discover more about traditional handmade socks, and cultural heritage objects in general, and their context, including the downsides and

contradictions of their contemporary existence. To have a broader frame the elements we take into account for the project are the value of craft, the economic aspect of working with handicrafts and the labor it takes to create them.

Methodology

Our project has its basis in intangible cultural heritage objects and seeks to move towards sustaining the knowledge inherent in the production of these objects. Catchy and unfamiliar forms are used to raise awareness towards handicrafts which may ultimately influence sustainability of the knowledge. We have narrowed down the range of objects to handmade socks to have a representative project which may be applicable to the akin crafts. The current contexts of handmade socks involve several questionable conditions and with this project we try to put forward these questions with metaphoric usage of materials and arts. Our experimental approach has an undefined and uncertain process which has led us to work with exploratory diagrams.

Artistic Research, Artwork, and Discussion

The market in handmade socks invokes questions that challenge the existence of craftspeople and sustainability of their knowledge and culture. Although sustaining socks within an effective marketplace is a goal in terms of preserving cultural heritage values, current circumstances need to be developed considering especially the wellbeing of craftspeople. To revive culture of handicrafts we develop an evocatory platform that may enlarge the sphere of influence via using daily materials and contents. To explore and reflect on the dilemmas of sock knitting and its context, we overlap contrasts that are; a) invisible and visible, b) valuable and worthless, c) contemporary and expired. The artwork is based on a wrinkled page of a newspaper that has knitted pieces and stitching. The random paper signifies the invisibility of handicrafts since socks makers are usually self-employed craftspeople conducting home-based production. However, gaining income via handicrafts is not unusual, especially in rural Turkey. Using a paper seeks to remind the audience that handicrafts are and should be a part of daily life with respect to craftspeople and cultural values.



Figure 6: A close up caption of artwork. A motif is embroidered on the newspaper before it was wrinkled and randomly stitched. The motif is a type of dragon. It is typically seen in central and eastern Turkey and used to wish a long life.



Figure 7: Another sample with knitted pieces attached to it

Random and chaotic stitching was developed while conducting the basic stitching on the paper. The initial research leads us to a wider concept which may have influences from the deconstructed weaving works of Sheila Hicks. Her art works still have the frames of weaving however she plays with loop structure by using various materials and

using space as another tool (Danto et.al. 2006). In our work, we transform the frame of the surface to 3-dimensions and re-interpret the stitching by changing its elegant environment to something that keys more into uncertain circumstances.

Reviewing the Making Process via Diagrammatic Drawings

Telling by drawing is an old method which is a tool to produce knowledge and communicate via knowledge (Gansterer, 2011). Although diagrams are self-explanatory visuals that are used in their individual context the reason behind a diagrammatic narration is usually the desire for communication. They are used in several fields aimed at giving insight about real world experiences related to people and objects while creating an independent narrative (Bender, Marrinan, 2010, p.21). The local cultures may be influential in designing visuals; however they are also favorable tools for non-verbal global communication. Although locality increases adoption of information by certain communities, a global representation reaches larger audiences (Parsons, 2002).



Figure 8: The evaluation of the form is arbitrary and varies in each piece. Since the paper is thin it allows the maker to shape it easily.

Diagrams are used in instructions for products that are spread to different regions of the world to demonstrate an act without requiring certain knowledge such as language. Educative books also have diagrams that may teach a production method such as knitting or stitching since the production method and materials usually remains the same amongst regions as a result of the collective history.

In this project, diagrams were used 1) to probe the process step by step rather than representing the process and 2) as guide tools to re-interpret tangible design work on a 2-d secondary platform. Although in the beginning we had an experimental approach, the drawings have transformed into a method of explanation that helps to solve the uncertainty of making. The uncertainty comes from the arbitrary nature of pieces in terms of form giving, color combination, and stitching. Visualizing the process helped us to recognize the reasoning behind the instinctive acts and decision making during the process of choosing a space for stitching. The repetitive and thought provoking diagrams helped with the self-discovery of the project. Some of the significant moves that were realized during creation of the diagrammatic drawings are;

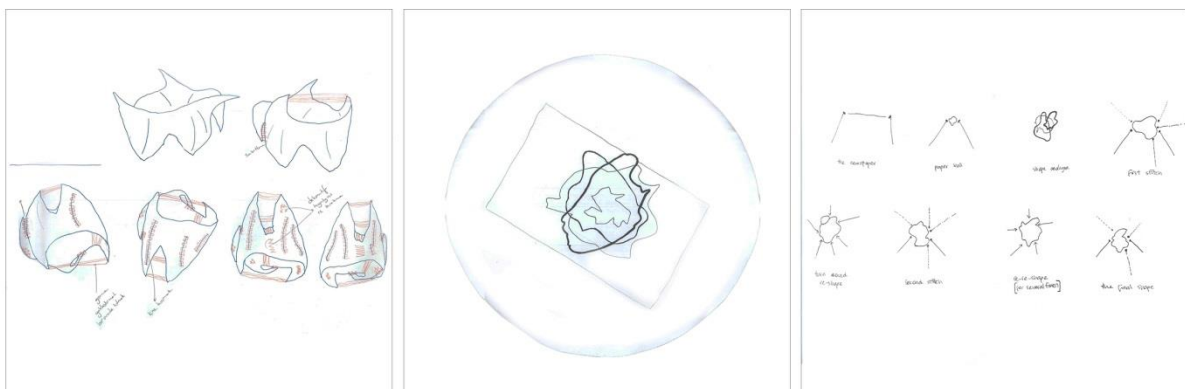


Figure 9: The early diagrammatic drawings. Each drawing focuses on different aspects of the creation process. The first demonstrates the change in form after every stitching in relation with stitching type. The second image emphasizes the moves of the paper, in terms of continuously turning around and getting smaller. This drawing was made on a round paper since there is no right way of holding the newspaper.

The third is searching for the difference between the acts of left and right hand before and during stitching. Before stitching both of the hands moves to find a part to stitch on. While stitching left hand stands firm holding the paper and right hand moves to stitch.

1) Change in form: process begins with wrinkling the paper and it continues until the maker decides to stop. The stitching is based on changing the form, by turning the paper around and bringing the suitable corners together. We realized that the process involves two types of movements: a) continuous movement of wrinkled paper to find a spot for stitching, b) changing movement of the hand during stitching.

2) Size and shape of the final form: although the project is not form-oriented most of the final pieces have similar sizes, and shape that each refers to the hand size of its maker.

3) Styles of stitching: stitches are diverse in their styles and effects on the paper. We know the stitching types as these were told to us orally by family members or elderly people; they differentiate from each other according to their function. The visualization of stitching style on certain parts of the form is not only to decorate but also to create a change on the form. Therefore we decode drawings for stitching styles relevant to the change they create on the form.

4) Communication of diagrams: visualizing the process was a way of self-development that reveals the action and reaction of the wrinkling, stitching, and knitting. The process of visualizing forces us to re-call each step, before and after the transformation from a flat paper to a 3-d image.

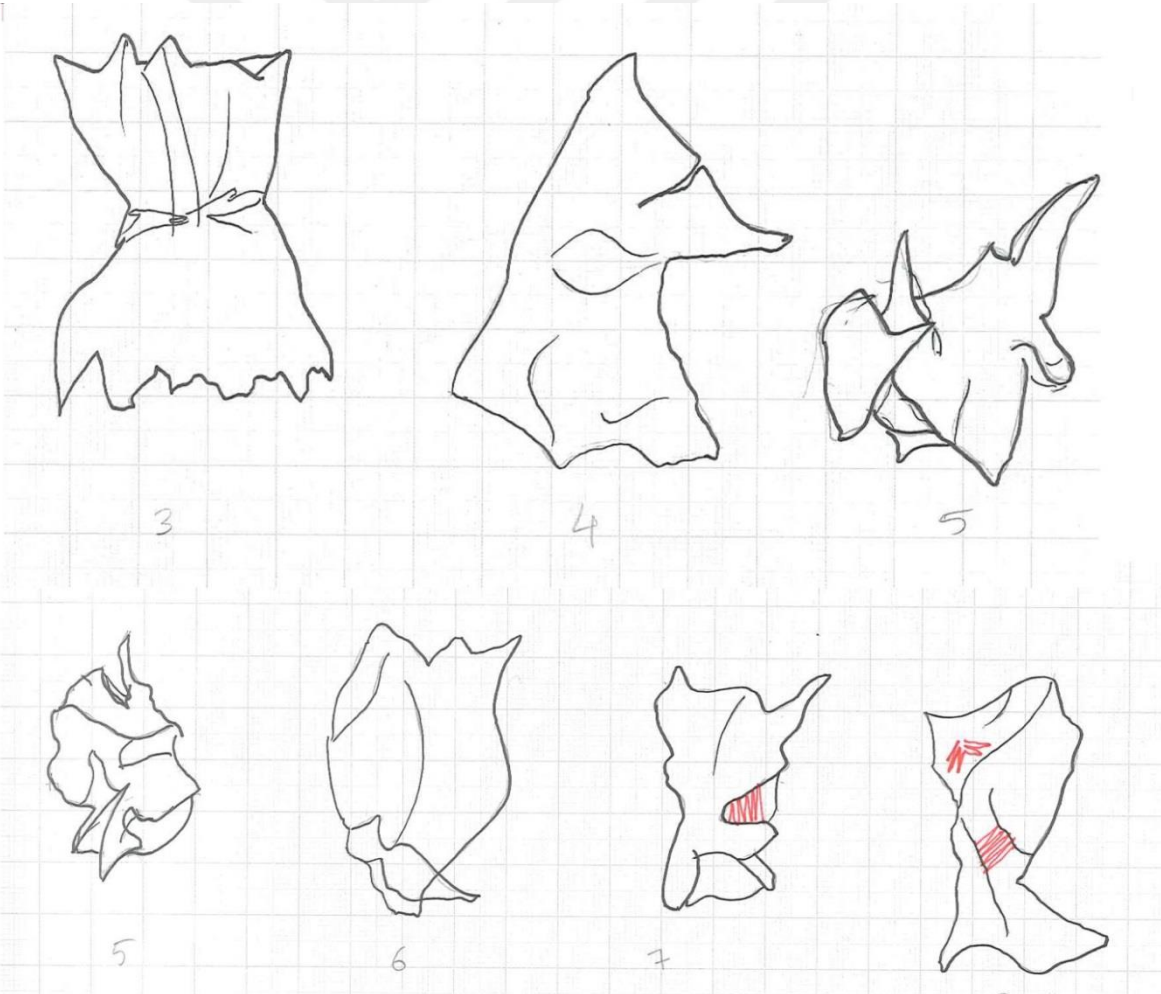


Figure 10: Diagrams showing the change in the forms of the newspaper step by step

The stitching types that were used in the project are satin, blanket, cross, and running stitches and we used them where appropriate according to their function.

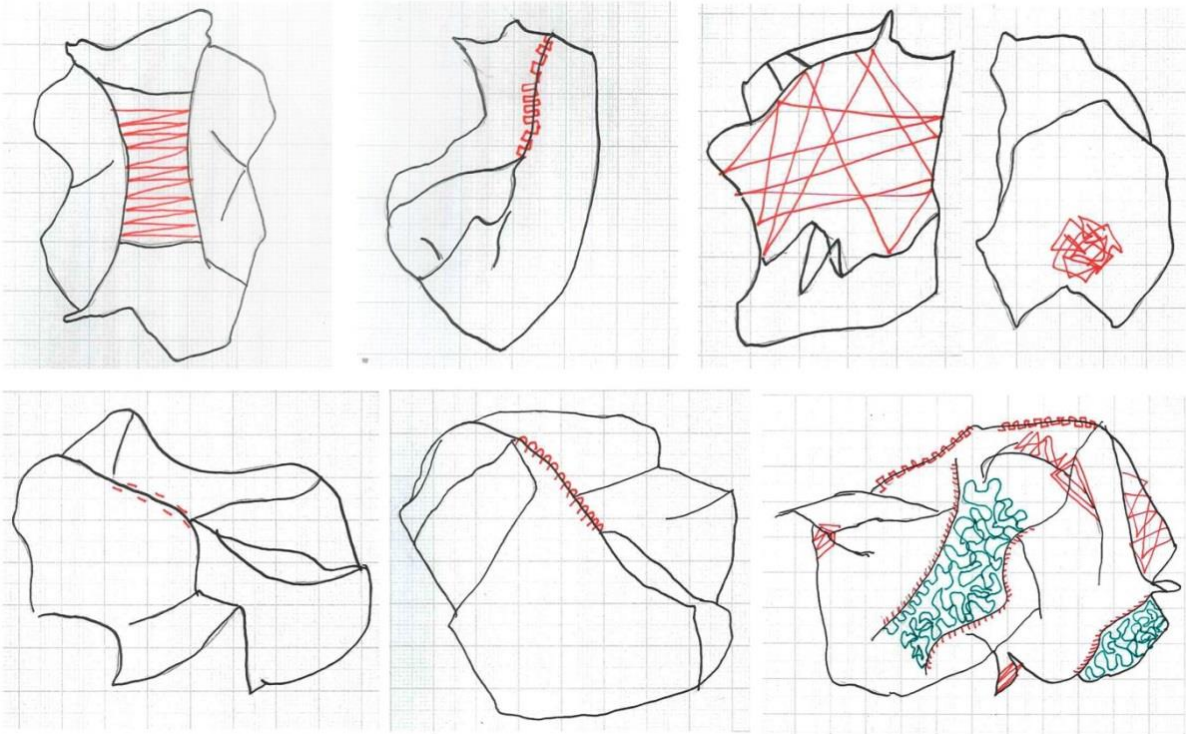
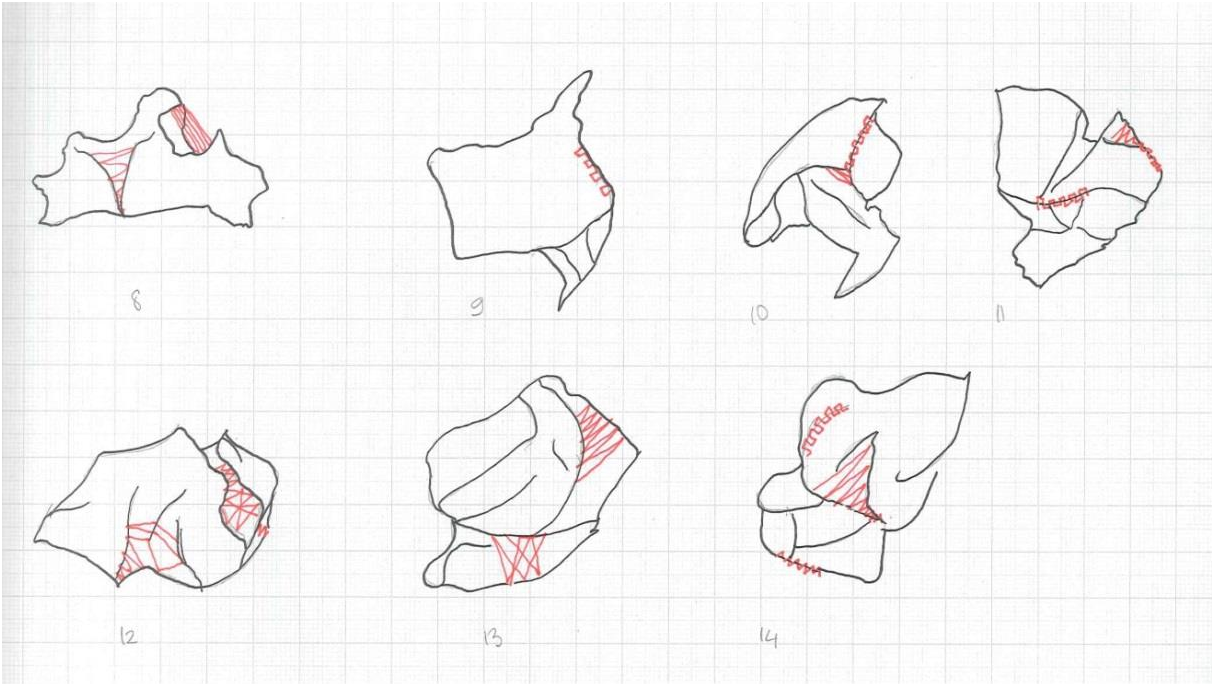


Figure 1160: Stitching types and their functions. First row: 1.Type of Satin Stitch that brings the corners together. 2. Type of Blanket Stitch that brings the corners next to each other. 3. Types of Cross Stitch that holds the corners together or decorates. Second row: 1. Running Stitch that brings the corners next to each other - less tight. 2. Threaded Running Stitch that brings the corners next to each other - less tight. 3. Look of the newspaper with sewed knitted pieces.



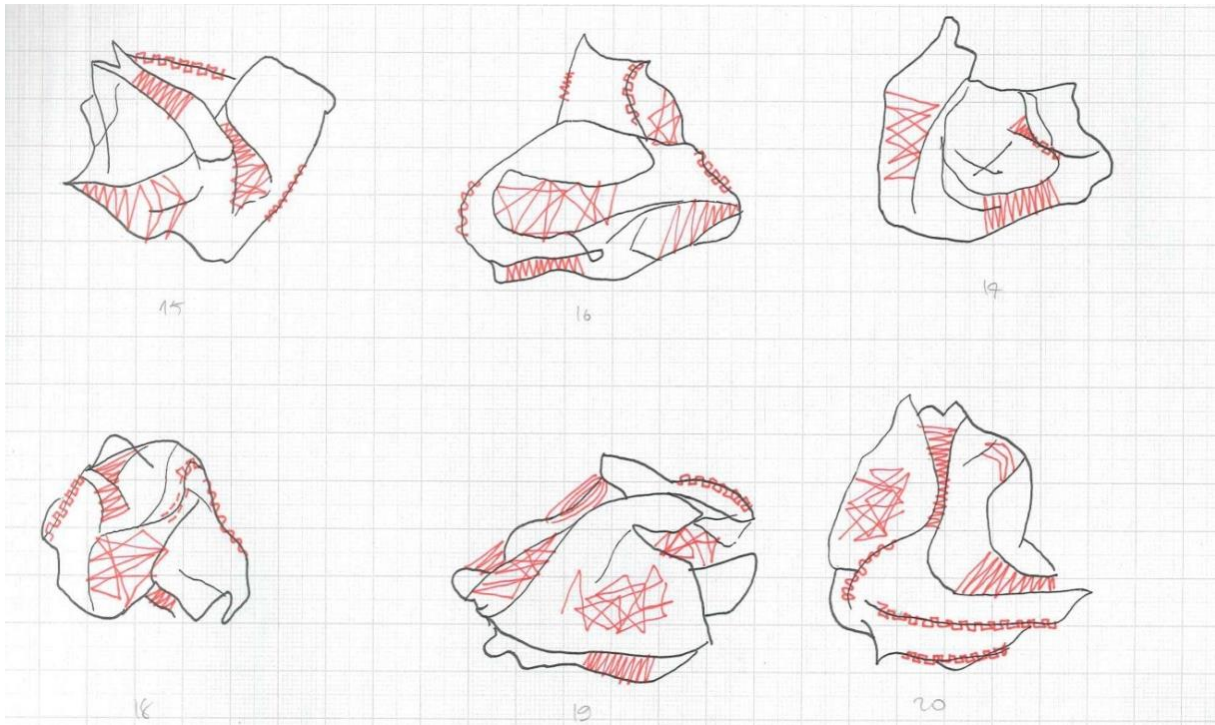


Figure 12: The evaluation of the form is arbitrary and varies in each piece. Since the paper is thin it allows the maker to shape it easily.

Conclusion and Further Work

In this project, we explore ways to develop a visual language for intangible cultural heritage objects to sustain knowledge and experience. Although the visible scope of this project is the objects themselves, indeed the project hints at the social background involved as we tried to hold all of its components together respectfully.

Drawing diagrams to narrate the process was successful for our internal communication; it helped for reasoning out the acts and for observation related to changes in form. However, to spread the idea of revival, the project will be turned into a participatory project that welcomes people from various cultural experiences. In order to create a common language, diagrammatic drawings may be used to communicate with the participants/makers and to explain the process to them. Yet, this particular project is experiential and responsive, meant to give insight to the participants about the process of making. Instead of completely explanatory diagrams, we include blurry ones as well to give the participant freedom of interpretations. Despite diagrams are used to decode the uncertainty of the making process the finished diagrams may create boundaries to practice paper stitching and may lead audience to repeat the same wrinkled and stitched forms. The amateur look of early diagrams is directive rather than

dictative which hopefully encourage audience to approach with a similar sense but with their personal perceptions. By doing so, practitioners will experience the randomness and intuitiveness of handicrafts but they will also be able to benefit from the guides if they need to.



Figure 13: Further step: Participatory workshop organized in public spaces

As Foucault points out, all types of relationships involve conflicts (1980) and these clashes may be useful for development. Non stable and uncertain conditions provoke craftspeople, designers, heritage experts, and entrepreneurs for creative studies to remove the conflicts and bring new ones. This project may downscale the market disruption of handicrafts by raising awareness and encourage existing and potential makers for further attempts to maintain the culture.

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Cover page of the proceeding book and conference program:

Sunday
9.00 – 12.30 Doctoral Consortium
12.30 – 13.30 Lunch
13.30 – 17.00 Doctoral Consortium
17.00 – 17.30 Registration
17.30 – 17.45 Conference Opening
17.45 – 18.15 Keynote: Line Gordon
18.15 – 19.00 Keynote: Kate Fletcher
19.00 → (Post) Humanity Bar



Monday	
8.30 – 9.00	Coffee/tea
9.00 – 10.00	Keynote: Alison J. Clarke
10.00 – 10.30	Exhibition
10.30 – 11.00	Coffee/tea
11.00 – 13.00	Design and Approaches for Sustainability #1
11.00 – 13.00	Design as a Political Agent #1
11.00 – 13.00	Design and its Educations #1
13.00 – 14.00 Lunch	
14.00 – 16.00	Design and Approaches for Sustainability #2
14.00 – 16.00	Design as a Political Agent #2
14.00 – 16.00	Design and its Educations #2
16.00 – 16.30	Coffee/tea
16.30 – 17.00	Exhibition
17.00 – 18.00	Summary
18.30 →	TBD

14 – 15

Monday AM sessions

Design and Approaches for Sustainability #1

Session chair: Kate Fletcher
Location: Svarta Havet

- 11.00 Introduction.
- 11.05 Full paper. Discussion with Three Jackets: Making a Material Ecology.
- 11.25 Full paper. Precious Materials of Interaction—Exploring Interactive Accessories as Jewellery Items.
- 11.45 Exploratory paper. Holding Together: Exploring Intangible Cultural Heritage Objects via Artistic Research and Diagrammatic Drawings.
- 12.00 Exploratory paper. Creating Peacetime on the electrical grid.
- 12.30 – 13.00 Discussion.

Design as a Political Agent #1

Session chair: Katarina Wetter Edman
Location: Mandelgten

- 11.00 Introduction.
- 11.05 Full paper. Design and Social Innovation for the Development of Human Smart Cities.
- 11.25 Full paper. Engaged Sustainable Design: Creating Moral Agency.
- 11.45 Exploratory paper. Designery Influence on Politics and the Press: Changing a Deadlocked Relationship.
- 12.00 Exploratory paper. Design Thinking and Business Innovation Strategy in Creative SMEs: A Comparative Study Between the UK and Thailand
- 12.15 – 13.00 Discussion.

Design and Its Educations #1

Session chair: Maria Reimer
Location: S1

- 11.00 Introduction.
- 11.05 Full paper. Embracing Ambiguity in the Teaching Practices of Peter Eisenman and Colin Rowe
- 11.25 Full paper. Design Togetherness.
- 11.45 Full paper. The Roles of Sketching in Design: Mapping the Tension Between Functions in Design Sketches
- 12.05 Exploratory paper. Designing for Social Integration: an Ecological Approach to Language Learning.
- 12.30 – 13.00 Discussion.

Monday PM sessions

Design and Approaches for Sustainability #2

Session chair: Ramia Mazé
Swarta Havet

14.00 Introduction

14.05 Full paper, Designing for Sustainability:
Fostering Reflection in the Design Process

14.25 Full paper, Stakes at the Edge of Participation: Where Words and Things are the
'Entirely Serious Title of a Problem'

14.45 Exploratory paper Gardening Communities as Urban Archives and Social Resource
in Urban Planning

15.00 Exploratory paper, Ways of Seeing Service: Surrogates for a Design Material

15.15 - 16.00 Discussion

Design as a Political Agent #2

Session chair: Anna Seravalli

Location: Mandelgören

14.00 Introduction

14.05 Full paper, Design-Politics Nexus: Material Articulations and Modes of Acting

14.25 Full paper, The Challenge of a Sustainability Change: a Designery Approach

14.45 Exploratory paper, Agonistic Design Matter: Flowers, Pots and Wires.

15.00 Exploratory paper, The Andro-Chair: Designing the Unthinkable-Men's Right to
Women's Experiences in Gynaecology.

15.15 - 16.00 Discussion

Design and its Educations #2

Session chair: Andrew Morrison

Location: S1

14.00 Introduction

14.05 Full paper, Discourse, Speculation and Multidisciplinarity: Designing Urban Futures

14.25 Exploratory paper, Designing Curriculum Interventions for Teaching Sustainable
Design in Thailand

14.40 Full paper, Remix Utopia: Eleven propositions on Design and Social Fantasy

15.00 Full paper, Object Theatre in Design Education

15.20 Exploratory paper, De-Computation: Programming the World through Design.

15.35 - 16.00 Discussion

16 - 17

Program

Tuesday	
8.30 - 9.00	Coffee/tea
9.00 - 10.00	Keynote: Mugendi M'Rithaa
10.00 - 13.00	Workshops
13.00 - 14.00	Lunch
14.00 - 18.00	Workshops
18.30 ->	Conference Dinner

Wednesday

8.30 – 9.00 Coffee/tea		
9.00 – 10.00 Keynote: John Wood		
10.30 – 11.00 Focus Education		
11.00–11.30 Coffee/tea		
11.00 – 13.00 Design and Approaches for Sustainability #3	11.00 – 13.00 Design as a Political Agent #3	11.00 – 13.00 Open Space
13.00 – 14.00 Lunch		
14.00 – 15.00 Keynote: Cameron Tonkinwise		
15.00 – 16.00 Concluding Panel		
16.00 – 18.00 Nordes Commons	16.00 → (Post) Humanity Bar	

Program

Design and Approaches for Sustainability #3

Session chair: Henry Mainsah

Location: Svarta Havet

- 11.00 Introduction
- 11.05 Full paper. The Paradox Of Design Methods: Towards Alternative Functions.
- 11.25 Full paper. Environmental Aesthetics: Notes for Design Ecology
- 11.45 Exploratory paper. A Car-free Year: Providing Vehicles for Change
- 15.00 - 13.00 Discussion

Design as a Political Agent #3

Session chair: Martin Avila

Location: Mandelgren

- 11.00 Introduction
- 11.05 Full paper. Towards a Post-Anthropocene Perspective on the Welfare City: Public Landscapes as Green Heritage
- 11.25 Full paper. Cognitive Reductive Mapping: Designing Futures that Challenge Anthropocentrism
- 11.45 Exploratory paper. Exploring Context and Building Empathy with the Youth in Southern Africa
- 15.00 Full paper. Press Play: Acts of Defining (in) Fluid Assemblages
- 15.30 - 13.00 Discussion

Appendix 6

The questionnaire results on the status of textile crafts

1. Please define craft.

S. Zanaatı tanımlayınız.	
Emek / El emeği	XXXXXXXXXXXXXXXXXX XX
El işçiliği	XXXXXXXXXXXXXXXXXX X
Ustalık	XXXXXXXXXXXXXXXXXX
Üretim	XXXXXXXXXX
Ürün/Araç-Gereç	XXXXXX
Usta-Çırak	XXXXXX
İşlemek/değiřtirmek/d önüřtürmek	XXXXX
Estetik	XXXXX
Sanat	XXXXX
Tecrübe	XXX
İřlevsel	XXX
Kullanılabilirlik	XX
Geleneksel	XX
Deneyim	XX
Basit Aletler ile	XX
Değerli	X
Tasarım	X
Nitelikli İş	X
Uğrař	X
Uzmanlık	X
Nesilden nesile	X
Mükemmeliyet	X
Kavram	X
Adanmışlık	X
Meslek	XXXXXXXXXXXXXXXXXX
El Becerisi	XXXXXXXXXXXXXXXXXX
Seri Üretim Olmayan, Endüstri ve teknoloji öncesi	XXXXXX
Malzeme	XXXXXX
Yetenek, Beceri	XXXXX
Bilgi (Teknik Bilgi, Sezgisel Bilgi, Alaylı)	XXXXX
Yaratıcılık	XXXXX
Maddi Kazanç	XXXXX
Eřsiz	XXX
Süreç	XXX
Obje	XX
Göz nuru	XX
Değer Yaratmak	XX
Tek başına üretim	X
İnsan	X
Fayda	X
Aracısız	X
Özveri	X
El Sanatı	X
Günlük Hayat	X
Altın Bilezik	X
Yaşanmışlık	X
Yüksek İlgi	X

3. What are the five occupations/masterships that come to your mind when you think of craft?

S: Zanaat dendiğinde aklınıza gelen 5 mesleği ustalığı yazınız.	
Ahşap (Mobilyacılık, marangozluk, torna, oymacılık)	XXXXXXXXXXXXX XXXXXXXXXXXXX XXXXXXXXXXXXX XXXXXXXXXXXXX
Kuyumculuk (Gümüş, altın, kakmacı, mineci, sadekar, telkari)	XXXXXXXXXXXXX XXXXXXXXXXXXX
Bakırcı	XXXXXXXXXXXXX XXXXXXXXXXXXX
Dokumacılık (Halı, kumaş, kilim)	XXXXXXXXXXXXX XX
Demircilik	XXXXXXXXXXXXX
Sepetçilik, Hasırcılık	XXXXXX
Mutfak Sanatları (Aşçı, Pastacı, Dondurmacı, Fırıncı)	XXXXX
Oto Tamirciliği, Kaportacılık	XXXX
El örgüsü, Örgü İşi	XXXX
Çizim Yapmak, Resim	XXX
Bastonculuk	XX
Öğretmen	XX
Metal İşçiliği	XX
Tekstil	XX
Saatçilik	XX
Heykel	XX
Lüthiye	X
Çorapçılık	X
Fotoğrafçılık	X
Tesbihçilik	X
Sedef ustası	X
Endüstriyel Tasarımcı	X
Sandıkçı	X
Elektrikçi	X
Doktor	X
Kitap Ciltleme	X
Seramik (Çömlekçi, porselen, kil, çini [çeşmi bülbül ustası])	XXXXXXXXXXXXX XXXXXXXXXXXXX X
Ayakkabıcılık/Kunduracılık /Ayakkabı Tamirciliği	XXXXXXXXXXXXX XXXXXXXXXXXXX
Cam (Nazar Boncuğu)	XXXXXXXXXXXXX XXX
Terzi	XXXXXXXXXXXXX XXX
Hattatlık	XXXXX
Tamirci (Müzik Enstrümanı, elektronik)	XXXX
Nakış Dikiş, Dantel	XXXX
Semercilik	XXX
Derici	XXX
Kalaycılık	XX
Berber	XX
Taş Ustası	XX
Bilgisayar Programcılığı	XX
Müziyenlik	XX
İnşaat Ustası/Duvarcı	XX
Desen Çalışmaları (Selçuklu Osmanlı Mimari figürler)	X
Ev Hanımı	X
Döşemecilik	X
Saraç	X
Mimar	X
Tezhip	X
Tesisatçılık	X
Dişçilik	X
Şapkacı	X
Hukukçu	X

4. Do you know anyone who makes handicrafts as an occupation or as an enjoyable activity?

	Var	Yok	Belirtilmemiş
Yakın Çevrenizde Elişi Yapan Var mı?	56	1	3
	Kadın	Erkek	Toplam
Katılımcı Sayısı	34	26	60
Katılımcı Yaş Ortalaması	29		



Appendix 7

List of the reviewed artists (in the alphabetic order)

Agnes Richter's Jacket

<http://www.theguardian.com/music/2012/nov/23/agnes-jacket-jocelyn-pook-hearing-voices?INTCMP=SRCH>

Ana Teresa Barboza

<http://anateresabarboza.blogspot.fr>

Andrea Dezsö

<http://www.andreadezso.com>

Andrea Farina

<http://abfarina.com>

Arzu Arda Kosar

<http://www.arzuardakosar.org>

Cengiz Çekil

http://www.rampaistanbul.com/tr/artist/cengiz-cekil/#works_in_exhibition_240

Chloe Giordano

<http://karenin.tumblr.com>

Debbie Smyth

<http://debbie-smyth.com>

Diane Meyer

<http://www.dianemeyer.net>

Donna Rumble-Smith

<http://www.donna-rumble-smith.co.uk>

Effie Jessop

<http://effiejessop.co.uk>

Ekstra Mücadele

<http://www.extramucadele.com/tr/isler/heykeller/devrim>

Eliza Bennett

Enduring seconds

http://thedrawbridge.org.uk/issue_19/enduring_seconds/

Flore Gardner

<https://artsy.net/artist/flore-gardner>

Gülay Semercioğlu

<https://www.artsy.net/artist/gulay-semercioglu>

Hagar Vardimon

<http://www.happy-red-fish.com>

Hannah Lamb

<http://hannahlamb.co.uk>

Heather L Johnson

<http://heatherljohnson.com>

Helen Roberts
<http://www.happy-red-fish.com/wordpress/art-i-like-helen-roberts/>

Hillary Fayle
<https://hillaryfayle.wordpress.com/>

Hinke Schreuders
<http://www.sudsandsoda.com/>

Inge Jacobsen
<http://www.ingejacobsen.com>

Izziyana Suhaimi
<http://my-bones.tumblr.com>

Jane Waggoner Deschner
<http://www.janedeschner.com>

Jessica Wohl
<http://www.jessicawohl.com>

Joana Vasconcelos
<http://www.joanavasconcelos.com>

Jose Romussi

Kazuhito Takadoi
<http://www.kazuhitotakadoi.com>

Kezban Arca Batibeki
<http://www.leilahellergallery.com/art.php?a=19>

Kirsty Whitlock
<http://www.kirstywhitlock.com>

Leslie Kneisel
http://halsey.cofc.edu/exhibitions/single_artist/leslie-kneisel/

Marilyn Pappas
http://halsey.cofc.edu/exhibitions/single_artist/marilyn-pappas/

Maurizio Anzeri
http://www.saatchigallery.com/artists/maurizio_anzeri.htm

Melissa_Zexter
<http://www.melissazexter.com/>

Meredith Woolnough
<http://www.meredithwoolnough.com.au>

Mireille Vautier
http://halsey.cofc.edu/exhibitions/single_artist/mireille-vautier/

Nancy Atakan
<http://www.nancyatakan.com>

Nava Lubelski
http://halsey.cofc.edu/exhibitions/single_artist/nava-lubelski/

NeSpoon
<https://www.behance.net/nespoon>

Nevin Aladağ
<http://www.wentrupgallery.com/artist/nevin-aladag/artist-info/>

Nilbar Güreş
<http://nilbargures.com/>

Orly Cogan
<http://www.orlycogan.com/>

Ozan Oganer
<http://ozanoganer.weebly.com>

Pinky/MM Bass
http://halsey.cofc.edu/exhibitions/single_artist/pinky-mm-bass/

Rachel Wright
http://halsey.cofc.edu/exhibitions/single_artist/rachel-wright/

Richard Saja
<http://historically-inaccurate.blogspot.com.tr/>

Sam Gibson
<http://www.mrsgibson.co.uk>

Sarah Walton
<https://www.etsy.com/listing/188188103/print-of-an-embroidered-illustration-by?ref=related-0>

Severija Incirauskaitė-Kriaunevicienė
<http://severija.lt/pirmas.php?skyrius=CV>

Sheila Hicks
<http://www.sheilahicks.com>

Sheila Pepe
<http://www.sheilapepe.com>

Sonia Gomes
<http://www.lehmannmaupin.com/artists/sonia-gomes#2>

Sonja Larson
<http://www.sonjalarsson.se>

Sophie Standing
<http://www.sophiestandingart.com>

Susan Harbage Page
<http://susanharbagepage.blogspot.com.tr>

Talking Textiles
http://design.nl/item/talking_textiles_tilburg

Tamer Nakışçı
<http://tamernakisci.com>

Appendix 8

Selected ongoing craft projects:

Betsy Greer's initiative *Craftivism*
www.craftivism.com

DIY Truck Show
<http://diytrunkshow.com/>

Garden Sale İstanbul
<http://www.showhow.com.tr/garden-sale/>

Halka Art Project
<http://www.halkaartproject.net/>

Istanbul Metropolitan Municipality Life Long Learning Center (İSMEK)
<http://ismek.ibb.gov.tr/default.aspx>

Jean Railla initiative
www.getcrafty.com

Keçe Keçe, Felt atelier in İstanbul
<http://www.kecekece.com/>

Knitting blogs for men;
<http://www.iknit.org.uk/>
menwhoknit.com
<http://www.ukhandknitting.com/index.php>

Leah Kramer's initiative, *Craftster*
www.craftster.org

List of Public Education Centers in İstanbul (Halk Eğitim Merkezleri, HEM)
<http://istanbul.meb.gov.tr/www/halk-egitimi-merkezleri-iletisim-bilgileri/icerik/349>

Moda127, Mitte, Park Fest,

Nahil Shop
<http://www.nahil.com.tr/>

Appendix 9

Interview Forms

Ethics Committee Approval

Koç Üniversitesi Etik Kurulları | 1
Rumelifeneri Yolu, Sarıyer, İstanbul
Telefon: 0 (212) 338 10 39
E-posta: chr@ku.edu.tr



Tarih: 30.12.2013

Karar No: 2013.255.IRB3.156

Sayın: Bilge Merve Aktaş

Koç Üniversitesi Etik Kurulu'na değerlendirilmek üzere başvuruda bulunduğunuz Türkçe başlıkla "Türkiye'de Üretilen Geleneksel El Örgüsü Çoraplar ve Çağdaş Tasarım" adlı projenizin başvuru dosyası ile ilgili belgeleri, Üniversitemiz "İnsan Araştırmaları Etik Kurulu" tarafından araştırmanın gerekçe, amaç, yaklaşım ve yöntemleri dikkate alınarak incelenmiştir.

Yapılan inceleme sonucunda çalışmanın başvuru dosyasında belirtilen merkezlerde gerçekleştirilmesinde etik ve bilimsel sakınca bulunmadığına karar verilmiştir.

Etik Kurul incelemesi ve onayı almadan bu çalışmada kullanılan prosedürler, formlar ya da protokollerde herhangi bir değişiklik yapamayacağınızı hatırlatmak isterim. Çalışmanıza **31.12.2013** tarihinden itibaren başlayabilirsiniz. Bu izin **30.12.2014** tarihine geçerlidir.


Çalışmalarınızda başarılar dilerim.

Saygılarımla,



Dr. İhsan Sularoğlu
KÜ Etik Kurullar Başkanı

Questionnaire 1: Prepared for socks owners to 1) gain general information about the socks and 2) detect the information owners have.



KOÇ ÜNİVERSİTESİ
Tasarım Teknoloji Toplum Bölümü - 2014

Proje Yürütücüsü: Bilge Merve AKTAŞ Proje Danışmanı: Yard. Doç. Ilgım Ververi Alaca
Proje Adı: TÜRKİYE'DE ÜRETİLEN EL ÖRGÜSÜ ÇORAPLAR ve ÇAĞDAŞ TASARIM ANKET ÇALIŞMASI - Genel

Bu çalışma Türkiye'de üretilen el örgüsü çoraplar/patikler ve çağdaş tasarım ile ilgili bilgi edinmek amacıyla hazırlanmıştır. Açık uçlu ve çoktan seçmeli sorular içermektedir ve bu sorular psikolojik, duygusal veya fiziksel hiçbir risk içermemektedir. Lütfen aşağıdaki sorulara size en uygun olduğunu düşündüğünüz cevapları veriniz. Cevap vermeme hakkınız vardır.

Adı-Soyadı: Tarih:
Yaş: Meslek: Tel:.....

1-Evinizde el örgüsü çorap var mı? Evet Hayır
Var ise nereden edindiniz?
.....
.....

2-Bu çorabı/patiği kimin yaptığını biliyor musunuz?
 Evet Hayır
.....
.....

3-Bu çorabın/patiğin hangi yöreye ait olduğunu biliyor musunuz?
 Evet Hayır
Evet ise, yörenin ismini yazınız.....
Ne zaman örüldüğünü biliyorsanız yazınız.....

4-Çorabıyla ünlü olduğunu bildiğiniz yöreler var mı?
 Evet Hayır Yörenin ismini yazınız.....

5- Ne sıklıkla el örgüsü çorap/patik giyersiniz?

- Kışın sıklıkla – her hafta bir veya birkaç kez
 Bazen – ayda bir veya birkaç kez
 Nadiren – yılda bir veya birkaç kez
 Hiç

6- Türkiye’de üretilen el örgüsü çorapların/patiklerin malzemesiyle ilgili bilgi sahibi misiniz?

- Evet Hayır

Bilgilerinizi paylaşınız.

7-Çorapların nasıl yapıldığını biliyor musunuz?

- Evet, çok iyi biliyorum.
 Biliyorum.
 Az biliyorum
 Hiç bilmiyorum

Bilgilerinizi paylaşınız.

.....

8-Çorap örmeyi biliyor musunuz?

- Evet Hayır

9-Yakınıızda çorap örmeyi bilen bir tanıdığınız var mı?

- Evet Hayır

Yakınlık dereceniz.....

10-Çorap/patik yaparak geçimini sağlayan tanıdıklarınız var mı? (Kendiniz iseniz lütfen belirtiniz.)

- Evet Hayır

11-Çoraplardaki/patiklerdeki motiflerin anlamı olduğunu biliyor musunuz?

- Evet, bu konuyla ilgili bilgi sahibiyim
- Bu konuyla ilgili yüzeysel bilgim var.
- Hayır, hiç duymamışım

Anlamını bildiğiniz bir motif var mı? Motifin ismini ve anlamını yazar mısınız?

.....

.....

.....

12-El örgüsü yün çorapların nasıl renklendirildiğini biliyor musunuz?

- Evet, oldukça iyi biliyorum
- Biraz biliyorum
- Hiç bilmiyorum

Yünlerin doğal boylarla nasıl renklendirildiğine dair bilgilerinizi paylaşır mısınız?

.....

.....

.....

13-Doğal boya olarak kullanıldığını bildiğiniz bitkiler nelerdir? (Örneğin kök boya, soğan kabuğu, vb.)

.....

.....

14-El örgüsü çorapların size hissettirdikleri neler?

.....

.....

15-Eğer bu çorapları giymiyorsanız neden saklamaya devam ediyorsunuz?

.....

.....

16-El örgüsü çorapların ve patiklerin aşağıdaki özelliklerinden hangisi günümüzde daha sık uygulanabilir/faydalı olabilir? (Birden fazla cevabı işaretleyebilirsiniz.)

- Motifler
- Renkler
- Doğal boyalar

- Hediye edilmesi
- Yapım süreci – komşularla beraber örmek vb.
- Diğer (Lütfen açıklayınız.)

.....

.....

18-Sizce günümüzde el örgüsü çorapların daha az giyiliyor olmasının sebepleri neler olabilir?

.....

.....

17-Sizce el örgüsü çoraplar günümüzde nasıl değerlendirilebilir? Yeniden nasıl tasarlanabilir veya kullanım alanı nasıl genişletilebilir?

.....

.....

.....

18-Diğer ülkelerdeki çorap örme kültürü hakkında bilginiz var mı?

.....

19-Çoraplarınızı neye göre seçersiniz?

.....

.....

Anket çalışmamıza katıldığınız için teşekkür ederiz.


Görüşmeyi yapan kişi;

Yard. Doç. Ilgım Veryeri Alaca / 0544 426 92 49 ve/veya


Asistan Bilge Merve Aktaş / 0537 793 93 88 ve/veya

Asistan Yusuf Güngör / 0534 420 55 33

Questionnaire 2: Prepared for people who trade socks at the shops or stalls to gain general information about the commercial market.



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Tasarım Teknoloji Toplum Bölümü - 2014



KOÇ ÜNİVERSİTESİ

Proje Yürütücüsü: Bilge Merve Aktaş **Proje Danışmanı:** Yard. Doç. Ilgım Ververi Alaca
Proje Adı: TÜRKİYE'DE ÜRETİLEN EL ÖRGÜSÜ ÇORAPLAR ve ÇAĞDAŞ TASARIM ANKET ÇALIŞMASI – El örgüsü çorap veya patik satanlar

Bu çalışma Türkiye’de üretilen el örgüsü çoraplar/patikler ve çağdaş tasarım ile ilgili bilgi edinmek amacıyla hazırlanmıştır. Açık uçlu ve çoktan seçmeli sorular içermektedir ve bu sorular psikolojik, duygusal veya fiziksel hiçbir risk içermemektedir. Lütfen aşağıdaki sorulara size en uygun olduğunu düşündüğünüz cevapları veriniz. Cevap vermeme hakkınız vardır.

Adı-Soyadı: Tarih:

Yaş: Meslek: Tel:.....

1-Satıcının tezgâhındaki/dükkanındaki diğer ürünler neler?

El örgüsü lif

El örgüsü bebek yeleği/hırkası vb.

El örgüsü atkı/bere vb.

Makine örgüsü yün iç giyim malzemeleri – içlik, fanila vb.

Makine örgüsü çoraplar

Diğer

.....

.....

2-Sattığınız çorapları tedarik etme sürecinizi anlatır mısınız?

.....

.....

.....

.....

.....

3-Çorapları/patikleri ören kişiler ile ilgili bilgilerinizi paylaşır mısınız? Örneğin kadınlar, semt, vs.

.....

.....

.....

4-Hangi yörelerden çoraplarınız var?

.....

.....

.....

5-Seyyar ise » Başka nerelerde satış yapıyorsunuz?

.....

.....

6-En çok hangi modeli satıyorsunuz?

.....
.....

7-Satış miktarına göre mi ürün siparişi veriyorsunuz? Örneğin en çok satılan model için vb.

.....
.....
.....

8-Bir günde yaklaşık kaç adet çorap/patık satıyorsunuz?

.....
.....

9-Bir adet çorabın/patığın fiyatı ne kadar?

.....
.....
.....

10-Müşterilerin bu fiyata tepkisi ne oluyor?

.....
.....

Anket çalışmamıza katıldığınız için teşekkür ederiz.

Görüşmeyi yapan kişi;


Yard. Doç. Ilgım Veryeri Alaca / 0544 426 92 49 ve/veya

Asistan Bilge Merve Aktaş / 0537 793 93 88 ve/veya


Asistan Yusuf Güngör / 0534 420 55 33

Asistan Erdem Ülker / 0554 398 08 74

Questionnaire 3: Prepared for socks makers to gain general information about their 1) personal making process and 2) trade cycle.



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Tasarım Teknoloji Toplum Bölümü - 2014



**KOÇ
ÜNİVERSİTESİ**

Proje Yürütücüsü: Bilge Merve Aktaş **Proje Danışmanı:** Yard. Doç. Ilgım Ververi Alaca
Proje Adı: TÜRKİYE'DE ÜRETİLEN EL ÖRGÜSÜ ÇORAPLAR ve ÇAĞDAŞ TASARIM ANKET ÇALIŞMASI –
Profesyonel olarak çorap örenler ve satanlar

Bu çalışma Türkiye’de üretilen el örgüsü çoraplar/patikler ve çağdaş tasarım ile ilgili bilgi edinmek amacıyla hazırlanmıştır. Açık uçlu ve çoktan seçmeli sorular içermektedir ve bu sorular psikolojik, duygusal veya fiziksel hiçbir risk içermemektedir. Lütfen aşağıdaki sorulara size en uygun olduğunu düşündüğünüz cevapları veriniz. Cevap vermeme hakkınız vardır.

Adı-Soyadı: Tarih:

Yaş: Meslek: Tel:.....

Tasarımla ilgili Sorular:

1-Çorap yapmayı nereden öğrendiniz?
.....
.....

2-Yünlerinizi kendiniz mi üretiyorsunuz? Evetse süreçten bahseder misiniz?
 Evet Hayır
.....
.....

3-Aile büyüklerinizden öğrendiğiniz ve hala yapmaya devam ettiğiniz bir motif var mı? Varsa bu motifi aynen mi uyguluyorsunuz değişiklikler yaptınız mı?
 Evet Hayır – Aynen Değiştirerek
.....
.....

4-En çok sevdiğiniz ve kullandığımız motif hangisi?
.....
.....

5-Hangi motifi koyacağınıza hangi rengi kullanacağınıza tek başınıza mı karar veriyorsunuz?
 Evet Hayır
.....
.....

6-Kullandığımız belli başlı renkler hangileri?
.....
.....

7-Çocuklarınız/torunlarınız çorap örmeyi biliyor mu?

Evet Hayır

Çünkü.....
.....

Mesleki Sorular:

8-Geçiminizi patik/çorap satarak mı sağlıyorsunuz?

Evet Hayır

.....
.....

9-Çorap örmeyi iş olarak yapmaya nasıl başladınız?

.....
.....
.....

10-Nerelerde satış yapıyorsunuz?

.....
.....

11-Satış yaptığımız kişilerle – dükkân sahipleri, aracılar – ilişkilerinizi nasıl kuruyorsunuz?

.....
.....

12-Yün üretme ve çorap örme sürecinde bir iş bölümü/örgütlenme var mı?

.....
.....

13-Bir çorabı örmek ne kadar zamanınızı alıyor?

.....
.....

14-Verdiğiniz emeğin karşılığını aldığınızı düşünüyor musunuz?

.....
.....

15-Çorap yapma sürecinizi anlatabilir misiniz? Örneğin çalıştığımız saatler, tek başınıza mı komşularla mı beraber çalışıyorsunuz, her gün mü çalışıyorsunuz vs.

.....
.....
.....

Anket çalışmamıza katıldığınız için teşekkür ederiz.

Görüşmeyi yapan kişi;

Yard. Doç. İlgım Veryeri Alaca / 0544 426 92 49 ve/veya

Asistan Bilge Merve Aktaş / 0537 793 93 88 ve/veya

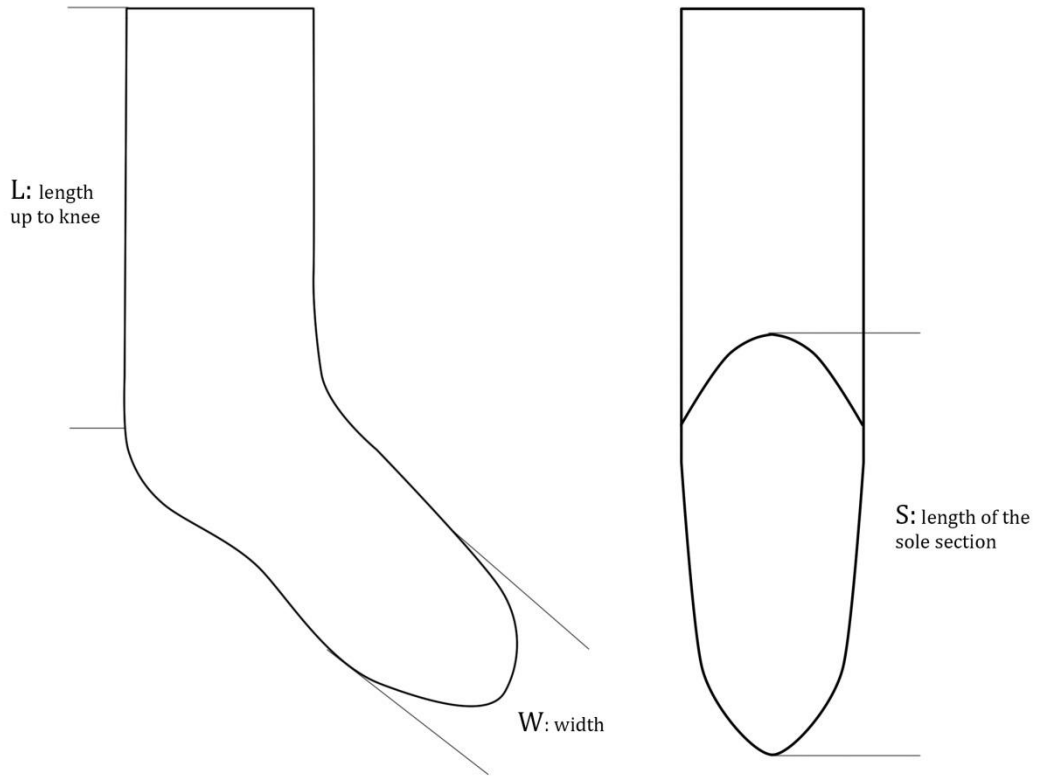
Asistan Yusuf Güngör / 0534 420 55 33

Appendix 10

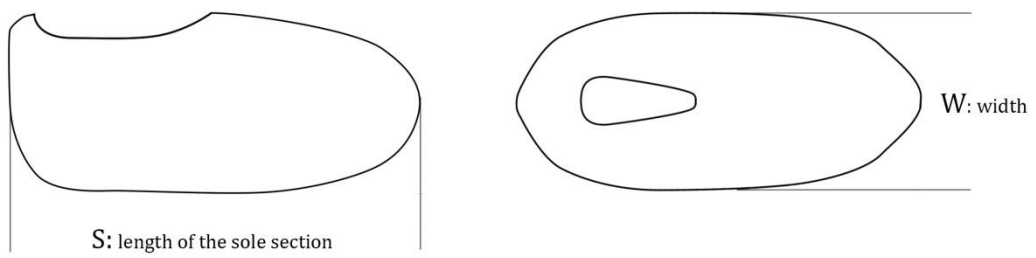
Selected handmade socks from Turkey

DIMENSION CHART

SOCKS



PATIK



Motif names are taken from, Özbel, 1976. Türk Köylü Çorapları. İstanbul: Türkiye İş Bankası Kültür Yayınları.



Made in: Bingöl

Collected at: İstanbul

Year of Production: Late 20th century

Sizes: L: 25cm, S: 23cm, W: 14cm

Motifs: earring of a Turkmen/Türkmen küpesi (p.108)



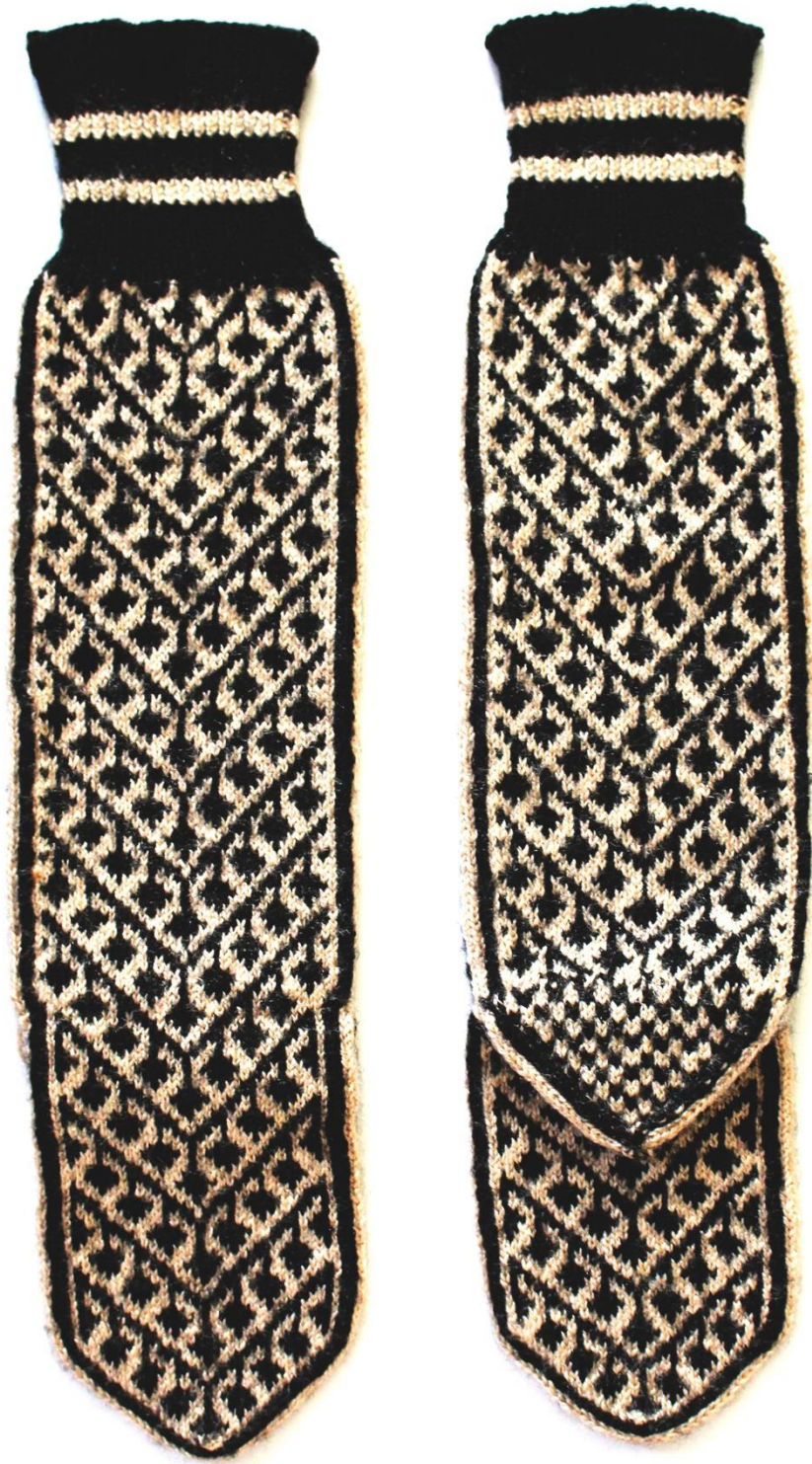
Made in: Erzincan

Collected at: İstanbul

Year of Production: Mid-20th century

Sizes: L: 35cm, S: 23cm, W: 13cm

Motifs: down: hooked/gönülçemberi (p.13), up: cranes/turnalar (p.84)



Made in: Erzincan
Collected at: İstanbul
Year of Production: Mid-20th century
Sizes: L: 34cm, S: 21cm, W: 12cm
Motifs: cranes/turnalar (p.84)



Made in: Erzincan
Collected at: İstanbul
Year of Production: Mid-20th century
Sizes: L: 30cm, S: 24cm, W: 12cm
Motifs: cranes/turnalar (p.84)



Made in: Erzincan
Collected at: Istanbul
Year of Production: Mid-20th century
Sizes: L: 26cm, S: 27cm, W: 13cm
Motifs: geometrical motifs



Made in: Erzincan

Collected at: İstanbul

Year of Production: Late 20th century

Sizes: L: 19cm, S: 23cm, W: 11cm

Motifs: marrow/ilik (p.84)



Made in: Bingöl

Collected at: İstanbul

Year of Production: Late 20th century

Sizes: L: 27cm, S: 21cm, W: 15cm

Motifs: bellied/göbekli (stated by the maker)



Made in: Bingöl

Collected at: İstanbul

Year of Production: Late 20th century

Sizes: L: 25cm, S: 23cm, W: 13cm

Motifs: goat horn/keçi boynuzu (p.111)



Made in: Elazaiĝ

Collected at: İstanbul

Year of Production: unknown

Sizes: L: 34cm, S: 22cm, W: 12cm

Motifs: kahya (a term with no translation) (p.91)



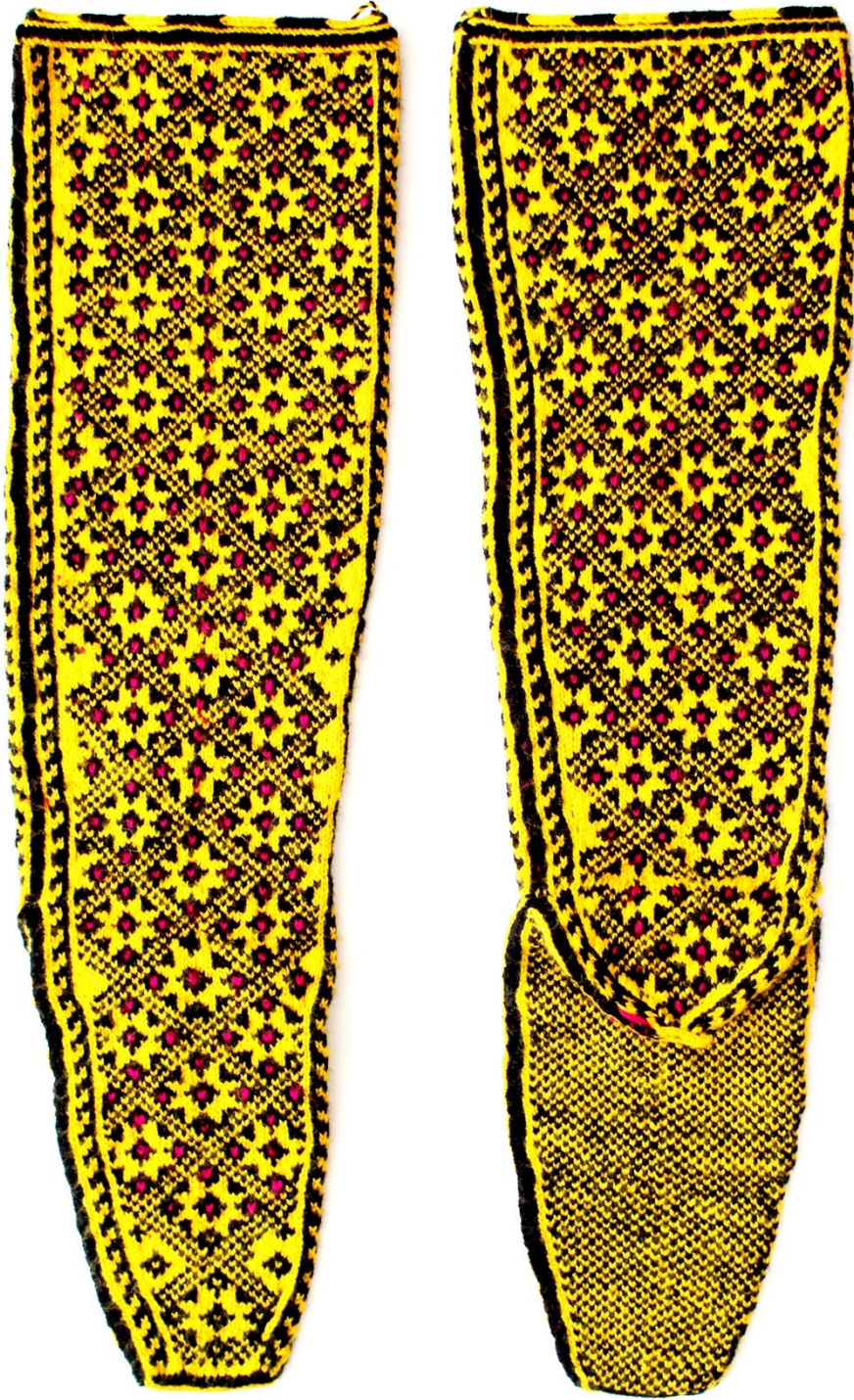
Made in: unknown

Collected at: Istanbul

Year of Production: unknown

Sizes: L: 23cm, S: 24cm, W: 14cm

Motifs: dragon/ejderha (p.13)



Made in: Sivas

Collected at: İstanbul

Year of Production: unknown

Sizes: L: 34cm, S: 24cm, W: 14cm

Motifs: kahya(a term with no translation) (p.91)



Made in: Bingöl

Collected at: İstanbul

Year of Production: Late 20th century

Sizes: L: 23cm, S: 24cm, W: 13cm

Motifs: engaged/nişanlı (p.109)



Made in: Şırnak

Collected at: İstanbul, handicraft fair

Year of Production: contemporary

Sizes: L: 21cm, S: 25cm, W: 14cm

Motifs: şırnakî (stated by the maker)



Made in: Elazığ

Collected at: İstanbul

Year of Production: unknown

Sizes: L: 20cm, S: 21cm, W: 11cm

Motifs: green: crazy snake/deli yılan (p.13), red: seen on Gördes carpets (p.14), yellow: ying-yang/gönülçemberi (p.13)



Made in: unknown

Collected at: İzmir

Year of Production: unknown

Sizes: L: 8cm, S: 24cm, W: 11cm

Motifs: cranes/turnalar (p.107)



Made in: Konya

Collected at: İstanbul

Year of Production: contemporary

Sizes: L: 28cm, S: 24cm, W: 11cm

Motifs: dragon/ejderha (p.13)



Made in: Balıkesir

Collected at: İstanbul

Year of Production: contemporary

Sizes: L: 29cm, S: 25cm, W: 12cm

Motifs: unknown



Made in: Erzincan

Collected at: Erzincan

Year of Production: Late 20th century

Sizes: L: 24cm, S: 14cm, W: 8cm

Motifs: hand in hand/el ele (p.92)



Made in: Erzincan
Collected at: İstanbul
Year of Production: unknown
Sizes: S: 23cm, W: 11cm
Motifs: tongue of a bee/arı dili (p.84)



Made in: unknown
Collected at: İstanbul
Year of Production: unknown
Sizes: S: 23cm, W: 11cm
Motifs: unknown



Made in: Tekirdağ
Collected at: İstanbul
Year of Production: Late 20th century
Sizes: S: 23cm, W: 10cm
Motifs: cloves/karanfil (stated by the maker)



Made in: Elazığ
Collected at: İstanbul
Year of Production: contemporary
Sizes: S: 23cm, W: 10,5cm
Motifs: thorny branch/dikenli dal (p.98)



Made in: Balıkesir
Collected at: İstanbul
Year of Production: contemporary
Sizes: S: 19,5cm, W: 10cm
Motifs: unknown



Made in: Balıkesir
Collected at: İstanbul
Year of Production: contemporary
Sizes: S: 23,5cm, W: 10,5cm
Motifs: unknown

Appendix 11
Project portfolio





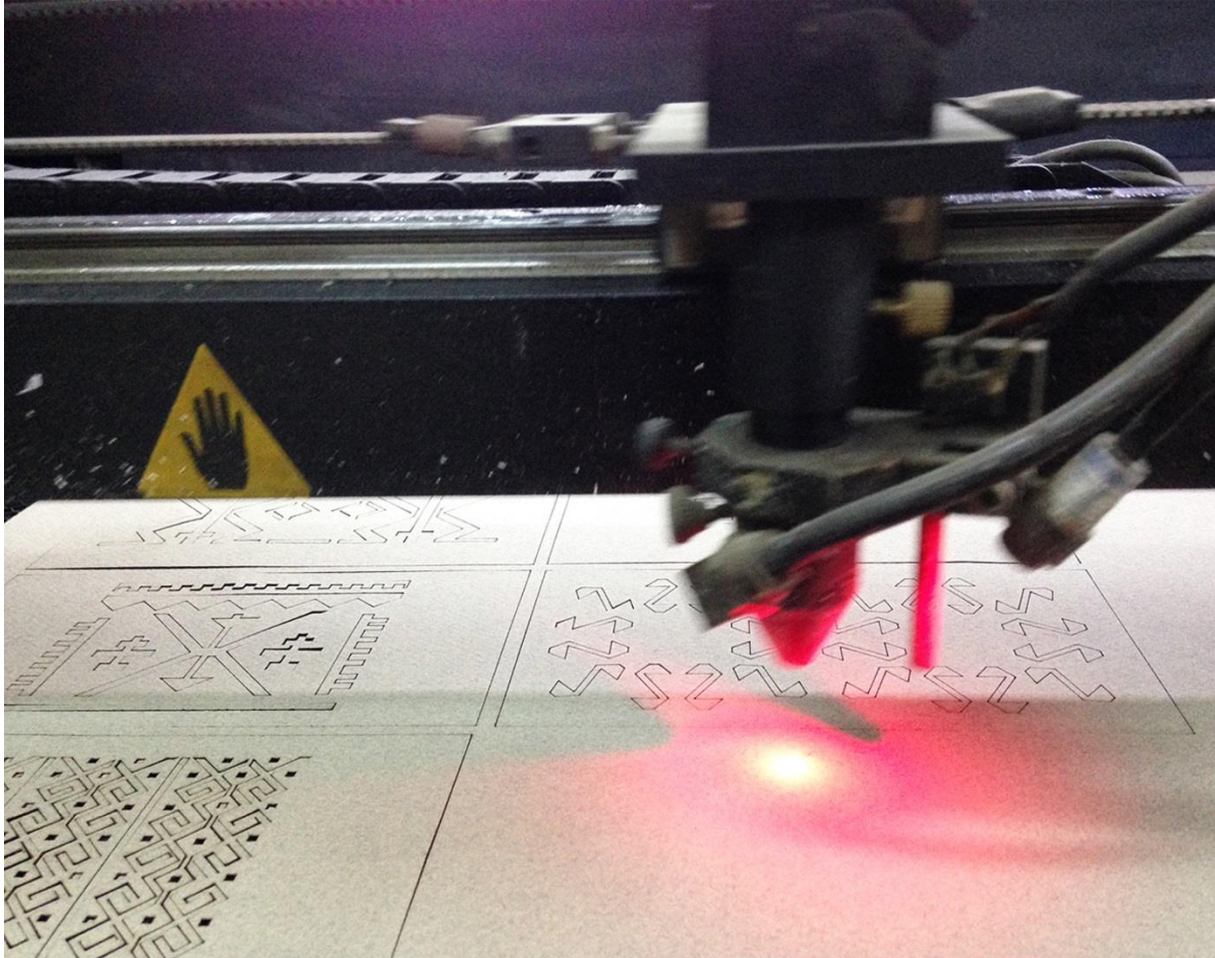
Motive of View, designed as a view finder to re-look at the everyday environment.



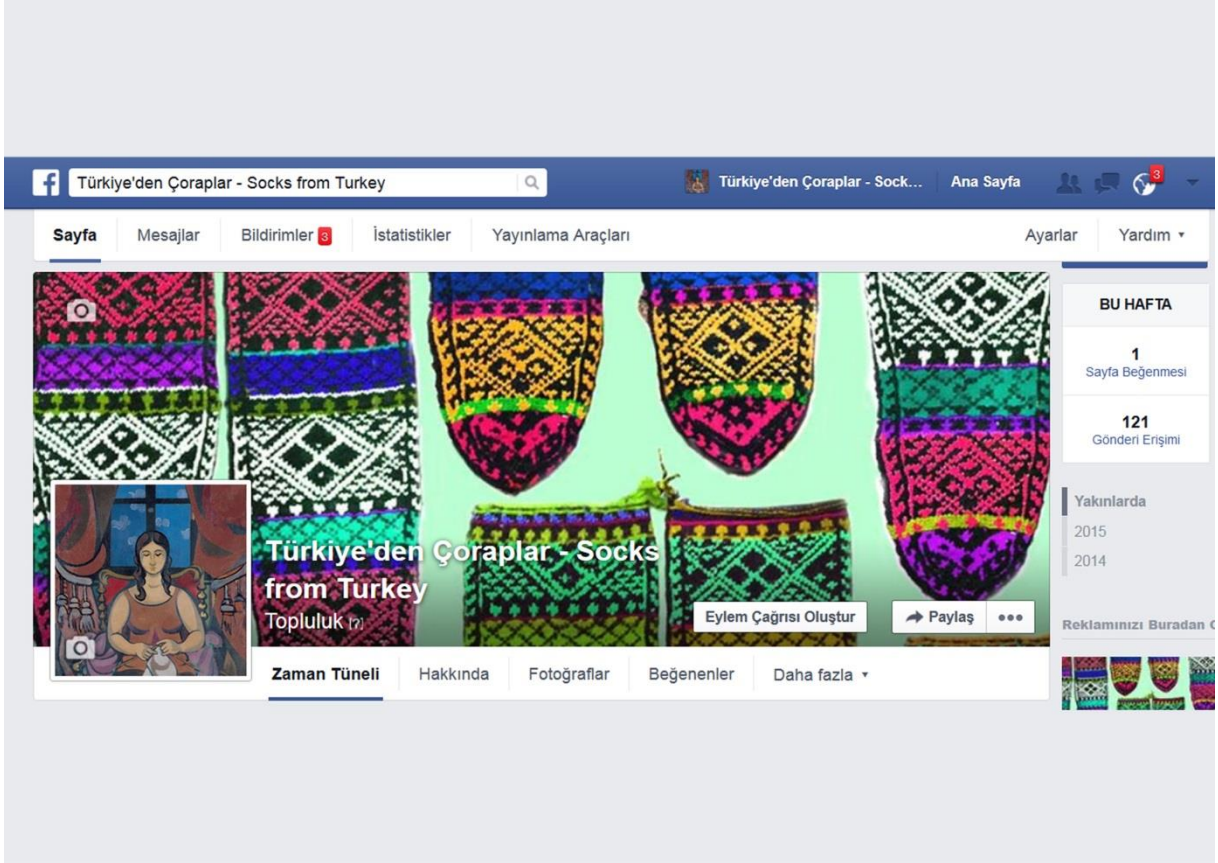
Observe the world around you.



Observe the world around you.



Production



Türkiye'den Çoraplar/Socks from Turkey, is a Facebook page that publishes traditional socks examples with the information, such as where the socks were made, what is the material, what is the name of the motif. Followers are encouraged to share their socks to create a collective online archive.



 **Türkiye'den Çoraplar - Socks from Turkey**
13 Nisan · 🌐

Takipçimiz Siirt çoraplarını paylaştı. Bu motifler Anadolu'da çok yaygın görülür fakat bilinen bir ismi yok. Eğer siz biliyorsanız bizimle paylaşın!!

Our follower shared her Siirt socks with us. This is a typical socks motive in the Anatolia region however its name is unknown. If you know it share with us!!

[Fotoğrafi Etiketle](#) [Konumumu Ekle](#) [Düzenle](#)

Beğen · Yorum Yap · Paylaş

 Salih  Pinar  ve Mihriban  bunu beğendi. Başlıca Yorumlar ▾

 Aysel  Kaslı adam?
Beğenmekten Vazgeç · Yanıtla ·  2 · 13 Nisan, 19:00

 Türkiye'den Çoraplar - Socks from Turkey Bu da çok güzel bir fikir. Kas yapmak isteyen kişiler bu çoraptan giyebilir
Beğen · 14 Nisan, 09:31

 Cigdem  Küçük kara balık
Beğenmekten Vazgeç · Yanıtla ·  2 · 13 Nisan, 16:07

 Yorum yaz...  

Türkiye'den Çoraplar/Socks from Turkey, offers an interactive online community.



Postcards, to promote Yenikaraağaç Village, Bursa, as a cultural landscape and handmade socks center.



Postcards, to promote Yenikaraagac Village, Bursa, as a cultural landscape and handmade socks center.



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Co-knitting Project, is an interactive way to knit socks. The boxes have one sock, knitting needles, yarns, and a guidebook with an information card of the craftsman. The person who buys this box knits the other pair by himself/herself and makes them a pair.



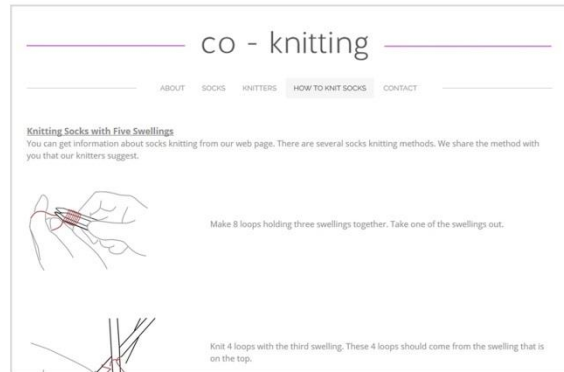
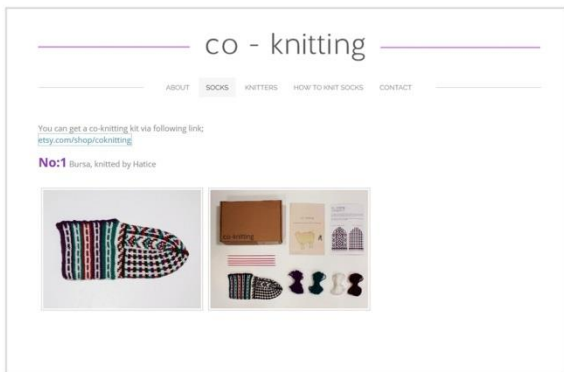
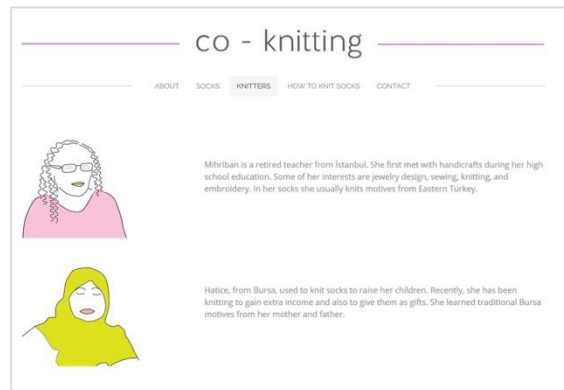
Co-knitting Project, the contents.



Co-knitting Project, production.



Co-knitting Project, production.



Co-knitting Project, view from the web page.



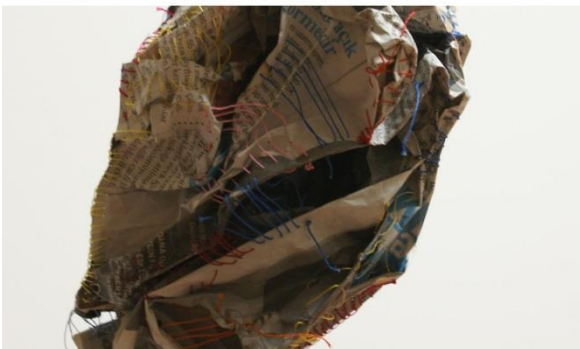
Holding Together, experience the labor behind handcraft making



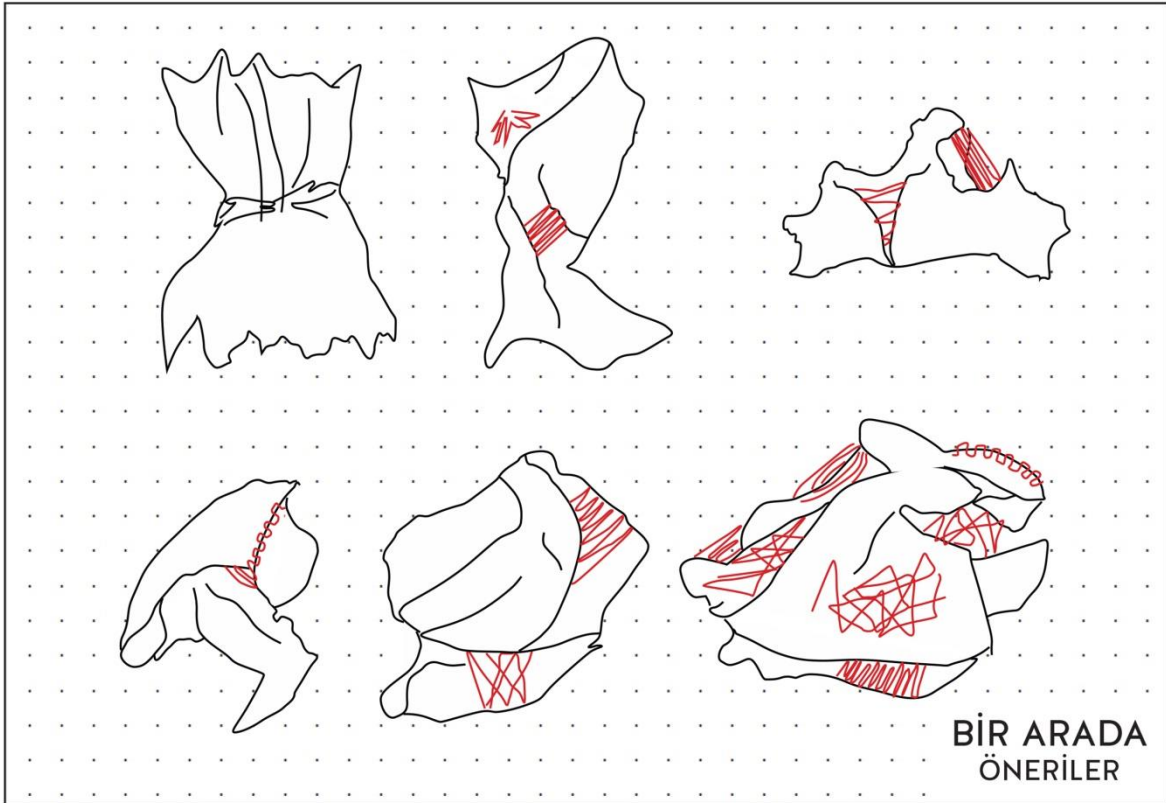
Holding Together, experience the labor behind handicraft making



Holding Together, experience the labor behind handicraft making



Holding Together, experience the labor behind handicraft making



Holding Together, diagrammatic narration to build a communication between masters and new makers.



Holding Together, making embroidery in the public space.



Holding Together, making embroidery in the public space.



Early works

Brainstorming



Experimentation, embroidery on paper,
*I am Here.



Experimentation, desolated socks.



Experimentation, desolated socks.



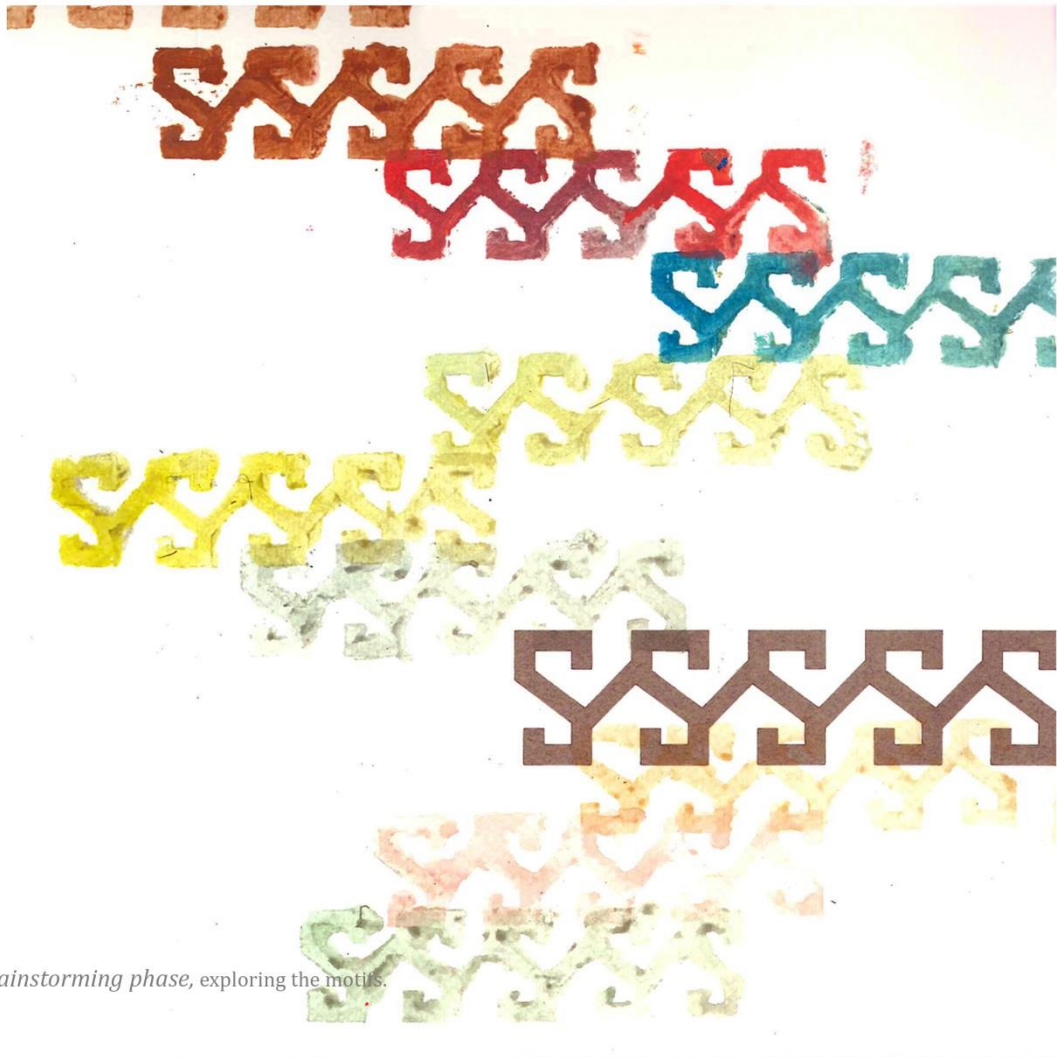
Experimentation, desolated socks.



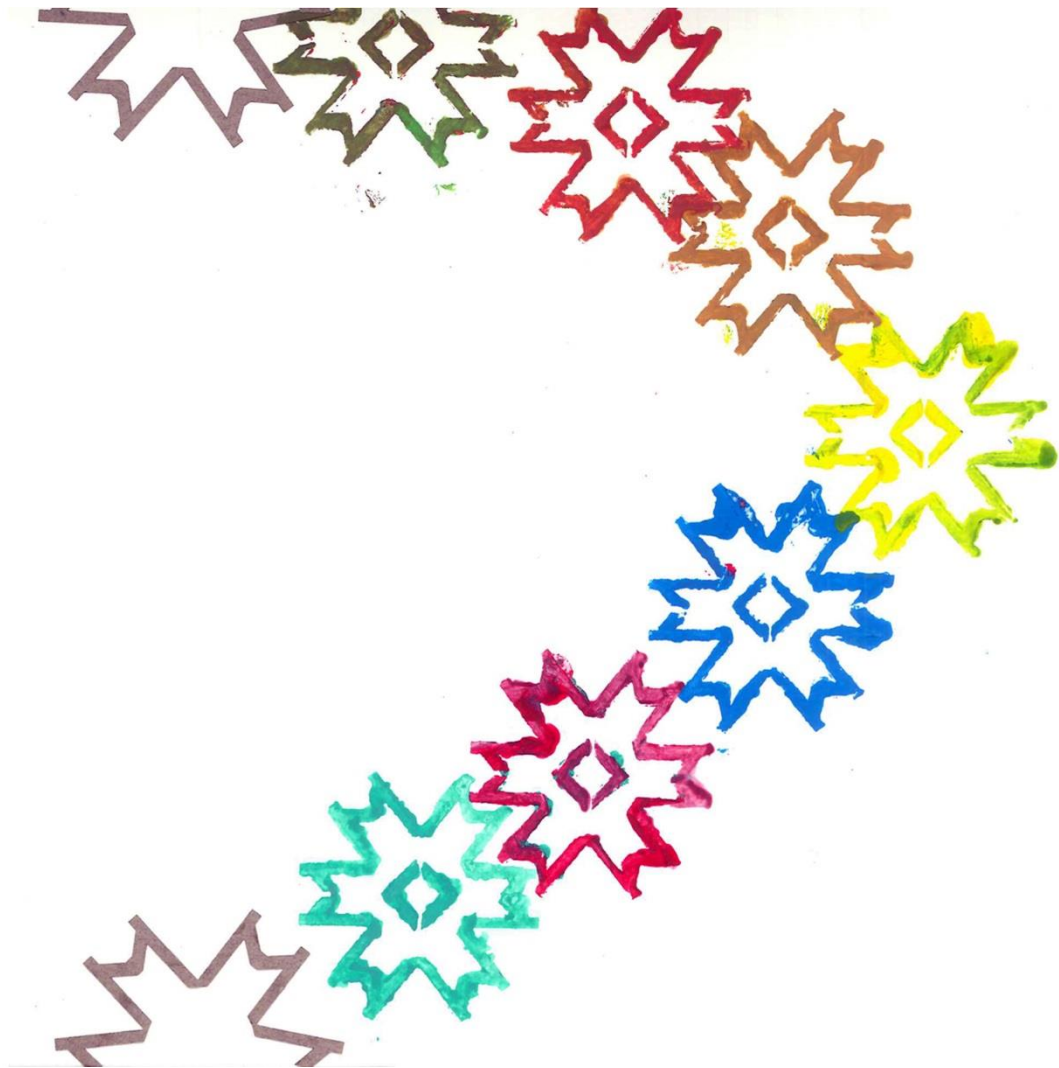
Experimentation, desolated socks.



Brainstorming phase, exploring the motifs.



Brainstorming phase, exploring the motifs.



Curriculum Vitae

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Education:

2013 MA in Design, Technology and Society Program, Koç University, with thesis, Grad School of Social Sciences and Humanities, TR

2010 Erasmus Exchange in Swedish Furniture Design, Linnaeus University, Sweden

2008 BSc in Industrial Product Design (High Honor List), İstanbul Technical University, Architecture Faculty, TR

Peer Reviewed Proceedings:

Aktaş, B. M., Yantaç, A. E., Veryeri Alaca, I., 2015 “Holding Together: Exploring Intangible Cultural Heritage Objects via Artistic Research and Diagrammatic Drawings” International Conference, Design Ecologies: Challenging anthropocentrism in the design of sustainable futures, 7-10 June 2015, Stockholm, Sweden.

<http://www.nordes.org/opj/index.php/n13/article/view/389/368>

Aktaş, B. M., 2014 “Developing Online Platforms to Support Crafts Heritage in Turkey” International Conference on Art and Culture Management, 19-20 June 2014, Bilgi University, İstanbul.

Aktaş, B. M., Veryeri Alaca, I., 2014 “Creative Thinking via Crafts in Turkey: The Case of Socks”, Anadolu ISAE; The Anadolu International Symposium of Arts Education: Transformation in Arts Education, 14-16 May 2014, Anadolu University, Eskişehir. pp. 882-894

Conference Presentations:

Aktaş, B. M., Veryeri Alaca, I., 2015 “Linkage via Handmade Socks: Yenikaraağaç Village in Bursa” International Conference, Culture(s) in Sustainable Futures: theories, policies, practices, 6-8 May 2015, Helsinki, Finland.

Aktaş, B. M., Veryeri Alaca, I., 2014 “Lamp makers in Sishane: Informal Partnership” International Conference, Cumulus Aveiro 2014, Portugal. p.696

Peer Reviewed Publications

(Forthcoming) Aktaş, B. M., Veryeri Alaca, I., 2016 “Overcoming Isolation through Culture and Design: Drawing Pathways to Sustain the Crafts Tradition in Yenikaraagac Village” Journal of Rural Studies.

(Under Review) Aktaş, B. M., Veryeri Alaca, I., 2014 “Motive of View”, Leonardo.

(Under Review) Aktaş, B. M., Veryeri Alaca, I., 2015 “Co-knitting: A Fun Way to Craft Traditional Socks” International Journal of Modern Craft

Group Exhibitions:

2014 “An Innocent City” with *A Hairpin, A Handkerchief, and A Key*. Curated by Ian Alden Russell, Research Center for Anatolian Civilizations, İstanbul, TR. ISBN: 978-975-08-2992-5

2012 “More than Design” with *Okçu Musa İlköğretim Okulu*, 1-st Design Biennale İstanbul: Imperfection, İstanbul, TR

2012 “Mesafe ve Temas” with tableware, Baksı Museum of Modern Art, Bayburt, TR

2010 “Future Fashion” with M Shirt, İstanbul Moda Academy, İstanbul, TR

Lectures

“Walking as a Tool” 2014, workshop mentored by Roberley Bell and Ilgım Veryeri Alaca “Walking as Seeing” at RCAC, 2, November, 2014

Teaching Experience

2013-2015 MAVA 203 Basic Drawing, MAVA 432 Illustration includes; Course material preparation, lecture giving, grading homework and reports (such as drawings, museum reports, and reflection papers), office hours

Assistance at workshop “Creative Thinking via Book Arts from Turkey: A Closer Look at Ka'tı: Paper cutting, Ottoman Book Illumination, Turkish Paper: Ebru” 2014_Event organization International Council of Fine Arts Deans for Fine Arts Deans, workshop organization Asst Prof Ilgım Veryeri Alaca, 26 June 2014.

Workshop Participations:

2014 Electro-knit, Mentors: Benay Gürsoy and Osman Koç, İstanbul Design Foundation and 2-nd İstanbul Design Biennale. İstanbul, TR

Natural Dyeing Workshop at Bayramiç Eco-Village, Mentor: Mine Yapar. Çanakkale, TR

2013 Object Make-overs: Play, Repair, Co-design! Mentors: Lydia Matthews and Mine Ovacık, Emre Senan Foundation. İzmir, TR

2012 Pişmiş Çamur Mutfakta, Mentor: Özlem Tuna, 6th International Eskişehir Terra Cotta Symposium. Eskişehir, TR

Design for All, Mentor: Lena Lorentzen, İMMİB and Arçelik, İstanbul, TR

Distance and Contact, Mentor: Faruk Malhan, Baksı Modern Art Museum. Bayburt, TR

More than Design, Mentors: Aslı Kıyak Ingin and Nicole Suss, İKSV and 1st Istanbul Design Biennale: Imperfection. İstanbul, TR

2011 Participatory Design Methods, Mentor: Liz Sanders, İTÜ and Arçelik. İstanbul, TR

2010 Project Transformation, Mentor: Rosemary Wallin, İMA. İstanbul, TR

Internships:

2011 April-Sep. Adnan Serbest Furniture Design, product design internship

2010 June-July Project follow-up, process controlling
Ekosan Electronic Home Accessories, mass production internship
Ergonomics practices, handle design

Computer Skills:

Graphic Design Software:

Adobe Photoshop: 4/5

Adobe Illustrator: 3/5

InDesign: 3/5

Processing: 2/5

3D Modelling Software:

Rhino Ceros: 4/5

Key Shot Rendering: 4/5

V-ray Rendering: 3/5

Basics:

Microsoft Word, Power Point, and Excel: 4/5