

CRAFT IN CONTEMPORARY DESIGN CULTURE IN
TURKEY: SILVERSMITHING IN GRAND BAZAAR

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ABSTRACT

CRAFT IN CONTEMPORARY DESIGN CULTURE IN TURKEY: SILVERSMITHING IN GRAND BAZAAR

Many researchers have investigated and analysed specific craft traditions and their practice in Turkey. Traditional production techniques, craft and design of cultural objects and different handicrafts from Turkey have been important research subjects. However, definition of tradition, culture and craft have changed over time, and keeps changing. The influence of these elements on product design and how they shifted within time should be studied more extensively. This thesis explores one of the craft neighborhoods in Turkey and suggests new ways craft can be implemented into product design today. For this purpose, craft's history and relation to design and technology is investigated. A part of the field study was conducted with students of industrial design at İstanbul Bilgi University, as a part of their 2nd year studio course; in which the students were paired with craftsmen in Kapalıçarşı area, one of the historic craft neighborhoods in İstanbul. A traditional craft from Turkey, silversmithing, is taken as an example and implemented into product design. Moreover, in-depth interviews were conducted with the silversmiths in the area, to question the situation of craft today, and outcomes were discussed in terms of how it can be related with product design.

Keywords: Craft, design, craftsmanship, production techniques, apprenticeship, tacit knowledge

ÖZET

ÇAĞDAŞ TASARIM KÜLTÜRÜNDE ZANAAT: KAPALIÇARŞI'DA GÜMÜŞ İŞLEMECİLİĞİ

Birçok arařtırmacı, Türkiye'de belirli zanaat geleneklerini ve uygulamalarını arařtırmıř ve analiz etmiřtir. Geleneksel üretim teknikleri, Türkiye'den kültür objelerinin zanaat ve tasarımı önemli arařtırma konusu olmuř ve farklı el sanatları incelenmiřtir. Bununla birlikte, gelenek, kültür ve zanaatin tanımlaması zamanla deęiřti ve deęiřmeye devam etmektedir. Bu unsurların ürün tasarımına etkisi ve zaman içerisinde nasıl deęiřim geçirdikleri daha kapsamlı incelenmelidir. Bu tez, Türkiye'deki zanaat mahallelerinden birini arařtırır ve günümüzde ürün tasarımına zanaatin uygulanması için yeni yollar önerir. Bu amaçla zanaatın geçmiři ve tasarım, teknoloji gibi kavramlar ile iliřkisi arařtırılmıřtır. Alan çalışmasının bir kısmı, 2. sınıf stüdyo dersinin bir parçası olarak; İstanbul Bilgi Üniversitesi'nde endüstriyel tasarım öğrencilerinin İstanbul'un tarihi yerlerinden biri olan Kapalıçarşı bölgesindeki zanaatkarlarla eřleřtirilmesi ile gerçekleştirildi. Bu sayede, Türkiye'den gelen geleneksel bir zanaat olan gümüş eřya üretimi, örnek alınarak ürün tasarımına uyarlanmıřtır. Ayrıca gümüş eřya üreten ve sayıları gittikçe azalmakta olan ustalarla konuřularak, günümüzde zanaatin durumu ve ürün tasarımı ile nasıl iliřkilendirilebileceęi üzerine sonuçlar tartıřılmıřtır.

Anahtar Kelimeler: Zanaat, tasarım, ustalık, üretim teknikleri, çıraklık, örtük bilgi

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CHAPTER 1

INTRODUCTION

The craft production has been going on in parts of the world. Craft neighborhoods where the craft production is seen have been a part of the historic center of Istanbul for many years. This thesis explores one of these craft neighborhoods and suggests new ways craft can be implemented into product design today. The research mainly explains craft and craft traditions through history, tacit knowledge and craft communities in İstanbul. It suggests new ways the craft knowledge can be used in product design. The field study takes place in one specific neighborhood in Istanbul. Knowledge of craftsmen is used for the basis of field study, along with the analysis of products produced by students in collaboration with them. The study bases one part of its structure on transmitted knowledge that Nigel Cross mentions: “We must not forget that design knowledge resides in products themselves: in the forms and materials and finishes which embody design attributes” (Cross, 1999).

Knowledge on products and techniques are transmitted through “generations of craftsmen”, and specific production techniques are only known by specific craftsmen. Some of this knowledge are kept in secret by craftsmen themselves and not even told to the apprentices. Thus, an apprentice has to earn the master’s trust and learn by making mistakes¹.

The relationship between design and craft has been going on for a long time. Today, the consumption culture, which was a result of industrialism and capitalism harms the ecological life. This leads designers to relook at the old production and consumption forms (Ovacık, 2015 p. 55). In this study, craft and tradition’s role in contemporary product design is researched. From the designer point of view, the history of craft is researched and an apprenticeship project is used for observing a connection between the design students and a craft community.

¹ Please refer to Chapter 2 for more detailed information on apprenticeship.

1.1. Problem Definition

The distinction between new and old traditional products in the world comes both from the change of production methods, materials, and the change of daily life. After the Industrial Revolution, which triggered the wide-scale mass production of goods, small scale production and workshops continued to exist across the world. In accordance, craft neighbourhoods have been a part of the historic centre of Istanbul for many years. Yet, the products made in the production network appear to repeat themselves. Among the problems craft culture and craftsmen in İstanbul face are the decreasing number of craftsmen working in the field, the products that do not seem to be up to date, decreasing sale figures, lack of collaboration between academy/designers and craftsmen, and the resultant insufficient knowledge transfer. This thesis explores one of the craft neighborhoods in İstanbul, namely, Grand Bazaar, and suggests new ways craft can be implemented into product design today.

1.1.1. Research Questions

This thesis strives to find answers to the following questions:

- Can design and craft cooperate? If so, in what ways?
- What would be the outcome of design-craft cooperation?
- Would an apprenticeship project work in today's craft culture?
- If, and to what extent, do traditional products transform according to new technologies?
- How exactly industrialisation and new techniques affect traditional products and techniques?
- How is tacit knowledge used in product design today, and how can it be used?
- How can traditional craft knowledge be implemented into product design?
- In what ways do tacit knowledge and product design affect each other?

1.2. Aim and Objectives of the Thesis

This thesis aims to examine the relation between traditional culture and contemporary product design in Turkey. Analysing craft and tradition's role in contemporary product design is one of the objectives.

Firstly, the study aims to paint a general picture of craft in the contemporary design culture. Its objective is to explain the relation of craft and design in traditional and contemporary cultures through the history. For this purpose, craft culture is firstly explained in general, then more specifically in scope of Turkey and one of the craft communities of İstanbul.

Through employing an apprenticeship project, this study strives to create a connection between the academy and the craft community, which would eventually allow knowledge transfer and product development. By doing so, it puts the emphasis on the pedagogical dimension of the issue. By encouraging design students to work with the masters of craft, this study also attempts to help future designers develop their skills and even reconceptualise the notion of design in relation to contemporary craft. A secondary benefit of initiating such collaboration would be to create awareness regarding the existing craft culture and the issue of apprenticeship in Turkey.

Moreover, this study aims to find out how craft knowledge can be implemented into product design. Its objective is to find how traditional craft methods and traditional craft knowledge effect contemporary product design, and if characteristics of the crafts can transform according to new technologies and contemporary societies.

1.3. Methodology

The research mainly explains craft and craft traditions through history as well as tacit knowledge and craft communities in İstanbul. It suggests new ways the craft knowledge can be used in product design today. The field study takes place in one specific neighbourhood in Istanbul. Knowledge of the craftsmen in the researched area is used for the basis of field study, along with the analysis of products produced by students in collaboration with the masters of silversmithing.

The main purpose in this thesis is to find out how crafts can exist and continue to exist in today's world and how traditional craft knowledge can be implemented into

product design. To this end, craft's history and relation to design and technology was investigated. Craft's history was researched and written according to different time periods; Industrial Revolution was used to divide this timeline. Moreover, craft in the traditional and modern cultures was mentioned in the literature. The literature review is firstly made in the world about the craft and contemporary culture in general. Then, the craft research and culture of Turkey is given more specifically, along with literature reviews on craft communities and silversmithing, İstanbul's craft neighbourhoods and Grand Bazaar. Books, articles and theses have been researched, along with different websites and recent journals on the subjects.

After that, a study with students of industrial design in Bilgi University was conducted as a part of their 2nd year studio course named *Apprenticeship in Product Design* in which the students were paired with craftsmen in Kapalıçarşı area in İstanbul, which is one of the historic craft neighborhoods mentioned in the thesis. Prior to that, the same 2nd year studio course took place in Şişhane district for 5 years, however the researcher was not a part of the course then. In 2017 where this research was made, the course took place in Kapalıçarşı for the first time. Kapalıçarşı ateliers, including silversmiths, brass and copper goods producers were chosen as the site for the study, as there is an established craft network and a very rich formal tradition, and ateliers have been producing high craft goods to Kapalıçarşı shops for centuries. It should also be mentioned that the aim in the thesis is not trying to insist that the craft today is dying and finding ways to "save" the crafts and craftsmen. Craft neighborhoods have existed through times and even if the products made can change, they continue to exist. The study finds it unnecessary to "demonize" mass production, and unrealistic to suggest that craft production should replace mass production. Also, it is made within a specific neighbourhood on a specific craft; thus it does not aim to generalize the findings. However, as there are not many silversmiths left, it can be quite representative of the current situation of silversmithing in Turkey.

1.4. Outline of The Study

This thesis is organized in five chapters:

Chapter 1 is the introduction part that describes the study briefly with research problems, questions and methods. Also, the aims and the objectives of this thesis are explained in this section.

Chapter 2 explains the concept of craft. It provides insight starting from the general concept of craft and design, to the history of craft and its relation to design. Then, it discusses craft in the traditional and modern cultures. It also explains the relation between craft and other related terms such as technology, art and luxury.

Chapter 3 gives more specific insight on design and craft, silversmithing and craft communities in the context of Turkey. It explains the craft scene in Turkey, along with the craft neighbourhoods and history of Grand Bazaar in İstanbul. Thereafter, the silversmithing and silversmithing in Grand Bazaar is explained in detail.

Chapter 4 is the field study part. The methodology and framework of the field study is explained. After that, the workshops are explained according to the tacit knowledge, production techniques and the transformation of these techniques with the design knowledge. Then, interviews with craftsmen are discussed according to different subjects, findings and the outcomes are shown.

Chapter 5 is the conclusion, whereby the limitations and the strength of the study is discussed as well as some suggestions for further studies are presented.

CHAPTER 2

CONCEPT OF CRAFT IN RELATION TO DESIGN

This chapter aims to draw attention to the relationship between craft, design, art and technology by focusing on key concepts and historical/cultural movements/moments. It is organised to paint a general view of craft and related terms in today's design culture. The concept of craft is debated for a long time through history. Firstly, craft is explained according to a historical order. Afterwards, design and its relation to craft is described. Next, the terms craft and design are put across other related terms; art, technology, traditional and modern culture. In section 2.4, craft is discussed in relation to lifestyles, luxury and object values. Finally, craft knowledge along with tacit knowledge is explained.

2.1. Defining Craft through History

Craft is a term that changed its course, while it was used for a production method, today it is used in a broader sense. The term craft is explained along with its definitions through the history in this section.

Peter Dormer, one of the most reputed contributors to writings on craft; states in a chapter in the book *Culture of Craft* that craft could have two meanings in very different directions: It could mean “studio crafts”, which covers from “producers of functional ware” to “abstractionist sculptors who work in textiles, clay or glass”; all the people who work with a craft medium². For the other meaning; the “process over which a person has detailed control”, control coming from the craft knowledge is referred (Dormer, 1997, p. 7).

The definition of craft has been changing over time. The term “craft” is described in Merriam Webster dictionary as “an activity that involves making something in a skilful way by using your hands” (Craft. (n.d.). Retrieved February 22, 2017, from <https://www.merriam-webster.com/dictionary/craft>). Many historians describe it as a practice that involves making something with hands. Colin Campbell explains craft with

² Please see section 2.3.1 for more detailed information on studio crafts on page 48.

examples that are included in the “craft” label with the definition in Collins Dictionary; “to make or fashion with skill, especially by hand” (Hanks, 1979), and the kind of activities with the label “craft” would include weaving, carving, pottery, handblock printing, embroidery, silversmithing, jewellery working, bookbinding, furniture making, and so on (Campbell, 2005, p. 27).

Also, as Campbell points out, the term “craft” is a shortened version of “handicraft”, a term that draws attention to the contrast between someone who produces objects “by hand” and someone who produces objects “with the aid of a machine” the modern factory worker (Campbell, 2005, p. 27). A craftsman is the person who produces objects by hand, also the term “craft producer” is used for a similar definition: While the term “craftsman” defines a profession, craft producer is a more general term. The activity is regarded as “expressive of the more humane, creative and authentic aspects of human nature” traditionally. “Craft consumption” is similarly used for activities when individuals are the designer and the maker of the products that “they themselves consume” (Campbell, 2005, p. 27).

It can be seen that using the term “craft” can carry a risk because of the meaning shifts, or due to loss of meaning; As Oakley says, “electing the word craft in the title would always carry a risk of misinterpretation”; as the term has been used more often “to describe a small group of defined activities and their outcomes than a particular approach to making” (Oakley, 2014, p. 114).

In the modern world, craft can be taken as a more active, changing concept, rather than the definitions that base it on handmade production. Especially researchers writing about craft in the last ten years tend to take the word as a dynamic, evolving concept that revolves around the changing era, and this research aims to take these definitions into account while doing the field study.



Figure 2.1. Craftmanship as a concept in time

It was taken as a changing concept in Güneş Kocabağ’s thesis for instance; Kocabağ explains that craft within her study was not taken as “limited to the conventional meaning; but as a continuously evolving, adapting, dynamic concept which needs to be re-evaluated in terms of its position within contemporary design”. In her thesis titled

“Craft in Contemporary Product Design. A Study in the Context of Turkey”, she points out that her study does not aim to provide a “concrete definition for contemporary craft, but to offer a scheme of related concepts that structure around craft in contemporary discourses” (Kocabag, 2009, p. 5).

Katie Bunnell defines craft as an “essentially human and humanising process” (Bunnell, 2004). She argues that, “to craft something involves human interaction with technology whether it’s a pen, hammer, or computer software and hardware” (Bunnell, 2004).

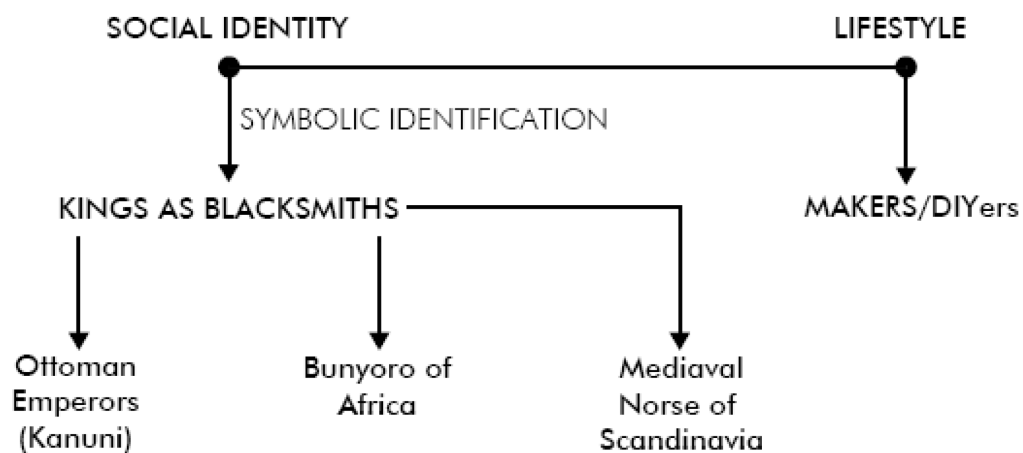


Figure 2.2. Social identity in the past and today

Crafting also can be a metaphor for social identity: This argument can be made for today, as well as for the past. As Cathy Lynne Costin mentions, there was an association between “spinning/ weaving and feminine gender in Mesoamerica (Brumfiel, 1991; McCafferty & McCafferty, 1991, cited in Costin, 1998), monumental construction and kingship in Mesopotamia” (Helms, 1993; cited in Costin, 1998). Also, Costin gives examples such as the symbolic identification of kings as blacksmiths in several societies such as “Bunyoro of Africa” (Robertshaw, 1996; cited in Costin, 1998) and the medieval Norse of Scandinavia” (Anker, 1970; cited in Costin, 1998, p. 7)³. For instance, smiths and shamans in various cultures were considered equal, showing that smiths have a different social status than other people. Fire is sacred in various cultures; thus a smith is seen as superior to humans and similar to god.

Fire is sacred and to know and be able to master the properties of fire is to be god-like. Metal smelting was considered a very mysterious operation in the past and the role of the smith even extended beyond that of the shaman: Like the shamans, the smiths were reputed to be “masters of fire”. And so in certain cultures, the smith is considered equal, if not

³ Please refer to (Costin, 1998, pp. 3-16) for a detailed writing on craft and social identities.

superior, to the shaman. “Smiths and shamans come from the same nest”, says a Yakut proverb. “The wife of a shaman is worthy of respect, the wife of a smith is worthy of veneration”, says another. And a third: “The first smith, the first shaman and the first potter were blood brothers. This explains why the “shaman cannot bring about the death of a smith” (Eliade, 1962, p. 81 cited in Warrender, 2016, p. 25).

Elaborating on Eliade’s text, Donald Kuspit (Kuspit, 2006, p. 35) points out that “to master fire – the most dangerous of the four elements – is to master spirit.” He quotes Eliade as saying, for “primitive peoples are universally known to have conceived the magico-religious power as something “burning” and express it in terms signifying “heat”, “very hot”, “burns”, etc.” (Kuspit, 2006, p. 80).

Emperors of Ottoman Empire; prophets from different religions and times can also be added to these diverse examples: David (Dawud) was a blacksmith, Jesus was a carpenter, Fatih Sultan Mehmet was a blacksmith, Kanuni Sultan Süleyman practiced jewel making. Costin also says that craft production is a “salient metaphor for social identity and a potent symbol of social category because artisan identity may be idiosyncratic, culturally-specific and historically contingent” (Costin, 1998, p. 7).

Our difficulties in identifying universally gendered crafts or general explanations for the association between particular crafts and particular genders underscores how fundamentally manmade the associations between craft, social identity, and social status truly are. Crafting thus becomes generally rich in culturally-specific meaning when we treat it as a social construct (Costin, 1998, p. 7).

As seen in the examples in this section, today the notion of craft is regarded as a changing concept and in some cases, even a way of life. It is seen that it referred to the symbolic identifications in the past, such as kings as blacksmiths. Today, we can see that the symbol of social category continues in a different way: Recent movements such as *Maker* and *DIY* combine technology and/or making things with hands can be given as examples; both these movements refer to lifestyles in today’s consumer world. Because these offer more than leisure time activities, they are both used to define a lifestyle. Consumer products for DIY and Maker movements are being sold in market and fairs frequently⁴.

Still, craftsmanship should not be confused with leisure time hobbies. According to Sennett, “craftsmanship” may suggest a way of life that waned with the advent of industrial society-but this is misleading. Craftsmanship names an enduring, basic human impulse, the desire to do a job well for its own sake (Sennett, 2008, p. 9).

Craftsman, with only his simple tools to help him, appears to “affect the transformation process; without any equivalent of marketing or aesthetic guidance from

⁴ Please see page 25, section 2.1.3.1 for detailed explanations about DIY and Maker Movement.

which to derive the complex forms that he reproduces”. However, craft concept “constitutes a subtle and reliable information-transmission system that is probably more efficient than design-by- drawing” (Jones, 1970, p. 15 cited in Demircan, 2005, p. 30). That is the culture of craft; including “the culture of craft production, familiarities and traditional collection of information of the craftsmen about preferences of users and local culture as well. Craft objects being the tangible forms of craft culture; constitute a sort of medium to transfer this culture” (Demircan, 2005, p 30).

Craftsmen are sometimes referred as “craftspeople” in the literature, especially in the DIY culture. According to Aktaş, 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” (Aktaş, 2015). The individual differences of each craftsperson, object, and context bring the personal dimension of crafts (Risatti, 2007).

Craftsmanship and apprenticeship have continued for a long time, apprenticeship as a process of young people learning a craft. The apprenticeships of recent centuries involved a methodical process of training young people in a craft. Johnny Ragland explains the process as follows;

Throughout his training, a boy was expected to absorb by osmosis⁵. (Ragland, 2009 p 3)
The onus⁶ was on the apprentice to accumulate hand skills sufficient to facilitate the level of ingenuity required to become a master craftsman. His only way to reach this goal was by imitation. Being “indentured” to one person for the period of the contract had additional educational significance. A boy in the furniture industry would start working at about fourteen, he was usually coupled with a single craftsman for a period of normally seven years, a period which would witness a transformation, not only in the boy becoming a skilled craftsman, but the child becoming an adult (Ragland, 2009).

Ragland explains that rather than “merely becoming knowledgeable about the subject”, an apprentice was expected to practice the displayed project by himself to discover “the secret” (Ragland, 2009). The master’s objective was to encourage the apprentice to learn the lessons of the trade for himself; because the aim was to coach him to adapt to developing solutions by “his own strength of character”. Over time and through his own efforts the “tricks of the trade” (with hints and pointers from his master)

⁵ A term used in biology that means “a process by which molecules of a solvent tend to pass through a semipermeable membrane from a less concentrated solution into a more concentrated one. However, in this context, the meaning is the second one in the dictionary, the process of gradual or unconscious assimilation of ideas, knowledge, etc. Origin: Mid 19th century: Latinized form of earlier osmose, from Greek *ōsmos* ‘a push’ (that is also appropriate in this context) (<https://en.oxforddictionaries.com/definition/osmosis>)

⁶ Something that is one's duty or responsibility (<https://en.oxforddictionaries.com/definition/onus>)

would become apparent. This would also lead his work to become an expression of his individuality, and therefore “a strong personal connection” would come with the artefact he created (Ragland, 2009).

In her study of the Japanese ceramicist Shoji Hamada, Susan Peterson describes the relationship between deshi (apprentice) and master as follows: “To learn as a deshi means to submit one's self to the master, to leave one's own self, to become in the master. This surrender to the master does not mean just blind imitation, but gives a spiritual discipline and the opportunity to absorb a skill into one's bones” (Peterson, 1974, p. 46 cited in Wood, Rust and Horne, 2009).

However, the relationship described above between the “deshi” and master have become a thing of the past in most countries, and is coming to an end in some. The surrender of the apprentice to the master and leaving one's own self is not relevant to today's society. The apprenticeship processes mentioned above started at very early ages, and was a different way of education. As primary and secondary school is mandatory and education at formal school is the right for children today, it is not possible to train an apprentice from an early age to become a master in a number of years (which is debatable and changes according to different materials and opinions of masters). Also, in a study on the subject, Wood observed that, at an early stage of learning, it is very difficult for a novice craft practitioner just to observe and imitate successfully (Wood, 2006, p. 126). Thus, the system that had continued for a few centuries have come to an end because it did not adapt to the day's way of living. It is said that when the master-apprenticeship does not exist anymore, the craft also dies with it, however it is essential to find new ways to bring the apprenticeship process into today, and transform it according to the day.

2.1.1. Craft before Industrial Revolution

Craft was the main resource for any kind of product before industrial revolution, so the craft production existed in daily life objects. Before industrial revolution craft objects were a part of daily life and daily objects. Also, since ancient times, they were often related to religious symbols or traditional rituals. For instance, Amadou Hampâté Bâ explains in his article *African Art: Where the Hand Has Ears* that in traditional African society, every human activity, including a trade or craft, had a symbolic and sacred quality. He states that since there was no division between the sacred and the secular,

each craftsman in working performed a religious function. Each trade reflected one of the many relationships between man and the universe (Bâ, 1976).

It can be said that because the products used were only based on craft production, traditional products are associated with craft and craftsmanship even today. Sennett says, although we'd err⁷ to imagine that because traditional craft communities pass on skills from generation to generation, the skills they pass down have been rigidly fixed; it is not true. Ancient pottery making, for instance, changed radically when the rotating stone disk holding a lump of clay came into use; new ways of drawing up the clay ensued. But the radical change appeared slowly (Sennett, 2008, p. 26).

According to Roy Porter, until late in the 17th century, output operated almost exclusively through small-scale crafts, cottage and workshop industry... Up to 1760, no decisive breakthroughs had occurred in mechanization, in work organization, in the scale of the workplace, in sources of industrial power. He points out that in mid-century, "two thirds of British iron was still being used for agricultural purposes" (Porter, 1990, p. 193 cited in Hall & Bram, p. 168).

For instance, the economic and social structure of pre-industrial Britain, (roughly before 1780) was essentially a rural world, slightly different from the world that we know and count as "natural", says Laslett in *The World We Have Lost*: Agricultural production was the central focus of economy at the end of the seventeenth century, around three quarters of the population; who mostly lived in villages or small towns; engaged in agricultural work. However there was some manufacture of goods; a minority of families were working as merchants, shopkeepers and artisans⁸: The craft guilds organized the manufacture; and controlled entry to a trade through the apprenticeship system. They had thorough regulations for the practice of each trade, providing at least a hope for a young entrant of working up through the ranks of journeymen and -women to become a master or mistress of a craft in his or her own right (Bradley, p. 179).

⁷ to make a mistake (Err. (n.d.). Retrieved April 30, 2017, from <https://www.merriam-webster.com/dictionary/err>)

⁸ Artisan is used here as a term similar to craftsmen. In many languages, both terms refer to the same definition; for instance in Japanese they both translate to Shokunin-traditional craft practitioners who also have a special consciousness "Shokunin means not only having technical skill, but also implies an attitude and social consciousness... a social obligation to work his best for the general welfare of the people, [an] obligation both material and spiritual" (Nagyszalanczy, 2000, p. 131). In English language, the distinction between artisan and craftsmen is discussed often, it can be said that the difference comes from the words "art" and "craft" (is explained in section 2.3.1) two are in times considered synonymous.

In their search for ever greater profits many capitalists applied these principles in reorganizing their production methods. The traditional craft-based way of manufacture, whereby apprentices learned all the techniques and processes by which raw materials became a finished product, was vanishing forever. Craftsmen, “who took pride in skills which had been handed down through generations were faced with the redundancy of their knowledge, as many of these new subdivided jobs could be performed by young men and women with little or no training” (Bradley, p. 194). Even Adam Smith, who was an admirer of the new methods because of their efficiency, acknowledged the stupefying effect such work could have on the labourer at one point: He says that a man who spends his life “performing a few simple operations” will lose the skill and become as stupid and ignorant as one can be, as he will not face any difficulties to improve his skills (Smith, 1937, p. 734 in Bradley, p. 194).

2.1.1.1 Medieval Craft Guilds

It is useful to mention medieval craft guilds in the middle ages here, that were formed in different countries around the 14th century. These craft guilds were the start to many communities of craft in different countries: While the guilds disappeared because national states decided to remove them by decree, the craft communities in countries such as Turkey still exist as a continuation of these guilds⁹. Also, we can say that the associations for craft and trades today take the medieval craft guilds as example to an extent; transferring craft knowledge through apprentices being one of the important aspects. Thus, it is useful to write about how they were formed and their history.

The craft guild was “a formal association of specialized artisans, the masters, whose authority was backed by superior political sanction; apprentices and journeymen came under guild jurisdiction but lacked membership rights” (Epstein, 1998, p. 685). According to Epstein, medieval craft guilds emerged to provide transferable skills through apprenticeship (Epstein, 1998, p. 684). They were also created to protect the serfs and craftsmen, particularly from the excessive taxation and extortion forced by the higher class, for instance knights, lords and barons. The merchant guilds¹⁰, formed for a similar

⁹ See also sections 3.2.1 and 3.3.1 for more information about craft guilds in İstanbul

¹⁰ Medieval merchant guilds were associations of merchants in a particular town or city; that sold wholesale or retail. Some merchant guilds, particularly in earlier periods, also extended membership to craftsmen, while separate craft guilds emerged increasingly as time went by, for a wide range of different craftsmen and artisans (Dessi & Piccolo, 2015, p. 4).

purpose, also started using force over craftsmen, pressing their own rules and price fixations. This also led craftsmen to form their own guilds.

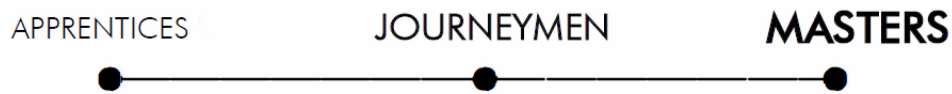


Figure 2.3 Main components of guilds

The guilds had three main components: The guild masters, independent manufacturers who worked in their own houses and workshops. Below them were the journeymen, who were paid by the day, and then there were the apprentices, ten to twelve years old, who were bound to the journeymen as their legal wards. Apprentices could become journeymen when they had sufficiently mastered their trade and ostensibly journeymen could become masters, although this was less common (Margolin, 2015).

Craftsmen worked for the higher class, and they aimed to reach high quality when producing products. However they were not aiming to develop the production techniques. This can also be linked to the purpose of these guilds' foundation: According to Epstein, the argument that the main purpose of the craft guilds was to transmit skills brings the question of their relations to technological innovation. This is particularly because of crafts' reputation for "technical conservatism"¹¹(Epstein, 1998). This reputation rests on the assertion that guilds "produced no endogenous innovation (mainly because they enforced strict manufacturing procedures by means of official searches of members' premises) and that they refused to adopt innovations from outside" (Epstein, 1998).

"Evidence that guilds set rigid technical standards that stifled innovation is far from compelling. On the one hand, it seems reasonable to assume that the factors that made it hard to regulate the labor market applied just as strongly to technology" (Epstein, 1998). Because of administrative limitations and disagreements within the guilds themselves, in the larger cities-where the number of wealthier masters who were more likely to favor technical innovation was proportionally greater-officials only visited a small proportion of shops on predefined dates and routes (Farr, 1988 cited in Epstein, 1998).

¹¹ Epstein also notes Kula, *Theory*, p. 78: "changes in production techniques-and therefore changes in labour productivity-are not possible in the corporate system" (Kula, 1976 cited in Epstein, 1998, p. 693)

2.1.2. Craft and Industrial Revolution

Industrial revolution is a term known to be brought up by historian Arthur Toynbee. Toynbee's lectures in Oxford, originally named "On the economic history of England, 1760-1840", were re-titled as "Lectures on the Industrial Revolution in England" for publication¹² (Griffin, n.d.). However Engels, the German philosopher is the one who first came up with the expression in his book "Condition of the Working Classes", in which he studies the labouring poor in Manchester. According to him, the industrial revolution was the "culmination of a series of technical improvements in the textiles industry, small improvements individually but collectively giving rise to profound and far-reaching change" (Griffin, n.d.). Engels says that the process started in 1764, when the weaver James Hargreaves invented spinning jenny. James Watt's steam-engine, invented in 1764 and used for supplying motive power for spinning since 1785 was the most important mechanical invention, following it was a spinning throstle created by Richard Arkwright, a barber in 1767 (Engels, 1892, p.47).

Heskett says that industrial design is a process of creation, invention and definition separated from the means of production, involving an eventual synthesis of contributory and often conflicting factors into a concept of three-dimensional form, and its material reality, capable of multiple reproduction by mechanical means. It is thus specifically linked to the development of industrialization and mechanization that began with the Industrial Revolution in Britain around 1770, though it cannot be described simply as a deterministic product of those (Heskett, 1980, p.10).

Still, industrial revolution can be marked as the most important factor in the changing of production methods: It was an "economic phenomenon" (More, 2000; Olson & Kenny, 2014; Hartwell, 1971) that led to dramatic changes in the world. During this time, mass production began. It was the transition from an agrarian society to an industrial one; and this transition brought many changes. The term "revolution" implies suddenness as it did with the American and French Revolutions that lasted a few years. However Industrial Revolution was a continuation of earlier change, like it was with the Scientific Revolution of the sixteenth and seventeenth centuries¹³ (More, 2000).

¹² This publication became popular in the next two decades, and remained in print until 1927. See also D. C. Coleman's *Myth, History and the Industrial Revolution* (London, 1992) for interpretations about the Industrial Revolution.

¹³ See also *The Scientific Revolution: A Historiographical Inquiry* by H. Floris Cohen.

The industrial revolution began in England in 1760. Two developments are mentioned in the industrial revolution: Abraham Darby discovered that iron could be smelted with coke in a blast furnace, which is an easy way to make iron. James Watt developed an engine, in which burning coal produced steam; called “steam engine”. These developments did not directly cause Industrial Revolution, but new opportunities for making and running machines came up. For instance, easy access to materials and development of transportation was possible due to these inventions, changed it by changing all the products, production techniques, jobs.

During the industrial revolution period, small scale production still existed, however mass production took place of this production method, especially in producing household items etc. The changes in production techniques, changed the society’s living and working conditions dramatically.

2.1.2.1 Arts and Crafts Movement

The Arts & Crafts movement emerged in the second half of the 19th century in reaction to the social, moral, and aesthetic chaos created by the Industrial Revolution (Ryan, 2007). It was an international movement that stood for the traditional crafts and production methods; the machine production along with industrial methods were criticized. The Arts & Crafts movement’s thinkers developed a concept of craft that has existed through the twentieth century. It is to this date, linked to the formation of other craft movements.

The movements that have occurred in the 20th and 21st century are compared and linked back to the Arts and Crafts movement. For instance, Shaker Movement¹⁴ emerged in America in the same era. Afterwards, Art Nouveau, De Stijl and eventually, Bauhaus. It is also said that it was a prelude to modernity in *Pioneers of Modern Design* by Nikolaus Pevsner. He presents the Arts and Crafts Movement as “design radicals who influenced

¹⁴ Shaker movement is mentioned as a movement that embraced small-scale production and craftsmanship in America, like Arts and Crafts movement in Britain. Design for the Shakers embraced their life in all aspects, as it was at the core of their spiritual beliefs. Like Arts and Crafts designers in Britain, “they favored the craftsman over the specialized factory worker”. However they also used machines when it made their work more efficient, and embraced industry on a small scale. “The Shaker doctrine of simplicity is evident in the range of furniture and household goods they produced” (Margolin, 2015).

the modern movement”, but were eventually displaced by it as they failed to change (Pevsner, 2005).

The philosophy behind the Arts and Crafts movement was that the industrial revolution had made man less creative as “his craft skills had been removed from the manufacturing process”. The idea was that the industrial revolution changed aesthetic values and made people, especially workman into “robots”. The new factories and manufacturing machines was destroying the craftsmen and the products had different aesthetic values.

One aim of the movement was to put “man” back in to the design and manufacturing process, craft skills and good honest design would again be central to the manufacturing process. In Arts and Crafts Movement, the distinction between machine production and hand made products resulted in a conflict. According to the founders of the movement, the handcraft was disappearing during the Industrial Revolution and they with an aim to preserve the handcrafts, they offered a different perspective for the value of handcraft. Especially William Morris is mentioned in the sources as the movement’s “founder and leader”, who “abhorred the cheap and cheerful products of manufacturing, the terrible working and living conditions of the poor, and the lack of guiding moral principles of the times” (Hass, 2012). William Morris started a social crusade inspired by Pugin and Ruskin’s writings (Hinders, 2013).

The influences of the movement are still observed in craft and art scene. For instance, “individual expression” by both artist and worker can be traced to today. It can be stated that the term for a person who makes things, the craftsman in “the more contemporary sense of craft” developed with the emergence of this movement (Kocabağ, 2006). Thus, it is important to explain the movement along with the product examples to see if there is a resemblance of these products with today’s design and craft scene.



Figure 2.4. The Backgammon Players by Philip Webb.
British, Oxford 1831–1915, West Sussex
(Source: <http://www.metmuseum.org/toah/works-of-art/26.54/>)



Figure 2.5. Lamp by Dirk Van Erp (1862–1933)
(Source: <http://www.metmuseum.org/toah/works-of-art/1989.129/>)

Morris based his philosophy on the writings of John Ruskin. Ruskin was critical of the Industrial Age, and felt that society should work toward promoting the happiness and well-being of everyone, “by creating a union of art and labour in the service of society” (Hass, 2012, p. 9). The medieval Gothic style was admired by Ruskin, as well as the Italian aesthetic of medieval art because of its direct and uncomplicated depiction of nature. Many artists, architects, and designers were attracted to Ruskin’s philosophy and began to integrate components of them into their work.

The space between design and craft a space which we now use to organise our education systems, media networks, industries and cultural organisations - was opened up for ideological and political reasons by Arts and Crafts thinkers. It is not at all clear that, for example, the real methods and conditions used, say, in the furniture industry in the later nineteenth century, were fundamentally different from those used by Arts and Crafts

studios. The difference was in the attitude to work, labour, politics and art. The decorative arts, therefore, were gradually pulled in two by the ideological wars waged in the intellectually aware workshops of Britain, mainland Europe and North America” (Greenhalgh, 1997, p. 39).

For “Arts and Crafts adherents”, the selected activities carried a strong moral dimension; describing a practice as Craft, or claiming true appreciation of the craft values the material results embodied, “increasingly became shorthand for a particular way of being spiritually as much as a means of making”. This manifestation can be seen in *A Potter’s Book* (Leach, 1940), which (re-)defined craft studio practice after its publication in 1940; can be thought as much a lifestyle guide as a workshop manual (Oakley, 2014).

2.1.3. Craft in the Post-Industrial Times

The notion of “craft” has taken quite a beating over the past hundred years or so. Enthusiasts of craft production are routinely cast as ineffectual utopians or hopeless Romantics, vainly attempting to turn back the hands of time. Since the mid-nineteenth century, at least, “industry” and “progress” have been more or less equated in the public mind. The common-sense saying that “you can not fight progress” often comes up when the topic of discussion is mechanization or some other perceived technological imperative (and certainly not the advancement of social mores, an arena in which progress is often combated tooth and nail). Despite a revision of such ideas of “progress” over the latter half of the twentieth century, particularly in academic circles, craft continues to be viewed as a historical stage superseded by “industry” (Cardoso, 2008).

The mythology is familiar enough: in an industrial setting, as machines replaced workers, the role traditionally played by 'craft' would become the province of 'design'. No longer would the skilled artisan prevail, crafting his wares one by one, but the clever engineer who would direct machines to spew out cheap and plentiful wares, all according to a pre-conceived design (Cardoso, 2008).

Post-industrial times are generally linked to late 20th century society of “technically advanced nations, based largely on the production and consumption of services and information instead of goods” (post-industrial society, BusinessDictionary.com. Retrieved June 23, 2017, from BusinessDictionary.com: <http://www.businessdictionary.com/definition/post-industrial-society.html>).

Craft and “small-scale production” still exists in the post-industrial times, however it changed its context. For instance, it is argued that hand crafted objects are not used for daily life objects as they were used in earlier times. Objects sold as craft objects

are marketed as one of a kind, special objects. These objects are not used in daily life in the way that they were used before, because objects that were designed for mass production took their place. However high quality objects that are produced in small batches can find their way in the market. One example of this is the show-case products at home.

Along the history of industrialization, handcraft production has many times been seen as the rival of machine based production. As an ironic example, quality of production has been both sides' assertion to promote products. In the other side, the qualified products made by masters are particularly expensive and are also objects of status and style for the craft-as-art approach. So today, in the 21st century, crafts objects made by masters could be classified as "high-end" products in the market generally consumed by the bourgeois. The demand for craft, like the demand for "design", is based on a wish to differentiate oneself from the general impulses of the society while at the same time knowing that one belongs (Dormer, 1990, p. 164). The terms "boutique" or "customized" are used to name special and original products for the customer as they resemble craft production.

Also, a number of consumer's psychological fear from feeling cold hand of machine on the products, turned out to be promoting craft products' domestic touch in the market. Copied industrial products actually remain insufficient for users to feel uniqueness (Demircan, 2005).

In the post-Industrial era, craft can still mean the skilled production by hand or machine of utilitarian¹⁵ and vernacular designs (Attfield, 2000; cited in Kocabağ, 2009). "Vernacular" according to the dictionary meanings are as follows; "using a language or dialect native to a region or country rather than a literary, cultured, or foreign language"; "of, relating to, or characteristic of a period, place, or group", "of, relating to, or being the common building style of a period or place" (Vernacular. (n.d.). Retrieved April 30, 2017, from <https://www.merriam-webster.com/dictionary/vernacular>) The terms "Vernacular design" and "vernacular architecture" have become popular and used in many areas, for instance Vernacular Architecture Journal has examples of its use in architecture. Greenhalgh defines vernacular design as "the cultural produce of a

¹⁵ **Utilitarianism:** a doctrine that the useful is the good and that the determining consideration of right conduct should be the usefulness of its consequences; *specifically:* a theory that the aim of action should be the largest possible balance of pleasure over pain or the greatest happiness of the greatest number ("Utilitarianism." *Merriam-Webster.com*. Merriam-Webster, n.d. Web. 30 Apr. 2017.)

community, the things collectively made, spoken and performed”. He says it is as close to nature as a culture can get, and adds that there has been a tendency to associate it with pre-industrial, rural communities (Greenhalgh, 1997). It is also seen as an alternative way of design:

After the first schools of Industrial Design -or Design- opened, and the profession had been formalized, especially in those countries where industrialization represented a break with the old artisanal methods of production, and not the result of a natural development, many craftsmen were either forced to the margins of the professional market or went on to work in an informal manner. Since then, there has been a constant dialogue within the market between the production of Formal Design, originating from those professionals who have generally been through some kind of specialized training or academic graduation within the area, and the production of what we call Vernacular Design, i.e. spontaneous design produced on the edge of mainstream design (Finizola, Coutinho, Cavalcanti; 2012 p. 58).

However, as Attfield states; with this comes “the principle by which craft can also, increasingly, refer to an elite classification of hand or machine production displayed and sold through galleries such as Contemporary Applied Arts and the Crafts Council” (Attfield, 2000).

With the post-industrial world’s consumer society, craft can also be seen as a sector with a growth potential: According to the Crafts Council in the UK, since 1998 the crafts have been identified as an industrial sector with the highest growth potential (Schwarz & Yair, 2010, p. 100, from Tung, 2012). As the consumers have started to look out for specific qualities when they are buying a product, because they want to feel “unique” and satisfy themselves with the products they buy, a product being “crafted” “handmade” or “one-of-a-kind” brings an extra value to the product.¹⁶

Craft is also related with the terms sustainability, slow and quality. Today, the handmade objects and craft are becoming more related with the consumer, as it provides a more ethical approach. For instance, in fashion, aside from the fast manufacturing with machines, people are starting to wear the local, handcrafted clothes. Şölen Kipöz explains that “Slow Fashion”, effected from “Slow Food” movement has started against the unstoppable consumerism and globalisation; and involves a more ecological, sustainable and ethical fashion sense. With this movement, the production is based more on the local crafts, traditions and becomes more “human”. Also this movement provides a more transparent and trustworthy relationship between the designer, manufacturer and the consumer (Kipöz, 2015, p. 63).

¹⁶ Please see page 37 for a detailed discussion about luxury and value of products.

In today's situation, it is useful to look at other qualities that take craft one step further from machine-made products: It is true that extra values come from craft objects being handmade and unique, however there are other qualities of craft objects that separate them from industrially produced ones. For instance, a majority of manufactured products can not be mended; while craft objects are “designed to last for a long time” and can be repaired if they need to be (Rees, 1997, p. 127).

Unlike craft objects, it is virtually impossible to mend the majority of manufactured goods. Often component parts are unavailable and, when they are, even the smallest modification to a product is enough to ensure that a customer is forced to buy a full replacement, even if just a part of one component has broken. Most of users familiar with the experience of breaking, say, the lid of a coffee-grinder, only to discover that you have to buy a new grinder as well as a new lid, because a modified lid design no longer fits the previous generation of grinders (Rees, 1997, p. 127).

2.1.3.1 DIY and Maker Movement

As explained before, recent movements such as *Maker* and *DIY* today are concepts that combine technology and/or making things with hands, and also represent lifestyles in the world.

The phrase Do-It-Yourself, explained by Steven M. Gelber (Gelber, 1997 cited in Watson, Shove, 2006, pp. 8-9), was used in US advertising first in 1912, however it became common in the 1950s. As a result of the improvement in accessing information and tools, it gained momentum in the late 1990s.

It is claimed that the do-it-yourself design concept is the “brainchild of Marcel Duchamp”, who came up with the term “readymade” for describing his artworks that was made from everyday objects such as a urinal, etc (Steffen, 2008, p. 92). He claimed that “anything could be art”, and turned everyday objects into art objects¹⁷.

¹⁷ See section 2.3. Craft, Design and Art for more detailed explanation on Duchamp.



Figure 2.6. Marcel Duchamp, Fresh Widow.

New York 1920, Credit Katherine S. Dreier Bequest, Object number 151.1953
Copyright © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris / Estate of
Marcel Duchamp (Source: <https://www.moma.org/collection/works/81028>)

Joseph Beuys, an artist born in Germany was an important influence to the DIY and the conception of art scene. He saw craft not as a refined ability, he saw it as an attitude. He was also one of the early influences in the social aspects of arts, for instance the relation of art with terms political activism and sustainability. These terms are still important in the DIY and recent neo-craft movements.¹⁸ Movements such as “craftivism” are combining craft with activism in the 21st century, going against materialism and encouraging people to create and bring positive changes to the world. Craftivism, first used by Betsy Greer in 2002 has created a global influence. In this movement, craft objects are being used as a tool to transfer social, political or emotional messages; or to start dialogs between people through wearable craft¹⁹.

Today, the people “who make things from case-off objects do not mean to launch an art movement-pop art or a new Bauhaus”, they believe in making things work by a combination of will and imagination (Steffen, 2008, p. 92).

According to Matt Watson and Elizabeth Shove, DIY “sits awkwardly between conventional sociological categories like those of work and leisure and of consumption and production” (Watson & Shove, 2006, p. 7).

Maker movement can be seen as the extension of DIY, with the result of recent developments in technologies. Both these movements were extension of the consumer

¹⁸ See *What is Art?: Conversation with Joseph Beuys* by Joseph Beuys, 2004 for more detailed explanation.

¹⁹ See *Craftivism: The Art of Craft and Activism* by Betsy Greer, 2014 and <http://craftivism.com> for more information.

craft. It can be said that nowadays craft can signify a different experience, even an exciting “activity” that involves using one’s hands to produce a product from nothing.

According to Dennis Stevens, “in the literature, DIY is frequently identified as a non-hierarchical, anarchistic approach to craft”. He also notes; studio craft²⁰ values skill, connoisseurship and tradition, and its social structure is “characterized by educational and professional hierarchies”, and says that, conversely, “DIY craft emerges from a culture that does not seek professional validation within traditional art methodology but rather is motivated by joining with others socially in shared, creative activity.” Faythe Levine claims that to be part of DIY craft, you simply have to “participate” (Anisef, 2010, p. 11).

Kikki Stokstad Haug makes a schema of DIY and states that by combining design, instructions and materials; the end product emerges. According to this schema, DIY has similar ingredients with the design and craft processes, “instructions” being the extra part.

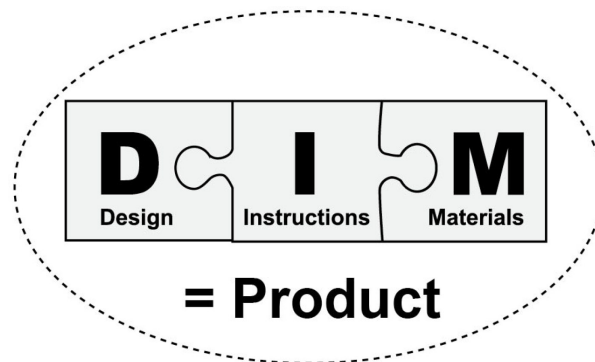


Figure 2.7. Elements of DIY
(Source: Haug, 2017, p. 5)

According to Alfody, crafts can be classified into three groups; traditional (conventional), contemporary and modern (neo) (Alfody, 2007). Traditional crafts can be the crafts from the past that recorded history of societies; contemporary crafts are the ones that are guided by art and/or design; and modern crafts are the ones that are guided also with “the political badge of handmade”. DIY craft is considered to be a trend within the neo-craft and subcultural craft labels by Glenn Adamson (Adamson, 2010). People who engage in activities such as DIY and Maker movement see them more than leisure time activities, they are choices and ways of life.

²⁰ An approach that takes the workshop of the craftsmen to the studio of the “artist”, also see page 48.

2.2. Craft in Relation to Design

2.2.1 Defining Design

Just like craft, design too has various meanings today; as Heskett states nail design, floral design, and even funeral design can be given as some examples (Heskett, 2002).

The word design is described as a plan in many resources. The Oxford English Dictionary states that design, understood as a plan or scheme intended for subsequent execution, does not appear as a term until the middle of the 16th century (Margolin, 2015). It is stated that the term was first used in 1588 (Bürdek, 2005). Alternate meanings of the term as an act of drawing or sketching come into use around the same time. Consequently, whatever humans were doing before the 16th century, which led up to the activity called design, was either not identified typologically or was known by other names (Margolin, 2015).

As professions go, it is sure that design is a relatively young field. However, as Ken Friedman states, “the practice of design predates professions. In fact, the practice of design -making things to serve a useful goal, making tools- predates the human race. Making tools is one of the attributes that made us human in the first place” (Friedman, 2000, p. 5). Design, in the most generic sense of the word, began over 2.5 million years ago when *Homo habilis*²¹ manufactured the first tools (Ochoa and Corey 1995; pp. 1-8; cited in Friedman, 1997, pp. 54-55). “Human beings were designing well before we began to walk upright or attend conferences. Four hundred thousand years ago, we began to manufacture spears; by forty thousand years ago, we had moved up to specialized tools”. (Friedman, 2000, p. 5).

How far back we care to take the past in referencing design” is a controversial point. “Design” appears to have entered language and been given etymological birth in the Italian Renaissance as *disegno*, communicating the idea of drafting or drawing, but arguably did not find its way into general use until the first rumblings of the pre-industrial revolution in the mid-18th century. However, Sparke notes: “The designed artefact is on its simplest level ... a form of communication and what it conveys depends on the framework within which it functions” (Fuad-Luke, 2009).

²¹ An extinct hominid of the genus *Homo* (*H. habilis*) that is known from sub-Saharan fossil remains associated with crude stone tools, is estimated to have flourished 1.6 to 2 million years ago, and is believed to be the predecessor of *Homo erectus*. Means literally “skillful human”. (*Homo habilis*. (n.d.). Retrieved May 1, 2017, from [https://www.merriam-webster.com/dictionary/Homo habilis](https://www.merriam-webster.com/dictionary/Homo%20habilis))

That is to say design can be thought like a connection point between different disciplines. Engineering and art can be combined with design, or any other opposing/or seemingly opposing concepts. Tradition and modern, old and new, can be brought together with design. In other words, design is a diverse field that includes unique and creative disciplines which differ on the bases of their complexities and practices. It is seen as a dynamic tension between design studies, design practices and design explorations. Design becomes more complex when another dimension is added into it and that dimension is sustainability including all of its contexts (Farooq, 2016, p. 35).

It is also said that the term design is losing its meaning, similar to the discussions about craft as mentioned in the previous section²².

The word Design is a major source of problems. I had dinner a year ago with a German designer, Dieter Rams, who complained ‘even hair dressers now call themselves designers’. The word has lost all meaning. He thought we should invent a new term, but I suspect that if we could, that new term would soon inherit all the same difficulties. Note that both David Kelly, founder of IDEO, and Patrick Whitney, Dean of the Institute of Design (IIT/Chicago) have said they dislike the word ‘design’ and would replace it if they could only thin of a substitute (Norman, 2015).

Design can also be seen as a way to learn problems and solving them. Sevaldson says that designing is actually a mode of learning the problems and their behaviour. Through designing one would imagine, speculate and learn how a problem field would react and respond to an intervention (Sevaldson, 2015). To sum up, design is referred as a plan to solve problems in general, although it can be seen as a connection point between different disciplines. Both these definitions can point that design and craft can be used together for solving the usage of hand crafting.

2.2.1.2 Industrial Design

Industrial design is a new discipline, while we might say that design existed since the existence of humans, since they always had to “design” objects to survive; industrial design is a concept that developed after the industrial revolution. In this sense, design and craft interfere with each other. Since craftsmen have always been making objects, they were both the designer and the maker of a product.

Despite the fact that “industrial design” is a new discipline, as Helen Rees points out, especially the term “industrial” is already becoming irrelevant today:

²² Please see pages 10 and 11 for a detailed discussion

The prefix “industrial” reveals its origins in a production revolution which introduced the assembly line and the division of labour into the world. Although the era of Fordism, as both means of production and a model of industrial relations, has passed, the label “industrial designer” survives. Designers, and also their teachers and employers, appear reluctant to abandon a term which signifies a particular way of viewing the world. The implication is that it is the production process which defines their work: that is to say that designers design for industry, rather than for the consumers of the products of industry. It is a way of thinking about the world which, by implication, denies the social, cultural and economic significance of consumption (Rees, 1997, p. 117).

However, as Rees also states, in the end designers design for the consumer, not for the producer. Heskett suggests that “the industrial designing is a creation, invention and definition process separated from the production tools within a system established to make the mass production through the mechanical ways” (Bağlı, 2001; cited in Arslan, 2006). This definition points out that industrial designing has separated from the production tools; and draws attention more to the idea characteristic becoming more important. It means “the designs are not sourced from the process mostly, in contrary they apply on process” (Bağlı 2001).

According to Helen Rees, the relevance of the concept of craft for product design is being underestimated by the general designation of design as being “industrial” (Rees, 1997).

The industrial in front of design becomes problematic as it carries connotations from the time of the industrial revolution. However, the conception and definition of design has changed considerably from that time and designers today do not produce solely for industry, but for the end user, the consumer, and also for themselves (Kocabağ, 2009, p. 56.)

Although industrial design was commonly incorporated in industry at the end of the nineteenth century, the profession of the industrial designer was still rather blurry, meaning that the activities of artists, architects, craftsman, inventors, engineers, technicians and personnel of larger companies were all labelled as industrial design (Megens, Peeters, Funk, Hummels & Brombacher, 2013, p. 2). Only in the beginning of the twentieth century the legitimacy of the industrial designer surfaced as a person who integrated all these activities, incorporating e.g. technology, user, aesthetics and business aspects (Sparke, 1986). We can also say that lack of beauty in industrially produced products (that the Arts and Crafts thinkers were criticizing) was one of the reasons that “industrial designer” as a professional job title emerged later in the 20th century.

After industrial revolution, a distinction between the maker and the “thinker” of the product emerged, however, in the last ten years, movements such as “DIY” and “Maker” came up. With new developments in technology in the past years, new production techniques are being developed, causing shifts in craft and design world, also

in what they mean, represent in today's world. The shifts in craft can be a tool for a designer, and the design worlds can be a tool to revive the crafts.

2.2.2 Relation between Craft and Design

In light of what has been said so far, it seems plausible to say that craft production and craftsmanship were working in the same process as industrial design today. When an object was being made, the craftsman/maker was also the person who “planned” the product. As mentioned before, the changes in production techniques with the industrial revolution led to many changes, one of them being the making process and design process to become separated from each other, and even the term “industrial design” came after the industrialization process, for a way to make machine produced objects look better.

The machines to produce Heskett also states that the separation of design from the processes of making, in fact emerged before the Industrial Revolution, with “the evolution from the late medieval period onwards of early capitalist industrial organization based on craft methods of production” (Heskett, 1980). However, design and “making process” are still connected to each other.

According to Hümanur Bağlı, craft and design are similar in the way they are described. To explain this, she mentions the craft concept as defined by Meydan Larousse (1971) is a work done to meet the needs of people with a material that requires experience and skill. Design is also defined as “the action of designing, imagined form, or the ability to visualize a real object, a particular plan”. She states that both of these descriptions explain different stages of a certain production process (Bağlı, 2001; cited in Arslan, 2006).

Especially in today's world, craft and design are regarded to be situated close to each other, learn from each other in the process of coming up with a new object. Crafted products are sold with the help of design, which is one way to look at the issue. However, in today's world it might be more important for designers to come up with products that do not belong to the past in terms of usage and look, instead, they should have a place in daily usage²³. As hand-crafted objects are things of the past, but can also be used according to the user needs of today.

²³ See also section 2.1.1 on page 20 for a more detailed explanation on craft before industrial revolution.

Craft is still in use to produce new products. The result of a design process is a product, as well. While design and craft both produce a product, the processes are different: Design process consists of a thought process and requires planning. Craft is the part when the production occurs; the product meets the elements of material, form, detail from the mind to reality.

In the past, the craftsmen designed and produced the craft objects himself or by a group of craftsperson. Demircan observes that even today, some craftsmen have been producing on their own without any “physical” division of labour. However, after the separation of design action from production process, the act of designing and producing became separate professions, and craftsmen have been doing these two simultaneously. So, craftsmen became achieving two separate professions simultaneously knowing that they are particular actions anymore. An additional reason was that craftsmen could not afford a designer financially (Demircan, 2005).

According to Helen Rees, one difference between craft and design is that innovations often come from the market in design. She says that in craft, one can make innovation with an exercise, self expression or an experiment on materials or techniques: In design, innovation is market led; in craft, it is maker led (Rees, 1997). However, in recent movements in the 21st century such as DIY and maker movements, innovation in design is becoming maker-led as well.

Esra Arslan states that the “design concept” becomes the general name of the products commonly produced through mass production; “by using an advanced technology rather than indicating a mental activity. So, when we depend on this approach, craft also refers marginal products to be produced solely and traditionally” (Arslan, 2006, p. 9). As the Turkish meaning of craft implies completely physical and product based meanings, one might say “the craft plays the role of mythic character by also including a type of nostalgia representation related to the traditional and past experience” (Arslan, 2006, p. 9).

2.3. Craft and Design in Relation to Art, Technology and Lifestyles

In order to comprehend the relationship between design and craft one should explain the role of art and technology in the matter too. Accordingly, this chapter strives to present a discussion of these relevant concepts.

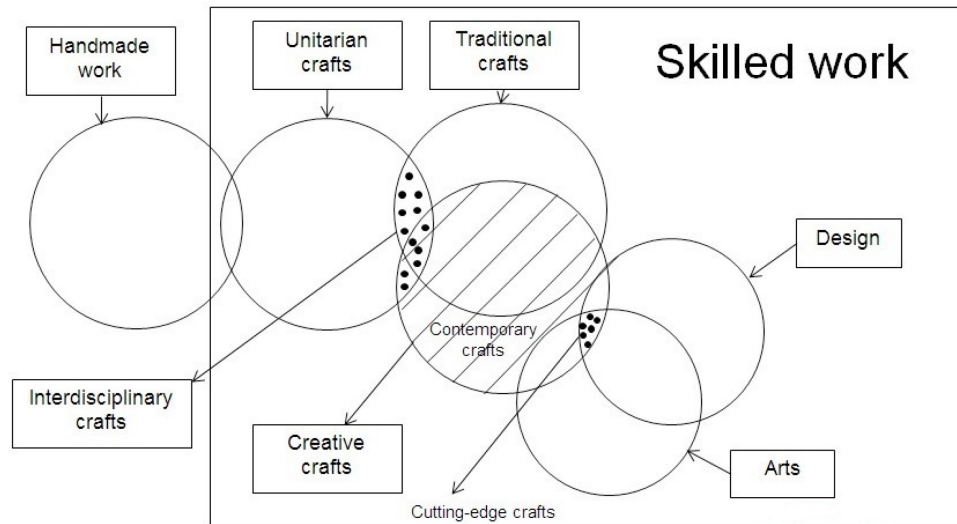


Figure 2.8. The definition of creative crafts versus other crafts and skills (Source: Klamer, 2012, p. 5).

2.3.1 Craft, Design and Art

Art and design became separated after the Industrial Revolution, as Dormer states; “The separation of craft from art and design is one of the phenomena of the late-twentieth-century Western culture. The consequences of this split have been quite startling” (Dormer, 1997). According to him, the separation of having ideas from making objects was a direct consequence of this split, also the idea that creativity can be separated from knowledge of how to make things; which has led to art without craft (Dormer, 1997).

We can make a similar connection between design and craft as art and craft’s separation. According to Greenhalgh, it was in the twentieth century that the idea fully evolved of a designer as a professional who saw an entire process of manufacture through from drawing-board to finished artefact. He states that it was only then that 'design' became exclusively tied to the idea of industry and designers clearly distinguished from artists and craftspeople. They are now irrevocably associated with mass production, or at least highly-mechanized production (Greenhalgh, 1997). Before twentieth century, the designer was at the same time, the maker of a product.

The field of design was, in its very earliest days, a social laboratory for the utopian ideal of production. The faceless and anonymous designers of the mid nineteenth century were mostly artisans; in a single generation- identified by names like Alfred Stevens, Godfrey Sykes, Christopher Dresser and (ironically) William Morris himself- design was introduced to the idea of authorship and liberal professional status (Cardoso, 2008).

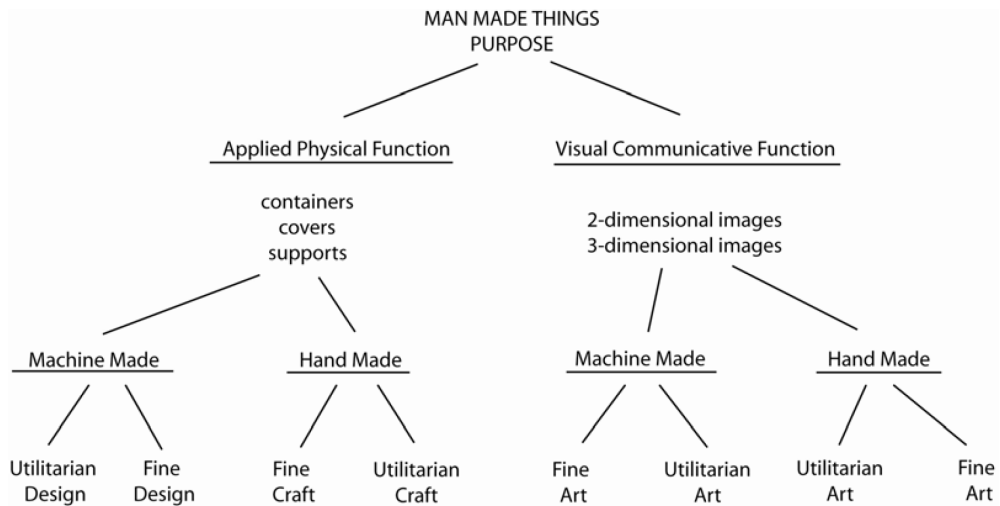


Figure 2.9. Risatti's diagram of man-made things
(Source: Risatti, 2007, p. 245)

Designers have an opportunity to be entrepreneurs in today's world. Munari says that they are the artists of today, as they create things for the benefit of people. In his book *Design as Art*, chapter *What is a Designer?*, he says,

The designer is therefore the artist of today, not because he is a genius but because he works in such a way as to re-establish contact between art and the public, because he has the humility and ability to respond to whatever demand is made of him by the society in which he lives, because he knows his job, and the ways and means of solving each problem of design. And finally because he responds to the human needs of his time, and helps people to solve certain problems without stylistic preconceptions or false notions of artistic dignity derived from the schism of the arts (Munari, 1966).

As it can be seen in the examples, many theses, journal articles have mentioned the relationship between art and craft; as well as design and craft. Conferences have been organised on this relationship, and how craft can survive in the modern world. These discussions have been going on since the industrial revolution, even before. Main idea after the industrial revolution is that craft is not used as much as it was, as machine

production took place of the small-scale production. However, many researchers state that craft still exists and is needed for many reasons²⁴.

According to Pye, “the whole future of the crafts turns on the question of design. If designers will only come to recognize it, the crafts can restore to them what the workmanship of certainty in quantity-production denies them”; that is the chance to work without being tied to a selling price; and this would bring “the chance to design in freedom”. For the modern designer, this would be a challenging but necessary attempt (Pye, 1968). If the crafts survive, their work will be done for love more than for money, by men with more leisure to cultivate the arts than we have. Some of them will become designers, some not: that is not important: a designer is one sort of artist, a workman another. Instrumentalists do not feel any sense of inferiority because they are not composers. But the scale of what craftsmen could achieve by concerting their efforts, and the opportunity it would give designers, would be something not dreamt of. Cathedrals were built, if not with joy in the labor (pace Morris), quite certainly by concerted effort unaided by any plan to speak of but what the workmen made themselves. People are beginning to believe you cannot make even toothpicks without ten thousand pounds of capital. We forget the prodigies one man and a kit of tools can do if he likes the work enough (Pye, 1968).

The art scene in the early 20th century was shifted by Duchamp’s work: Duchamp defended that an artist’s choice is what makes an object art; whether he makes the object or not is irrelevant. Objects become art with the meaning we put in them. For instance, he sent²⁵ a porcelain urinal to an open New York Society of Independent Artists exhibition in New York, titled “*The Fountain*”; signed by the name R. Mutt; which was refused by the exhibitors. The work’s rejection by the committee, despite the fact that paying a member’s fee actually guaranteed the exhibiting, turned out to be a Dada manifestation itself (Hopkins, 2004, p. 10). Afterwards, an anonymous article; assumed to have been written by Beatrice Wood was published in *Blind Man*²⁶; referring to this refusal. The authorship of it was never acknowledged by Duchamp. It is written in this article that the

²⁴ Please see page 20 for more detailed explanation on craft in post-industrial times

²⁵ The actual creator of “the Fountain” is not known; there are two different versions: The first version says that Duchamp created the work. The other version states that the work was sent to Duchamp by a female friend, according to the letter written by Duchamp to his sister. Baroness Elsa von Freytag-Loringhoven, an artist well known in the New York avant garde scene. See also *Baroness Elsa: Gender, Dada, and Everyday Modernity--A Cultural Biography* by Gammel, Irene, 2003, pp. 223-225.

²⁶ A magazine published by Duchamp, Beatrice Wood and H.P.Rochéwas in 1917.

artist chose the object, “an ordinary article of life, placed it so that its useful significance disappeared under the new title and point of view- created a new thought for that object”. This led to a paradigm shift in the art world from “the ostensive paradigm to the discursive paradigm” (de Duve, 1994), and later used many times in design: The piece has also effected the development of product design (McDermott, 2007, p. 16).



Figure 2.10. Duchamp, Marcel: Fountain.
original (lost) ready-made by Marcel Duchamp, 1917; Photography by Alfred Stieglitz.
(Source: <https://www.britannica.com/topic/Fountain-by-Duchamp>)

Also, it might be useful to mention studio crafts here, as this movement transformed the craftsmen of the workshops to artisans of studios, and in a way brought art and craft together. According to Janet Koplos and Bruce Metcalf “studio craft means handwork with aesthetic intent, largely or wholly created by individuals (usually art school or university trained) to their own designs” (Koplos & Metcalf, 2010).

Ettore Sottsass is one of designers from Italy who worked with artisans for producing his drawings: In 1956, he was asked by an American businesswoman to design pots that were modern and upbeat. The pots he designed (drew) were handmade by artisans, not by him; and for forty years he had “produced” these ceramics (Sottsass, 1995, p. 8 cited in Dormer, 1997, p.13). Andrea Branzi is another Italian designer who explored “the idea of adding meaning and symbolism to objects in the home” (Dormer, 1997, p.13). He created a series of studio craft designs for furniture and other objects he named “domestic animals”.



Figure 2.11 Domestic animals by Andrea Branzi
(Source: <http://glob.daniel-letson.com/posts/tomes-domestic-animals-the-neoprimitive-style/>)

When designers such as Sottsass, Branzi, Weil... want to make a rhetorical cultural comment about the shortcomings of design and technology they borrow an argument from the crafts. In so doing they also showed how fluid the definition of design is (Dormer, 1997, p.14).

2.3.2 Craft, Design and Technology

This section is written as technology is a term used together with design and craft. Defining technology is as difficult as it is also a changing concept. The word technology is the combination of “technē”²⁷, which means art, skill; and “logos”, which means to know²⁸. The meaning of “technology” can be seen in its roots: “a way of knowing by making and crafting” (Hasoğlu, 2015, p. iv).

Dormer mentions that most craft activities involve “a technology”, and counts using a brush, a palette and a set of colours as examples of technology (Dormer, 1997, p. 7). However, he refers to the term as means of making or doing things which have a certain order of magnitude. Technology is the integration of machines and information to create processes of manufacture or the distribution of knowledge in ways that are increasingly independent of the vagaries, whims or decisions of individual employees or,

²⁷ Source: http://www.etymonline.com/index.php?term=techno-&allowed_in_frame=0

²⁸ Source: http://www.etymonline.com/index.php?term=technology&allowed_in_frame=0

indeed, employers (Dormer, 1997, p. 7). However today, when using the term technology; in general the machine production that does not require any craftsmanship and hand labour is meant. Technology is also identified with newly developed machines such as 3-D printing and laser cutters.

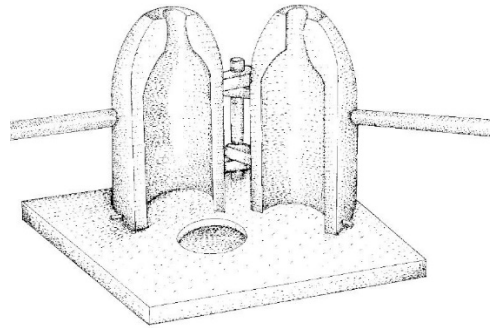


Figure 2.12. Glass production method. Two-piece “cup-bottom” mold with separate base plate. (Source: <https://sha.org/bottle/Bases/cupmold.jpg>)

Almost all the modern production techniques can be thought as the replicas of traditional production methods. For instance, blow moulding resembles the glass blowing techniques. Injection moulding is the industrialized version of moulding. Almost all metal molding techniques were translated to industrial plastics production techniques. Looking from this point of view, the techniques used for producing an object changes with time, however some forms and principles can stay the same.

According to Margolin,

Designers today have the opportunity to produce and distribute new things, whether type fonts, software, or material goods of all kinds, to worldwide markets at low costs. In the realm of dematerialized products like digital typography, new typefaces are being produced in hundreds of small font shops similar to the diffuse way bicycles and automobiles were fabricated a century ago. With the development and distribution costs for these typefaces being fairly low, there is nothing to prevent a young typographer from becoming an entrepreneur (Margolin, 2002).

This counts for crafts as well, and connects design with new developments and technologies. Margolin says that today, designer/entrepreneurs can do more than challenge the system of industrial production; they can establish their own niches in it. The market is ready for a resurgence of small designer/entrepreneurs who work outside mainstream manufacturing (Margolin, 2002, 1). Margolin finds this similar to what Arts and Crafts designers of the late nineteenth century sought to do. However he states that today, the focus of such a practice is based neither on the handicraft production of the nineteenth century nor on the concepts of intermediate technology of the 1960s and 1970s. On the contrary, designer/entrepreneurs are likely to make use of the most

advanced technology for modelling, prototyping, manufacturing and distributing new products (Margolin, 2002, 2).

It then can be claimed that advanced technology can be a bridge between design and craft, and that it may aid craft still maintaining and keeping craft alive. In the same sense, today design can be the road map between craft and technology. Technology may seem as an obstacle or enemy to craft, however it is not the opposite of craft, actually it can be of benefit to craft production. Defining technology along with craft is also possible. Dormer says that “we set up machine technology to achieve more efficiently that which we can nevertheless and with great effort achieve without machine technology” (Dormer, 1997). Charles and Ray Eames’s work can be given as an early example for craft’s fusion with machine produced work. Their furniture designs are modern and humanistic, validating the pre-industrial, the personal and the handmade as well as the industrial, the uniform and the mass-produced (Kirkham, 1998).

Desktop manufacturing systems for producing cheap prototypes have been around for a decade. Other trends suggest that reductions in technological costs will enable small manufacturers to follow the examples of large automobile companies who transmit design files from one part of the world to another and send messages to prototyping machines thousands of miles away. This is already done easily and cheaply by designer/manufacturers of dematerialized products such as type fonts and software but eventually the cost of doing it for hard goods as well should come down. Eventually, it may be possible to make products on demand and distribute them globally by downloading them to local manufacturing facilities (Margolin, 2002).

Heskett says that innumerable crafts around the world have been widely displaced by industrial manufactures from their central role in cultures and economies, but have also found new roles, such as providing goods for the tourist trade or supplying the particular global market segment known as Arts and Crafts. According to him, rapid developments in computers and information technology are not only creating exciting new possibilities in interactive design, but are also transforming the ways in which products and services are conceived and produced, in ways that supplement, rather than replace, the old.

With the technological developments in the last fifty years in the fields of manufacturing, communication, transport, financial infrastructure, the society has changed dramatically. Consumers becoming networked individuals through those developments are no longer passive and docile recipients of supply (Ramaswamy & Özcan, 2014; Gümüştas, 2015).

Despite its association with technologies that are considered to have been made redundant by industrialization, the crafts movement is an entirely modern phenomenon.

It should not be confused with the crafts as traditionally practiced... The practitioners and theorists of the crafts have been critical not so much of technology, but of industrialization and its ever deepening penetration into our lives (Hughes, 2004). Dormer states that the central issue for the craftsman is not whether he can create perfection, but rather that technology is robbing him of his unique claim to diversity. “The most disturbing attribute of technology, from the point of view of the craft person, is that it can mimic craft effectively in randomness, accidental quirks and less than perfect condition. Software of fuzzy logic has sufficed for the machines to imitate the randomness and differentiation of pattern up to now associated with crafted work. At this point, one of the foundations of craft, being able to produce things that machines cannot imitate, collapses” (Dormer, 1997, cited in Kocabağ, 2009: p. 29).

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

To conclude, craft offers the opportunity to produce one-of-a-kind objects, which today can also be achieved with the help of machines and technology, for instance by 3-d printing. However in craft, the care and attention that a craftsman brings when making a product makes it unique and important.

2.3.3 Craft and Design in Traditional and Modern Culture

Defining modern and tradition in today’s world is crucial in placing craft’s role. Since this thesis focuses on the concept of craft, and thus, the conflict between modern and traditional, as it is implied on the products, styles, forms, colors and patterns etc. it seems necessary to explain the concepts of tradition and traditional at this point. The transmission mechanism from “sociological, physical and mental cultures” to the next generations was mutual in all different cultures; this mutual mechanism is defined as “tradition” (Posner, 2001, pp. 33-34 cited in Demircan, 2005, p. 20).

Culture of traditional object signifies the role of object in the ritual. Each object needs some traditional data about its usage, and thus offers its usage to be learnt. Each object has original roles in the ritual. That is why traditional object transfers its culture

inside, it informs the user about its cultural background, at least about traditional usage of the object (Demircan, 2005).

When studies about tradition concept first began, it was said that tradition comes from folkloristic information; and it is dogmatic and constant. It is preserved the same as it is to the next generations who convey them. With this comes the the thought that these conveyers should take the “information of tradition” as it is without interrogating it logically or mentally (Shils, 1990, p.116; Demircan, 2005). However, traditions are changing with time and might have different versions, even when they are transferred from the same source in the same time.

The term “traditional” is also used for the production techniques or materials from pre-industrial production: Traditional objects are mostly produced by handcrafting. These objects have a known historical background in the society, and generally are related with the society’s history. Handcrafting is the traditional method of producing “traditional” objects. By traditional, “the materials, techniques and formats that survive from preindustrial production were meant” (Metcalf, 1997, pp. 70-71). Deriving from this statement, in this thesis, production methods are mentioned as traditional ones and modern ones. By traditional production techniques, techniques used in the craft workshops are meant.

“Traditional culture is the result of unique local identity and social experience” (Nascimento, 2009). However, contemporary culture is influenced by more: “It takes the form of a product shaped by urban life, global reflection, and by an economy that seems to perpetually be under constant, almost irrational mutation” (Nascimento, 2009).

In 1883 Charles Baudelaire characterized modernity as half "transitory, volatile, possible" and half "eternal and unchanging" (Baudelaire, 1924, p. 168).

By “modernity” I mean the ephemeral, the contingent, the half of art whose other half is eternal and immutable. The painter (or novelist or philosopher) of modern life is one who concentrates his vision and energy on "its fashions, its morals, its emotions," on "the passing moment and all the suggestions of eternity that it contains." (Baudelaire 1925, p. 168)

This concept of modernity was meant to cut against the classical fixations that dominate the French culture (Berman, 1988, p. 133). According to Baudelaire, "We are struck by a general tendency among artists to dress all their subjects in the garments of the past²⁹" (Baudelaire, 1964).

²⁹ See also Baudelaire, 1964 and Berman, 1988 for more detailed understanding of the terms modern and modernity.

According to Baudrillard, modernity is not a political, sociological or a historical concept.

It is a characteristic mode of civilization, which opposes itself to tradition, that is to say, to all other anterior or traditional cultures: confronting the geographic and symbolic diversity of the latter, modernity imposes itself throughout the world as a homogeneous unity, irradiating from the Occident (Baudrillard, 1987).

Starting at the beginning of the 19th century, as a result of industrialization, working and living conditions have changed deeply; it created a radical change not only in human behaviour patterns but also in the episteme of the society. In this context, through the middle of the 19th century the first modern cities emerged to experience what we call modernity (Öcal, 2012, p. 2).

Modernity can be thought as a state of mind in which we are in today. It is explained as a world that abstracts newness. Although the terms modern and modernism are criticized because they also bring alienation, modern is part of today's culture and it always brings newness and changes. Because of the technological changes and modern cities, today's individuals are alienated to other individuals, even to themselves. They also become alienated to the products they use, because of the production methods led by machines and the consumption that comes along with the new production techniques. It is claimed that after the industrial revolution, individuals that moved to the cities for work became away from nature and what is "natural", they started to live their lives in a way that was opposed to normal, so they had to find new ways to manage their state of minds. Hence, they started to consume as a way to cope with their daily life. Alienation has become a term used for criticizing human-machine interactions; as it was an important outcome of the industrialization³⁰.

Explaining tradition and modernity along with is crucial, as it concerns the term craft today and before. Baudelaire's painter of life shows us a bright, colourful image of the modern life; spirit of modernity and freedom are connected with the kaleidoscopic city life that the complexity brings (Baudelaire, 1964). However, Baudrillard paints a pessimistic picture of the consumer and the modern life. According to Baudrillard, the new consumers do not want to sacrifice themselves for the future, seek daily happiness and the new media benefits from this. Shopping from internet, without even trying on clothes and other postmodern consumers do no make any effort, and seek to do everything

³⁰ Please see for a detailed discussion of modernity, modernism and its crisis in Baudrillard, 1970.

in an easy and fast track. As mentioned, craft objects are often designed to last for a long time; while the postmodern consumer wants to consume and buy more.

Although craft is known to be a part of an old world and tradition, the term is a part of modern world. As mentioned before, handcrafted objects were used in daily life before mass production began, that is why they are known as traditional and nostalgic. However, after mass production, handcrafted objects became a part of modernity.

2.4 Craft in Relation to Lifestyles, Luxury and Value of an Object

As mentioned before, craft can be associated with a lifestyle in the world we live in today. Craft objects are of value today, because the production process of a craft object has value, also the material has value itself. This value comes from the effort and work that a craft producer puts into a product.

According to Baudrillard, an object has four different values, which he first explains in his article *The Ideological Genesis of Needs*; Functional value, economic exchange value, sign value and symbolic value. He says that in consumption; economic exchange value (money) is converted into sign exchange value (prestige, etc.), with the alibi of use value. According to him, the main drive in capitalist society is consumption rather than production.

“The ideological genesis of needs” postulates four different logics of value:

- 1 A functional logic of use value.
- 2 An economic logic of exchange value.
- 3 A logic of symbolic exchange.
4. A logic of sign value (Baudrillard, 1969; p. 66).

This values are explained through examples; handcrafted objects’ exchange value comes from their symbolic value. For instance, a pen has the function of writing, is worth two pencils economically. The symbolic value of is the value of the object according to a subject; for instance a pen may be a gift for graduation. Sign value is the value of an object within the system of objects; for instance a pen might be a sign of prestige when compared to other pens.

As mentioned before, craft also became a way of life and a consumption trend since the 1980s.

This notion of lifestyle is a condition of modernity that is provided to us by the rise of mass consumption and consumer culture. The condition of lifestyle and the commodity culture that is often associated with modernity, is ironically, often the very set of social conditions that craft strives to act against. However, in striving to distinguish itself as a community which is distinct from consumer culture, particularly in its shared belief that handmade art objects are nobler than those that are mass-produced, in the process, the craft community distinguishes itself as a lifestyle. It does this via its own ideology which is primarily concerned with an admiration of the comparatively inefficient processes of making things by hand from raw materials (Stevens, 2008).

As seen in the quote, Dennis Stevens positions craft's acquisition as a life style in the consumer culture. According to Stevens; the choice of an object because of its craft property becomes a statement about the identity and choices of the consumer. This attributes the notion of a lifestyle to craft; "which forms a paradox with craft's alternativeness to the popular consumer culture" (Kocabağ, 2009).

Veblen and Simmel both provided analyses of newly emerging life-styles at the turn of the century - a metropolitan, or *nouveau riche*, lifestyle in which the consumption of such things as clothes, personal adornments and expensive pleasurable pursuits was becoming central. Such patterns of living were spreading increasingly among other less affluent groups, as the twentieth century developed. (Bocock, 1993, p. 19)

According to Veblen, in the nature of things, luxuries and the comforts of life belong to the leisure class. Under the taboo, certain "victuals, and more particularly certain beverages, are strictly reserved for the use of the superior class" (Veblen, 1965, p.50).

Luxury products are scarce, i.e., they are limited in production and distributed highly selectively (Mortelmans, 2005, p. 505). From this point, handcrafted products have all these qualities as well. Selling products on a large scale not only causes prices to drop but also aspects the exclusive status of the brand. One cannot go to the clothes shop around the corner to buy a luxury bag. As soon as "refrigerators or washing machines were produced on a large scale, they lost their scarcity and consequently their appearance of luxury" (Mortelmans, 2005, p 505).

However, it is not sufficient that a product is not massively produced. It also needs to be subjectively rare. The target group has to believe that they belong to a quite selective group of people able to buy these products... The second characteristic of this narrow luxury concept is the extra value added to the product. Luxury products often have a unique design (Mortelmans, 2005, p. 506). A high standard of quality is the last luxury essential. If luxury suffers from mediocrity, it is nothing else but a bad imitation, a cheap trick, a false luxury. Many authors also use pricing as another luxury characteristic... In a narrow definition, luxury product is defined as those scarce products with an objective or

symbolic extra value, with a higher standard of quality, and with a higher price than comparable products (Mortelmans, 2005, p. 507).

In a narrow definition, Mortelmans describes luxury as “those scarce products with an objective or symbolic extra value, with a higher standard of quality, and with a higher price than comparable products” (Mortelmans, 2005, p. 507). In order to outline the place luxury takes in contemporary consumption society, we consider objects as “envelopes of meaning” (Pels, Heatherington & Vandenberghe, 2002). In doing so, products become meaning producing devices circulating in a specific cultural environment. Semiotic theory shows us that signs do get their meaning in the interrelated play of the signifier and the signified (Mortelmans, 2005, p. 508).

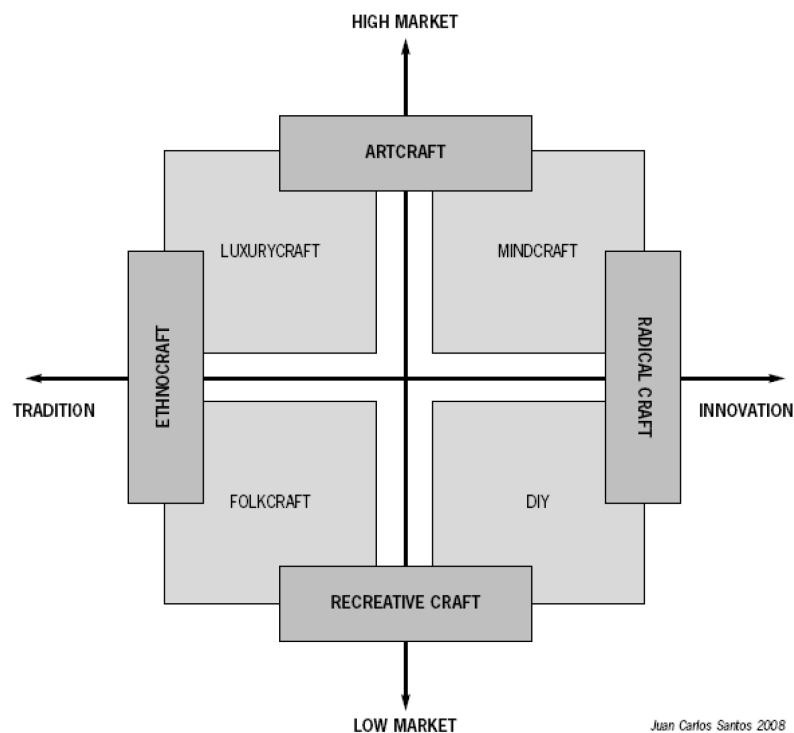


Figure 2.13. Craft market segmentation
(Source: Santos, 2008; as in Kocabağ, 2009)

Through the history of industrialization, craft production is seen as the opponent of machine production; ironically they are both promoted with the claim that their products have the highest quality in production (Demircan, 2005, p. 61). Especially in less industrialized countries³¹, most of the production still depends on craft production, and this production is made mostly by amateur unqualified people; and as stated by Demircan, that is why most “handcrafted” products are cheaper (Demircan, 2015, p. 61).

³¹ Please see for a detailed discussion about the Craft Communities in İstanbul, Turkey in page 55.

However, quality products produced by masters are “particularly expensive” and they are seen as “objects of status”³². Craft-as-industry approach covers this side of craft production.

Currently, contemporary artisanal products from Africa are enjoying enormous popularity. It is common to see the “look and feel” of African arts and crafts as design themes at functions, offices and private homes, and local art dealers and interior designers boast of clients abroad for whom they purchase visual art or craft objects, not least because of the attractiveness of local currencies to overseas buyers (Office, 2003).

To conclude this part, it can be said that handcrafted products that are produced by capable masters match the description of luxury today even more, as the handmade production and the workshops that make the production are getting more difficult to find. However some of these products’ “less quality” copies have become more reachable.

2.5. Craft Knowledge

In 1918, Ludwig Wittgenstein, a Western philosopher of the twentieth century argued that the fundamental problem in philosophy in fact lies in the difference between what can be expressed theoretically in proposition –language- and what cannot be expressed theoretically but only shown (Nugraha, 2009). Dormer bases on this work and says that knowledge can be fundamentally divided into two main groups: first, knowledge that can be described in words, and the other, knowledge that can only be shown. We usually call the previous one as theoretical knowledge, and the latter as practical knowledge.

The first one, theoretical knowledge, uses language for analyzing our inquiries in the world and then reflecting what invention or discovery we possibly achieve. In language we get “a power to build a conceptual thought” (Nugraha, 2009). The second one, practical knowledge, such as craft knowledge, puts “making” or “doing” as its central activity. It is all about work related to tacit knowledge and connoisseurship; knowledge that cannot be described very easily in language but often can be demonstrated through example and comparison. It is harder learnt through books, than face-to-face with a skilled practitioner and teacher. Tacit knowledge can be achieved mostly through experience of doing a variety of work, as Dormer illustrates: “The particular “touch” of a violinist, pianist, draughts master, surgeon, nurse or vet cannot be described, but it can be

³² That is also close to the studio crafts movement, the approach that takes craft as an art.

demonstrated and, to a degree, be imitated or even learned wholly by someone else” (Dorner 1994, p. 14).

Essentially similar to tacit knowledge, connoisseurship is such a knowledge that “can be achieved through experience of senses”. Certainly, connoisseurship is exceptionally valuable, since it is broadly useful, for instance, of tasting foods and wine, of art attribution, and diagnosing problems as well (Nugraha, 2009).

Because it happens in every individual, in one self in a sense of singularity, practical or craft knowledge is sometimes called as a “local” knowledge, as distinct from general knowledge (Nugraha, 2009).

Mike Press says that “craft presents us with the oldest knowledge there is: the most fluid knowledge our culture has produced: Knowledge about making things”. This knowledge enables makers to “assert a vital new relevance and value for craft”, attached with the most contemporary technology (Press, 2007).

2.5.1 Tacit Knowledge

Tacit knowledge, first written by Michael Polanyi, is explained as “we can know more than we can tell” by him (Polanyi, 1997, 136). In his book *Personal Knowledge* (1958), he proposes that any expression of knowledge was greatly influenced by a complex range of knowledge possessed by the person in the act of knowing. According to him, whilst explicit rules or formulae might influence a skilful performance, it was actually the performer's wider personal knowledge that played the largest role in guiding the performance (Polanyi, 1966, p. 4 from Wood, 2006, p. 109).

Polanyi observed that much of this knowledge was so internalized and interwoven it was not possible to express; and such knowledge became widely known as tacit knowledge; the knowledge that we know, but can not put into words.

Tacit knowledge is mentioned in this section, because it is relevant to the craft knowledge and learning craftsmanship. Through apprenticeship, the master transfers the knowledge to the apprentice, which is also explained as “tacit knowledge”. To clarify the meaning in the design context, firstly explanations both from design and craft perspective are mentioned. Afterwards, the tacit knowledge used in craft production and learning is explained through Nicola Wood’s study, as tacit knowledge of craftsmen is a crucial point of this research.

According to Sennett,

In learning a skill, we develop a complicated repertoire of procedures. In the higher stages of skill, there is a constant interplay between tacit knowledge and self-conscious awareness, the tacit knowledge serving as an anchor, the explicit awareness serving as critique and corrective. Craft quality emerges from this higher stage, in judgments made on tacit habits and suppositions. (Sennett, 2008, p.50)

While Friedman criticizes the fact that the tacit knowledge of design practice is confused a lot with general design knowledge, and that craft tradition has relied on tacit knowledge, Cross seems to line up more with tacit knowledge. He explains that “traditional crafts are based on the knowledge implicit within the object itself of how best to shape, make and use it”, and this is why craft-made products are usually copied literally from each other through generations. “If knowledgeable people fail to pass on their tacit knowledge then that knowledge will disappear. When practical knowledge disappears, it is hard and time consuming to rediscover it” (Dormer, 1997, p. 148 from Demircan, 2005).

Tacit knowledge is used as a term in many research on craft before. Nicola Wood has appropriated the term into craft practices and have made many studies on the subject.

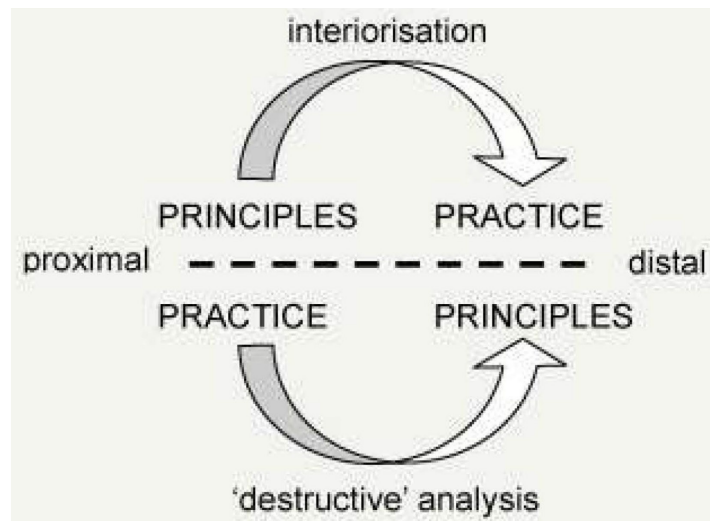


Figure 2.14. Interpretation of Polanyi's theory
(Source: Wood, Rust & Horne, 2009)

Polanyi proposes that tacit knowledge has two terms: the proximal (of which we have a knowledge that we may not be able to tell. that is situated nearer to oneself) and the distal (that situated further from oneself) (Polanyi, 1966, p. 17). He described the functional relationship between these terms as knowing the proximal only through what it tells us about the distal. Hence practitioners only know the tacit principles that govern their practice through their effects whilst in the act of undertaking that practice (Wood, Rust and Horne, 2009).

On a purely functional level, tacit knowledge might be seen as offering advantage to the craft practitioner by reducing cognitive load, freeing the mind from one level of a task to enable thought to be directed at another (Wood, 2009).

Nicola Wood, along with Chris Rust and Grace Horne interprets Polanyi's theory with a chart (see Figure 2.13), and explains that Polanyi's work implies that such knowledge is gained experientially, through undertaking the actions and absorbing the principles. The project they have made in the study, aims to enable new practitioners to tap into the accumulated knowledge of previous generations of practitioners. Polanyi described the means by which "such knowledge was learned as a process of indwelling: the novice seeks to dwell in the actions of the expert through observing them and taking action to imitate them" (Polanyi, 1966, p. 30).

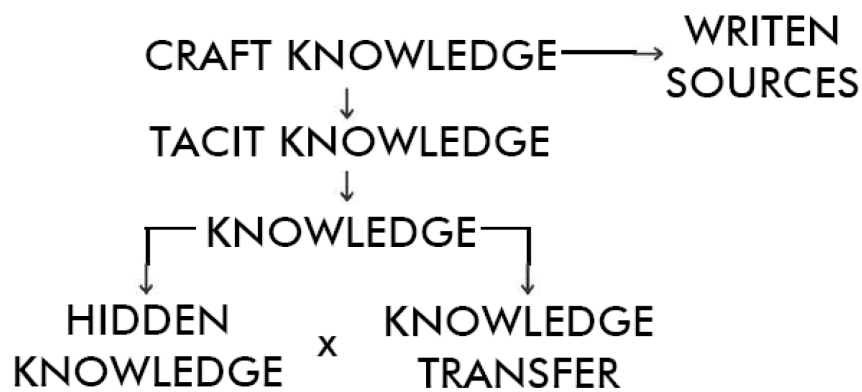


Figure 2.15. Tacit knowledge diagram made by the researcher

Tung, another researcher that used tacit knowledge in craft research, says that the "existing knowledge of a craft is viewed as tacit, where specialized skills are embedded in a person or within a local community" (Tung, 2012, p.74). Tung explains that the tacit knowledge; possessed by the local artisans is "acquired through extensive experience of working with materials and processes and it can primarily be acquired by practical and personal contact between master and apprentice". These specific techniques and craft styles may be passed in two ways:

- 1-Within families
- 2-In a close knit community (Tung, 2012, p.74).

As mentioned in the introduction, tacit knowledge is directly included in craft knowledge, thus it forms a product knowledge on its own. To quote Nigel Cross;

We must not forget that design knowledge resides in products themselves: in the forms and materials and finishes which embody design attributes. Much everyday design work entails the use of precedents or previous exemplars - not because of laziness by the designer but because the exemplars actually contain knowledge of what the product should be. This is certainly true in craft-based design: traditional crafts are based on the knowledge implicit within the object itself of how best to shape, make and use it. This is why craft-made products are usually copied very literally from one example to the next, from one generation to the next (Cross, 1999).

This applies to craft as well. The existing knowledge of a craft is viewed as tacit, where specialized skills are embedded in a person or within a local community (Tung, 2012). Product knowledge here is mentioned as the “design” knowledge that comes from a product, however it is also sometimes used as a term for understanding a consumer’s perspective of a product.

In Turkey, Çiğdem Çörek, who has done in-depth interviews with local craftsmen, states the importance of tacit knowledge is very important in the jewelry sector: The masters she interviewed with all emphasized the importance of practice based and face to face education; and both these depend on the tacit knowledge (Çörek, 2011, p. 77).

CHAPTER 3

CRAFT AND DESIGN IN TURKEY

Craft scene in Turkey has existed through the history, small scale production has hold an important part since Turkey was not a part of the industrialization process in the world. In other countries, similar craft knowledge is preserved through laws as they are a part of the cultural heritage. As mentioned before, Turkey is chosen as a geography, not as an identity for “being Turkish” or “Turkish culture”. While the research focuses on the design culture of a specific geography; the aim is not to categorise cultures according to different countries or nations. The identification of cultures and traditions through specific borders (such as countries, ethnicities...) is debatable. While certain products are being designed and promoted in the local and global market through this cultural identifications, culture is a dynamic concept that should not be only limited with these specifications. Thus, in the research the specification will be made directly from the geographies of products; instead of “Turkish product design”, titles such as “product design from Turkey” is intentionally preferred.

It is beneficial to look at examples from other countries’ craft scenes and how they use the identity of a specific country. For instance, in Japan, a similar categorization of products in “Japanese” identity is made and products are marketed with this identity.

A radio programme was broadcast in 1938 comprising a round table discussion on export crafts. The six panellists discussed how to break off the “current stagnant and declining situation of export craft after the outbreak of the Sino-Japanese War, and what necessary radical innovation and strategy should be considered” (Kikuchi, 2010). The panellists discussed “Japaneseness” as a crucial issue.

Takamura starts the discussion by saying that the “Japaneseness” for the first phase of export crafts in the Meiji period was a passive response to satisfy the curiosity of westerner’s taste for exotic “Japanese” by exporting, for example, Satsuma, Kutani and Imari wares. It was a temporary curiosity and therefore they soon got bored. Now we are currently in the second phase, and we have to consciously and proactively design “Japaneseness” by taking a long-term view. Moreover this “Japaneseness” should not only be understood by Japanese, but also it needs to be sufficiently modern and universal to fit the “demands and taste of the people of different cultures and lifestyles”. For example, although the patterns of pine, bamboo and plum do not have any auspicious meaning to them, they can be aesthetically rearranged to cater to international taste, or Japan’s unique techniques for lacquer work need to be strengthened by modern scientific research to be adaptable for use in any climate in the world (Kikuchi, 2010).

In the quote, it is said that “Japaneseness” can be of help while promoting craft objects to an international audience. This can be associated with Turkish crafts as well for involving designers in the crafts.

Takamura’s view was summarised by Yamazaki as “restructuring Japanese motifs with a new international sense”. Other suggestions include foreign experts’ advice and selection of Japanese crafts; studies on classical fine art and collection of folk utilitarian crafts which the Mingei movement had been conducting; and more active involvement of designers for design ideas and national agencies which centrally market the new products with “Japaneseness” (Kikuchi, 2010).

According to Dormer, traditional craft objects, thought or designed by craftsman himself, have artistic sides.

The problem is, in so far as it concerned art, that being essentialist has been historically a part of what constituted the capital of art. In other words, representing ethnic characteristics has formed an important part of the way in which consumers assess and rank artworks. National schools, regional schools, African art are valued in large parts because of their “nationalism”, “regionalism”, Africanism. It not only becomes self-repeating, and thus “locked-in”, in production of industrial products, but also unlike those industrial products in “consumption”. The Italians are loved by English for their “italiannes” (Dormer, 1997, p. 213).³³

The fact that representing ethnic characteristics are relevant in the consumer’s product selection is an interesting point: Some countries have started or planned to use this as a promotional tactic, for instance the “Japaneseness” and “italiannes” quotes above mention that consciously and proactively designing “Japaneseness” by taking a long-term view, to fit the “demands and taste of the people of different cultures and lifestyles”. However, Kikuchi’s quote also states that when these designs are made only for exporting and promoting the ethnic characteristics, it becomes a temporary curiosity by the consumers in the world, thus does not last for a long time, as Dormer states it also becomes self-repeating and locked-in (Dormer, 1997).

3.1 Craft Research in Turkey

Previous studies on craft and design suggest valuable information about the craft scene in Turkey. The studies are in diverse fields in forms of books, theses and reports. The theses written on the subject have been important sources for coming up with this study: for instance; Demircan, Kocabağ and Bağlı’s theses from industrial design

³³ Please see field study interviews on section 4.5.4 for more detailed interpretation.

departments, Hasoğlu's thesis from Visual Communication Design department were used when conducting the study.

From the industrial design point of view; Değer Demircan and Güneş Kocabağ's theses both explore craft in context of Turkey: Değer Demircan wrote a thesis on the impact of craft knowledge in design world in Turkey in 2005. In 2009, Güneş Kocabağ explored craft in contemporary product design in the Turkish context. She interviewed fourteen people from design field about craft and design relationship in Turkey. Hümanur Bağlı's thesis "Craft and design as representation vehicles: A conceptual analysis on tourism objects" discusses values related to craft and design; such as authenticity, orientalism, kitsch and souvenirs in general and in the context of tourism (Bağlı, 2001).

Bariş Gümüştas, also from industrial design point of view, wrote a thesis on the development of an online platform aiming to increase the accessibility of craftsmen through designers in 2015. The study suggests new methods to bring together craftsmen and designers, using internet as a new source. The study was also in relation with digital sciences. The online platform called "Crafted in İstanbul" was put to use; defined as a model for "integrating crafts into design systems" (Gümüştas, 2015).

Bilge Merve Aktaş works on handmade socks, one of the traditional Anatolian handicrafts in her thesis "Interpreting Anatolian Crafts with Contemporary Design: Case of Handmade Socks" (Aktaş, 2015). Rezzan Hasoğlu's thesis "Building a Community Platform for Artisans and Designers: Artisans in İstanbul" aims to assess "the issues and systems of artisans in İstanbul as an example to create a community platform of artisans and designers as a solution for the disappearing tradition of craft making" (Hasoğlu, 2015, p. 11). She comes to the conclusion that all the knowledge and qualities of artisans confirm their tacit knowledge required for improving designs' productions. In the case study she designs four products and produces them with collaborating with the artisans. She then develops a website called "Artisans in İstanbul" to make artisans more visible to each other and everyone interested. She concludes that for artisans and designers to develop better products; a future strategy is crucial for artisans and designers envisioning a collaborative scenario of technology, communication and manufacturing. She states that the artisans have to strengthen their network by collaborating with each other, train students as their apprentices and consult designers. Also, she points out designers should acknowledge that artisans are not "human powered machines, that they are beings who can logically find solutions to design, production and business problems with their extensive experience in their field" (Hasoğlu, 2015, p. 42).

Behiç Alp Aytakin's Phd thesis "The reorganising of processes of tacit knowledge transfer between the academy and the workshop via the participatory design method and technological support for the sustainability of local crafts" takes place in Mardin, and aims to "fill the gap of knowledge and experience" between the academy and workshops, to help maintain the local crafts and to form a new design-craft collaboration (Aytakin, 2015).

Mainly from the departments of Handcrafts, Handicraft Education, Visual Communication and Design, Art History theses and articles have been written on specific crafts of Turkey. Silversmithing was also observed and analysed in general from handcraft departments.

Theses on silver and gold production in Turkey have explored the production in İstanbul, Kapalıçarşı while some other have investigated gold and silver production in different cities such as Trabzon, Sivas, Mardin...etc. For instance, the study in Haldun Şekerci's PhD thesis "Silver processing in İstanbul" takes place in the workshops of Grand Bazaar. Şekerci aimed to determine qualities of the craftsman, along with the qualities of the production techniques, used tools, produced products in silverware, and he made his research mostly in Kalcılar Han and Büyük Yeni Han of Grand Bazaar. He prepares a questionnaire of 33 questions and applied it to 102 craftsmen in these hans. He then evaluates the replies, and determines the demographics of the masters, professional information, working conditions, marketing conditions of the products and health problems. Within the scope of his research, he designs ten unique silverware products inspired by the silverware products of the workshops, and he selects one of them created by making the analysis phases of the silver layer selected from these designs.

In the thesis "A research on silver jewellery processing in public trainings centres in Ankara", Ümit Korkar investigates the design features, processing and decorating techniques of silver jewellerys, tools, equipments and qualifications of the workshops of Ankara Public Training Centers. Also, he aims to find out the properties of the individuals who attend to the courses in the training centres. He applies a questionnaire to the attendants to find out the demographic features of the individuals, the design, technique and decoration features of the products, and the opportunities of the workshops. He then photographs the silver jewellerys produced by the attendants.

Reyhan Aslan Demirezen investigates the silversmiths in Sivas in her thesis "Silver working carried out in Sivas city centre". She prepares a questionnaire and applies it to the craftsmen dealing with silver in the city centre of Sivas, and investigates their

opinions. She then evaluates the information gathered from the questionnaire and determines the demographic features, working conditions and their situations related to their profession. She photographs and documents the production stages of the silver bone comb, which is traditionally made in the Sivas City Centre. Also, she states that the silver works found in ateliers and the Sivas Ethnography Museum were photographed and documented (Demirezen, 2012).

Meral Erkan Büyükyazıcı's PhD thesis "Gold and silver working in Trabzon" aims to examine the present and past situation of production techniques of jewellery, and jewelry produced using the techniques of straw weaving (hasır örgü), filigree (telkari) and kazazlık, which are among gold and silver working in Trabzon province (Büyükyazıcı, 2008).

In the thesis "Is Jewelry Still A Craft?" by Çiğdem Çörek, jewellery sector in the Grand Bazaar area is analysed from the social science perspective, questioning the sustainability of the craftsmanship through work ethic and trust (Çörek, 2011). Fatma Altınbaş Sarıgül writes about jewellery masters in the Grand Bazaar area in her thesis "Handmade jewellery mastership in Grand Bazaar; Transformation of the profession. She states that there is an opinion that no handmade jewellery master will be left in Istanbul within 10-15 years, and wants to test this opinion. The findings of her study shows that the notion "handmade jewellery mastership has vanished" is not true (Sarıgül, 2015). Çiğdem Banu Sönmez explores and writes that the traditional shops that sold embroideries, quilts, sponges etc. to the general public were transitioning to touristic shops; and explains the reasons to this functional change in her thesis "The functional change of the Grand Bazaar" that occurred between years 1972-1993 (Sönmez, 1993).

3.2. History and Tradition of Craft in Turkey

Turkey is situated in a geography where many civilisations existed and hence, made craft productions. Both in Anatolia and Europe, throughout the history of Turkey, tradition of craft continued to exist.

According to Mevhibe Albayrak and Melda Özdemir, Turkish handcraft that was shaped through cultural interaction until the present carries the features of a powerful past:

A wide range of examples of manuscripts of different periods, rugs, ceramics, tiles, various forms of wood and metalwork exists. Moreover, Turkish rugs, tiles and ceramics have become world brands. Turkish handcraft spread over wide areas during the Ottoman Empire. The handcraft of the classical period reached a new aesthetic form under the influence of western arts. During both periods, several Turkish artists and craftsmen contributed to Turkish and world art with rich artwork. Through the centuries, this handcraft developed and changed and its fame reached the present. Therefore, handcraft has a cultural identity and is of economic value (Albayrak & Özdemir, 2012, p. 110).

Ayla Ödekan states that in Anatolia, daily utensils, architecture and interiors were the main area of development for crafts. Metalwork was applied in lattices, door knobs and minaret cones. The art of stained glass developed in the making of windows with plaster lattices; for interior decoration tiles were extensively used. Also, consumption items were enriched by craft, such as embroidering, needle lace, calligraphy, leather work, basketry, woodworking, etc. (Ödekan, 2008 cited in Kocabağ, 2009) According to Bilge Merve Aktaş and Maarit Makela; in Turkey, “the craft paradigm has been shifting in idiosyncratic ways. This is firstly because Turkey is a late-industrialised country and, secondly, because of the transformations in social and economic policies in the late-nineteenth and early-twentieth centuries” (Aktaş & Makela, 2017, p. 2)

Also, as this thesis investigates craft usage from industrial design’s perspective, it will be useful to mention some designers that use craft in their designs. Handcrafted objects were being made since ancient times in different geographies. In Turkey, there are certain materials that were used in handcrafts.

Handcrafts can be classified into sub groups in different forms, taking into account their various characteristics. These classifications can be made from raw materials, functions...etc. Muzaffer Anlı classified the handicrafts according to the materials used in the craft. In craft research in Turkey, this classification is preferred by the researchers³⁴. According to him there are seven groups;

1. Handicrafts based on fiber (carpet weaving, rug weaving, shuttle weaving, embroidery, feltwork, hand dyed cloth work, knitwork, lace work, needle lace work, etc.)
2. Handicrafts based on wood (e.g. wood carving)
3. Handicrafts based on stone (e.g. ornamental stone work such as architectural stonework, meerschaum, Oltu stone and marble work)
4. Clay based handicrafts (earth ware, tiles, ceramics)

³⁴ A classification of crafts based on the material is also mentioned in the website of Directorate of Culture and Information Management, Public Culture Research Center: Handicrafts in which the raw material is wood-tree, stone, clay, metal and leather. In this classification, embroidery is also mentioned as another group (Source: <http://aregem.kulturturizm.gov.tr/TR,12750/geleneksel-el-sanatlari.html>).

5. Metal based handicrafts (Iron, copper, brass, gold and silver work, glasswork)
6. Handicrafts based on leather and other animal leftovers (leather work, horns and bone work, sea shell work, handcraft based on gut and other animal materials)
7. Handicraft products based on twigs, plant branches and wood strips (e.g. basket, mat and saddle making) (Arlı, 1990, p. 17; Albayrak, Özdemir, 2012, p. 111).

Değer Demircan has made a chart about craft objects in Turkey that can show the situation of craft, and she states that it may also reflect the confusion in crafts people's minds. She says that the "transformation of design from craft production was important". Demircan's chart is related to tradition and how traditional objects today can be categorised:

1. Craft production: Traditional products together with designed ones
 - a. Craft objects with traditional appearance and for traditional function
 - b. Craft objects with traditional appearance and for new functions
 - c. Designed craft objects for new functions
2. Mass production: Industrially designed products
 - a. Designed objects with traditional appearance and technological material applications used for traditional function
 - b. Designed objects with novel appearances, with technological adaptations and for traditional function
 - c. Designed objects with novel appearances inspired from traditional culture and for both traditional and new functions (Demircan, 2005).

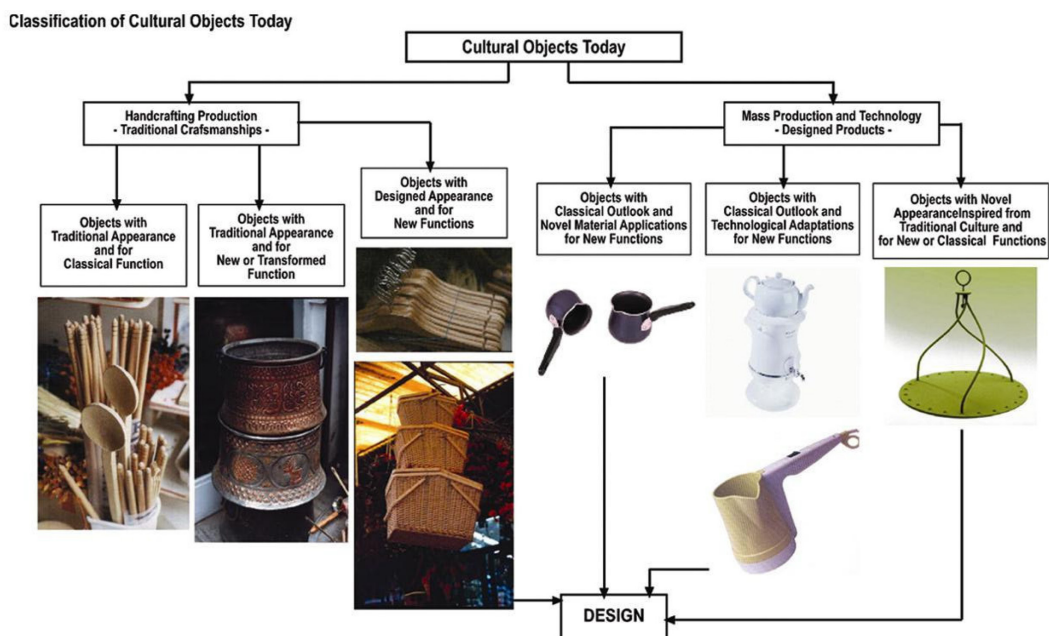


Figure 3.1. Classification of Cultural Objects Today (Source: Demircan, 2005)

3.2.1 Craft in İstanbul before the Turkish Republic

Crafts have a long history in the region of Turkey and İstanbul, for example craft guilds existed in Ottoman Empire and were an important part of the local community. A part of the craft production of “local ethnic and historical products” made by experienced craftsmen has already disappeared in Anatolia. Some of these products are still alive with some “deformed variations” (Demircan, 2005). The tradition of craftsman and apprentice is still seen in İstanbul more than other countries. According to Minna Rozen, the occupational grouping in Ottoman Empire was based on the guilds (*hırfet*, *taife* or *snıf*) of artisans and merchants; the right to practice a craft was contingent on membership in a guild. In her book *A History of the Jewish Community in Istanbul: The Formative Years, 1453-1566* she explains that each Muslim guild had a set of regulations: These regulations stated the conditions under which a person could enter the craft or trade, the technical specifications of the products, their prices, the procedures for buying raw materials, the prices of raw materials and the like... Also, she mentions that although the guild was basically a Muslim institution, we know that in the seventeenth century, at least, the guilds of İstanbul had non-Muslim members (Rozen, 2002, pp 62-63).

“The critical difference of social shifts from biological ones is that humankind can manipulate social shifts directly. Metamorphosis from craftsmen to designers could be designed as well” (Demircan, 2005). Demircan also suggests that “conditions of crafted objects shape the life of producer first. Throughout the industrialization period, the craftsman’s social status shifted from master of a profession to the worker of a highly competitive industry” (Demircan, 2005).

According to Kocabağ, research on traditional crafts in the modern context of Turkey has evoke worries that “traditional crafts run the risk of extinction” in favour of industrial production and changing needs of society (Kocabağ, 2009). This is because the transfer of craft knowledge from generation to generation is discontinued; as craft as a professional practice becomes less appealing to new generations (Şatır, 1984; Demircan, 2005; Kocabağ, 2009).

Although in Turkey, there is definitely a rich tradition of craft and craftsmanship, this potential is not documented enough. To make use of this potential, Seçil Şatır proposes that government funded research should be conducted on which types of crafts exist in which areas of Anatolia. According to her research, for renovating and making

craft more efficient; opportunities should be found (Şatır, 1983; cited in Kocabağ, 2009). Şatır categorizes the state of craft in Turkey as: crafts that disappeared but that can be revitalized through historical research; crafts that are about to disappear and are only surviving in the hands of several masters; and crafts surviving, but that could be improved (Şatır, 1984; cited in Kocabağ, 2009). From these statements, it is clear that crafts are being mentioned as extinct creatures in Turkey and in the world.

3.3. Previous Research on Craft Communities

The studies made on craft communities exist in both developing countries. Since Turkey is considered a developing country, it will be useful to look at these studies.

In her study with local rush weavers in Taiwan, Fang-Wu Tung explores how designers can collaborate with local artisans to make contributions to the local craft community, and how both parties can benefit from each other's knowledge. For this purpose, she conducts a monitored project with local rush weavers and design students in Yuan Li "township"³⁵ (Tung, 2012).

Reubens worked towards building a product library in India with the Kotwalia community to document the existing skills and traditional patterns; and to provide a resource for further design experiments (Reubens, 2010). She proposed a resource for "collaborative innovation" between designers and craftsmen considering ecological, social, cultural and economic aspects by examining the reasons of difficulties in innovating with traditional methods. Reubens focused on archiving what has traditionally sustained before intervening with design (Reubens, 2010; cited in Tung, 2012; Kaya and Gelmez, 2013).

In another participatory design study, researchers worked towards generating ideas for an assistive device for children using prosthetic legs in Cambodia emphasizing that participatory design in a developed country and in a developing country are different processes considering different social, cultural, religious, financial and organizational aspects. The outcome of their research was not only product development; but also the psychological empowerment of the participants was observed (Hussain, Sanders & Steinert, 2012; Kaya & Gelmez, 2013).

³⁵ This study is explained more detailed in the field study chapter.

Many designers from the world are getting interested in Istanbul for various reasons like “its creative industries, strong production capabilities or rich culture” (Gümüştas, 2015, p. 16). For instance increasing design operations of Dutch designers in recent years points out that “Istanbul is getting increasingly connected to the global design network” (Baltacı, 2013). With its large population and wide range of economic activities, Istanbul can provide many nodal landing places for the global design system. Specialised production which requires high-skilled labour in form of crafts is one of those values which can be provided through craftsmen clusters such as Şişhane or Grand Bazaar, eventually creating nodal landing places for the global design system in those clusters, providing a contact point for both networks, there for initializing an integration between design systems and craft networks (Gümüştas, 2015). However, it is not certain how long these collaborations can last, or if there will be any continuation of it in the long term.

3.3.1 Craft Communities in İstanbul

İstanbul has an urban layout that offers designers various scales of operation in the city’s economic spectrum (Kaya & Yağız, 2011). The “urban neighbourhoods” are often home to informal crafts clusters that leads daily life to blend with the local economic activities. As İstanbul consists of many craft neighbourhoods and communities, such as Şişhane, Kapalıçarşı (Grand Bazaar), there is a unique chance to explore a combination of the traditional workshops that make production with old methods, and a network that has a specific structure, thus several case studies have been made in the areas. An important scale of production occurs in these “urban neighbourhoods”, and this brings along the various forms of knowledge and practice even in the daily settings. Informal crafts clusters in these neighbourhoods are a part of “unique spatial configurations”. The craft production operates within a specific “network” structure. It consists of clusters that have formed in various neighbourhoods, mainly in the city’s centre. Its existence and operation depends on this network (Kaya & Yağız, 2011).

Craft communities are especially crucial in developing countries and are an important part of the production networks in the city. Many designers benefit from the networks in İstanbul, they can easily go to workshops to talk to craftsmen for production of their designs.

The areas shown in the map below show the craft communities in İstanbul. The mapping was designed by the researcher, the data for making the map was taken from several sources such as the website www.craftedistanbul.com/locations. Eyüp area, marked in yellow colour, was famous for the production of toys. Yet, the toy production stopped due to various reasons. In the other areas, marked in purple, the craft production still continues, despite the decreasing number of workshops.

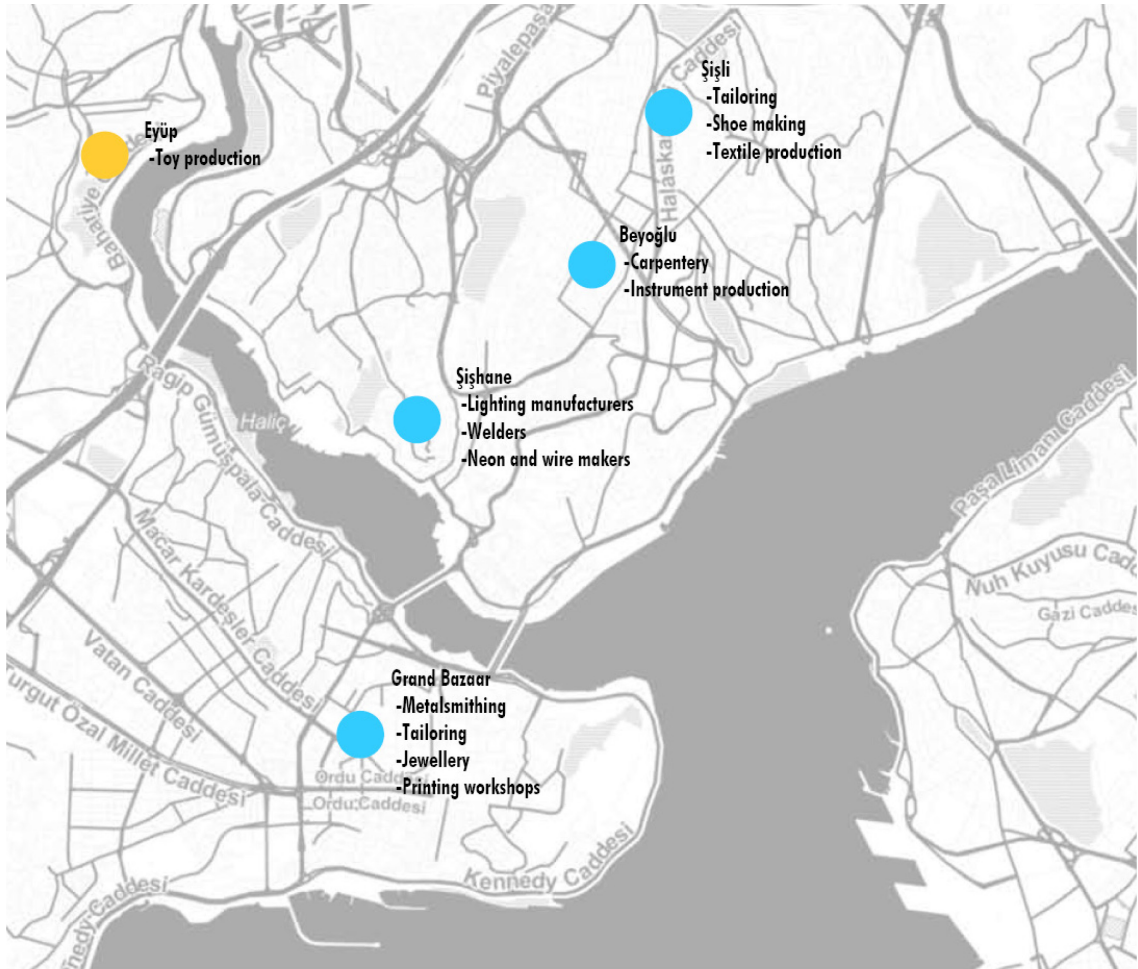


Figure 3.2. Craft neighbourhoods in İstanbul
(Mapping designed by the researcher. Background map from http://maps.stamen.com/m2i/image/20170808/toner_hWB5dKSbs4o. Map data by OpenStreetMap, under ODbL)

Şişhane craft neighbourhood is one of these neighbourhoods that has a strong network. According to İgin, it has its “own logic and economic, cultural, social and spatial relations”. The craft-based production and the multi-actors network and its cluster system of Şişhane provide an eco-system of sharing (İgin, 2013).

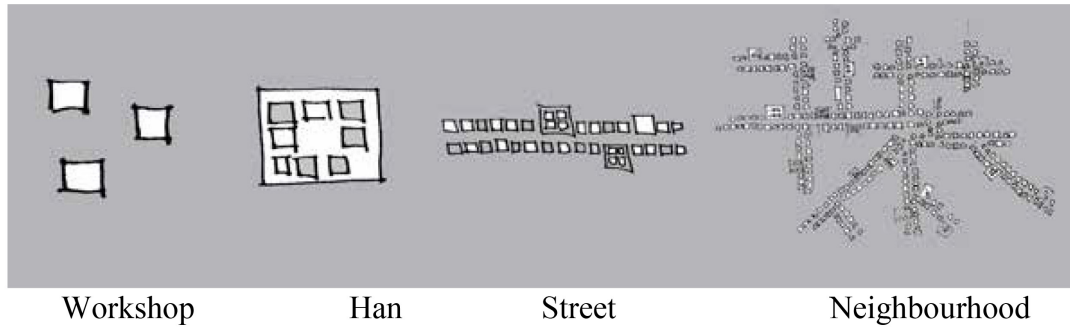


Figure 3.3. Elements of the craft neighbourhood
(Source: İngin, 2013)

Şişhane has all the substances for the production and business for lighting; including various options of materials, workshops, manufacturing. Everything becomes accessible with a walking distance with the network of the district. It can be said that the district operates similar to a factory, where different phases for production are carried out by different workshops. The most important characteristic of the craft-based production is its survival due to this network. That is, in order to produce to continue, it needs the other workshops, raw material and semi product shops, and lighting shops. Each workshop positions and generates its existence through this network, its interrelations and location. The movement in the district –which is generally perceived as chaotic – is in fact a sign of an important meaningful communication and connection between the actors of the craft network. “The invisible network that connects craftsmen to each other and to the city is at the heart of a production process” (İngin, 2013).

The spatial organization of a neighbourhood provides a support structure for the sustainability of informal production; meanwhile, urban life on this scale facilitates the intertwining of personal and professional relationships. Production in neighbourhood-scale crafts clusters relies greatly on social relationships and the casual exchange of know-how and resources.

The nature of clustering renders the interdependency between local stakeholders an important way for using of local resources and capabilities needed in production processes. These processes are characterized by exchange of know-how, borrowing and lending of resources and materials, and instantaneous co-operation (Kaya, Yağız, 2011).

In the craft workshops in neighbourhoods of İstanbul, designers and craftsmen share their time together that comes with benefits to both sides. The shared production processes between designers and craftsmen allows them to be exposed to local resources and materials in such a way that this encounter often generates a spontaneous choice of materials and improvised applications in design (Kaya & Yağız, 2011).

This spontaneity produces genuine design solutions only if the designer spends time in the workshop with the craftsman and shares the process of design and production with him. The workshop surrounded by a convenient organization of local resources facilitates the spontaneous formation of a mutually creative process based on exchange of knowledge and experience, and that benefits from the instant transfer of know-how from the “neighbours” (Kaya & Yağız, 2011).

Also, other neighbourhoods such as Galata, Osmanbey, Eyüp, Cibali, Gedikpaşa are considered as small craft neighbourhoods. Turkey's population bases production on small production hubs and small enterprises.

For example, Eyüp has a tradition in making toys. According to Evliya Çelebi, there were one hundred toyshops and one hundred five craftsmen in Eyüp in the seventeenth century (Çelebi, 1969, pp. 302-303; cited in Gürpınar, 2012, p. 135). It is known that the first toy was made by Dökmeci Hasan Ağa in Eyüp (Akbulut, 2012). Masters were producing toys in their workshops and sold these toys in their shops, situated in front of these workshops. The toys were made and produced without any change until 1950s. However, the toyshops could not catch up with the changing times, have completely stopped their production, due to city plannings ending bazaars (Akbulut, 2012, p. 184).

The district was also important in means of logistics. The side and waste materials of the other districts and regions surrounding Eyüp are the raw materials of the toys produced in the Oyuncakçılar Çarşısı. The toy scene in Eyüp was sustainable in the context of production. Waste wood and tin from the Tahtakale district where wooden items and metal stoves were made, leather and intestines from Sütlüce Slaughter, clay and mud collected from Kağıthane and Alibeyköy ridges were the main materials of toys in Eyüp (Gürpınar, 2012, p. 135).

Systematic production of toys continued for almost three hundred years “in line with pre industrial production practices. Through the repetition of traditional forms mostly by craftsmen using simple tools, traditional toys were produced and sold mainly by reusing materials” (Gürpınar, Cürgen, Erdemir, Horsanalı & Kuyumcuyan, 2017).

These neighbourhoods have faced some changes and most of them could not survive the changing conditions of the world; and the mass production. The neighbourhoods that still continue to exist are continuing the daily traditions and although there have been some changes, the traditions of daily life are going on. There is a resistance to new cultures and they are closed communities.

3.3.1.1 Grand Bazaar (Kapalıçarşı) Area

In this section, the Grand Bazaar area and its history along with the situation today are explained, as the field study takes place in production sites around this region.

“Bazaar” in Turkish culture means more than a production or a shopping place. As Küçükerman and Mortan state, it is valued for its artisans, who are the protagonists in the city culture, and it is hard to separate cultural and economic factors from each other before and after capitalism (Küçükerman & Mortan, 2007, p. 84, cited in Çörek, 2011). Artisans and merchants are clustered in these bazaars since the 16th century (Şekerci, 2015, p. 23). The bazaars, which were also common in Seljuk times; were systematized by Ottomans with rules for opening and closing of shops. The shop numbers, artisan profession numbers, working, and living were made into rules (Küçükerman & Mortan, 2007, p. 85, cited in Çörek, 2011).

The Grand Bazaar was built during Fatih Sultan Mehmet’s ruling.

The Grand Bazaar in Istanbul has been a major economic and social center for centuries, with characteristics as mentioned for other bazaars. After the conquest of Istanbul by Fatih Sultan Mehmet, the Empire needed new institutions. It especially needed a new description of “product” in a wider perspective. Besides this, it needed to protect its productions, so the Grand Bazaar’s covered structure was created in order to protect the economy. The Grand Bazaar was arranged as a large mechanism in order to keep product identity and economy alive. It gained value as an important economic project of the state. It was a symbol of power of the Empire (Küçükerman & Mortan, 2007, p. 13 cited in Çörek, 2011, p. 33).

According to Evliya Çelebi, Yavuz Sultan Selim and Sultan Süleyman the Magnificent gave glory to the traders of jewelers. These two sultans collected jewelry when princes. Konstantin was the master of Suleiman, who was a jeweler in Unkapanı (Sözen, 1999, p. 57 cited in Şekerci, 2014, p. 11).

In her thesis “Functional Change of Grand Bazaar”, written in 1993, Çiğdem Banu Sönmez explains that Grand Bazaar, that was built to meet the needs of the İstanbul folk, changed its purpose of existence, mostly because of economic reasons (Sönmez, 1993). When a change occurs, it is natural that the functions also change. Among the economic reasons, the most important ones are the technological developments in Turkey and the fact that the imported products are cheaper. Products can be made in the factory in a short time, cost is falling. In today when time is very important, people prefer these kinds of products. Due to the success with modern technology, the tradesmen who continued their activities based on manual labor had to change their functions as expected. Also, the shops

that sell products that require a huge amount of space and thus, money (for instance the shops that sell carpets) shifted to selling touristic goods (Sönmez, 1993, p. 49).

Around three thousand shops existed in Grand Bazaar around 1960s. Grand Bazaar consisted of 22 job groups along 14 empty shops in 1970s (Mestanlı, 1972 cited in Sönmez, 1993, p. 48). In 1993, the jobs were down to 13 and 91 of the 1738 shops remained empty (Sönmez, 1993, p. 18).

One of the most pleasant places of the Grand Bazaar, is the Sandal Bazaar, while the other is Cevahir Bedesten, where old goods and jewellery are located. Open bazaar for every heart, every sack and every nationality, continues yesterday's tradition even today (Sözen, 1999, p. 64 cited in Şekerci, 2014, p. 11). The Grand Bazaar has been a central place of the jewellery sector, gold and other crafts for years. The development of jewellery in Istanbul was determined with the establishment of Grand Bazaar, where production connections took shape (Çörek, 2011). Grand Bazaar was the center of attention for many years, it has been subject to stories and poems³⁶. All these writings on the area also show that it is an influence to local culture. It was also known as a multicultural area where the minorities from different ethnic groups can spend their daily lives.



Figure 3.4. Kapalıçarşı, Mahmutpaşa Exit and Ceilings of Grand Bazaar
(Photography: Berilsu Tarcan, 2017)

³⁶ For instance, Behçet Necatigil's first book of poems was titled "Kapalıçarşı". Orhan Veli Kanık's poem Kapalıçarşı, the definition for the word "kapalı" (closed sacred) is used, giving reference to the treasures that were hidden there.



Figure 3.5. Old buildings along with new banners
(Photography: Berilsu Tarcan, 2017)

Today, Grand Bazaar still attracts customers; both locals and tourists. Recently, the entrances are held by securities and there is an issue of people preferring commercial centers instead of Grand Bazaar. It is relatively unpopular and less crowded; also the shops do not make money as they used to, despite the crowd, as the people who go to Grand Bazaar do not spend money, or they spend less than they used to spend even if they go there. However, shops are still open and the streets are still crowded.



Figure 3.6. A rug on the wall, hung in the entrance of Grand Bazaar
(Photography: Berilsu Tarcan, 2017)

Grand Bazaar streets show a combination of old and new. As seen in Figure 3.19, traditional objects are always around, hung on the walls. This combination sometimes results in a complicated texture and contradiction.



Figure 3.7. Photo from a Han in Grand Bazaar
(Photography: Ali Rıza Atakan Gür, 2017)

This table belonged to a functioning person. He left it here and I put it there so that someone could sit and rest. I put a chair in there, and someone can put the bag on the way. Sometimes I bring goods and I put them on. The space in the wall is because this building is high. This part is not actually Valide Han, but the side building (Anonymous, 2017; from Gür, 2017).

Grand Bazaar and its surroundings are known and perceived as touristic places in today, partially due to the functional change of the shops mentioned. However, when we search for the connections and relations between shops, people and places in the area and analyze them; it can be seen that it is more than a touristic place. The relations of craftsmen, tradesmen, local folk and tourists differ from the “modern” city life in behavioral patterns and local traditions. Problem solving processes are observed as they are making their own rules or have their own rules that have become tradition with time: For instance, if somebody trips on one place, they write precautionary warnings on the location to stop other people from tripping; however it is a very temporary solution. Other examples can be seen as a way of expression; putting tables in front of a shop, putting unnecessary items outside... “These behaviours are questioned all the time and can be added or removed in time; like putting a table in front of the shop/ removing it and using it in stove” (Gür, 2017).

This behaviour patterns in the Grand Bazaar area were also observed by Fatma Altınbaş Sarıgül, who states that the jewel mastership in the Grand Bazaar is not only a profession, also identifies a “culture, tradition and a micro universe” that was going on

for five hundred and fifty years. The jewellery masters established a variety of social and cultural rules, tendencies and traditions, formed a certain moral form; and developed a tradition that was transferred to new generations with the master and apprentice relations. (Sarigül, 2015, pp. 4-5).

Craft production in the Grand Bazaar takes place in the “hans” around the area. The “metal-based craft” results mostly in jewellery products. In the study “Handmade jewellery mastership in Grandbazaar; Transformation of the profession” written by Fatma Altınbaş Sarigül, it is explained that the notion that “handmade jewellery mastership has vanished” is not true. Due to the changes in production techniques in the recent years, for instance computer supported production caused dramatic changes for the universe of jewellery masters (Sarigül, 2015).

According to the findings of this study, the prevalent opinion that handmade jewelry mastership has vanished is not true. What happened in recent years is the ability to adapt the conversion in production style or not. There are few handmade jewelry masters who could adapt the above mentioned changes and these masters are in very good position from economical and reputational point of view. This fact seems to have provided the necessary motivation to the new generations for the continuity of the profession (Sarigül, 2015).

3.4. Silversmithing

In this study, although metal-based handicrafts were taken as a classification, the term “silversmithing” is used and explained in this section. This is because “silversmithing” is the general term for the production that has taken place for many centuries. Blacksmithing, metalsmithing, metalcraft and silvercraft are also terms used to describe this craft in daily life and literature.

In order to understand silversmithing properly, we should know about basic materials used in the process. Silver is a whitish gray metal, it is called "argertum" which means white and bright in Latin because of its feature and brightness (Kaplan, 2003, p. 45). It is a precious metal that can easily be processed, it is a bit harder than pure gold and after gold, it is most ideally processed (Önder, 1995, p.70). It is very soft in its pure form, can be scratched even with nails. Molten liquid silver absorbs oxygen when in contact with air; small bubbles are formed because of the oxygen output. It is not oxidized with

the atmospheric pressure by the action of oxygen; it slowly becomes dull and dark because there is sulfur hydrogen in the air (Sular, 1998, p.; Korkar, 2016). The actual date for the foundation of silver is not known.

The craft of metalsmithing has a long history and features within different cultures across the globe, resulting in a wide and varied field of practice. The process and techniques of metalsmithing can be traced to the Iron Age, when “iron ore was smelted in clay furnaces and forged into utilitarian and ritual objects” (Warrender, 2016, p. 24)

According to Joyce, “scholars still debate precisely where the knowledge to make iron originated, but most agree the dawn of metals – copper, silver, gold, lead and iron – radiated out from Western Asia 10 000 years ago” (Joyce, 1998, p. 7). The fundamental principles of forging metals, however, remain the same, and as author and anthropologist Mircea Eliade (1962: 79) encapsulates in his book *The Forge and the Crucible: The Origins and Structures of Alchemy*: “The work of the smith is the transformation of matter (iron) through fire (heat)” (1962, book cover, cited in Warrender, 2016, p. 24).

According to Risatti, concern with material is so important to craft that the field is categorized and identified by it. For example, major areas of craft, as well as specific craft objects, are identified by materials such as ceramics, glass, fibers, metals and wood³⁷ (Risatti, 2007, p. 15) A term such as “smithing” (whether it be gold, silver or blacksmithing) links together materials (metal) and specific processes involving heating and hammering so that process and material are given relatively equal importance (Risatti, 2007, p. 16-17).

Products designed with silver, brass, copper materials and produced with traditional methods can be seen through history, from early ages to date. Such examples lead to the point that new products made with silver are designed according to the contemporary lifestyles in the world. Examples that are produced with quality are shown in figures below. Figures 3.8 and 3.9 show traditional silverware until the 21st century. Figures 3.10 to 3.15 show contemporary silverware designed and crafted in different methods.

³⁷ Similar to the classification of Turkish crafts as explained in section 3.2. History and Tradition of Craft in Turkey.



Figure 3.8. Antique Victorian sterling silver vinaigrette by William & Edward Turnpenny. 1846, Birmingham, England³⁸. (Source: <http://www.acsilver.co.uk/shop/pc/SOLD-Sterling-Silver-Vinaigrette-Antique-Victorian-266p9758.htm> 2017)



Figure 3.9. A George III sterling silver Chinoiserie-decorated tea caddy by John Langford and John Seville, London, 176239 (Source: <http://images2.bonhams.com/image?src=Images/live/2013-12/05/8882756-3-1.jpg&width=640&height=480&autosizefit=1>)



Figure 3.10. Fine Silver Carafe, long neck, by Grant McCaig Sold for \$2,843. Hand-beaten, Britain Height: 18.5cm Width: 6.5cm Depth: 6.5cm (Source: <https://www.thenewcraftsmen.com/product/fine-silver-carafe-3>)

³⁸ Product was made in honour of the Scottish author Sir Walter Scott in Princes Street Gardens, Edinburgh. It was crafted in Binny sandstone, and is the largest monument dedicated to a writer in the world, with dimensions of 5*3.9*1.1 cm (https://www.1stdibs.com/furniture/dining-entertaining/sterling-silver/antique-victorian-sterling-silver-vinaigrette/id-f_6565123/?pdpBenefits=false#0).

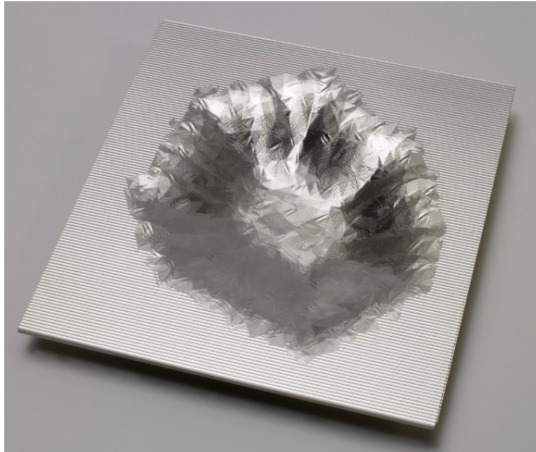


Figure 3.11. Star Tessellation Dish ST 14 by Drummond Masterton, 2007
Crafts Council Collection, M84. Photo: Todd-White Art Photography, courtesy of the
Crafts Council. (Source: <http://collections.craftscouncil.org.uk/object-m84>)



Figure 3.12. Ribbon Candlesticks by Ane Christensen
(Source: <http://www.thecontemporarysilvergallery.co.uk/project/ribbon-candlesticks/>)



Figure 3.13. Drinking Vessel by Angela Cork
(Source: <http://www.angelacork.co.uk/wp-content/uploads/2016/09/Cork-Angela-Drinking-Vessel.jpg>)



Figure 3.14. Small Vases by Juliette Bigley, 2014
 (Source: http://www.juliettebigley.com/Juliette_Bigley/Small_Vases.html)



Figure 3.15. “Tsubaki” from Nousaku firm, Milan Design Week 2017 in Palazzo Litta
 (Photography by Berilsu Tarcan)

Silversmithing has existed in Turkey since the ancient times:

For centuries, gold and silver had been extricated from the earth by thousands of people, and many of them died in mines. Stone stocks were formed because of the obstinacy for acquiring precious stones and metals. But why are these items valuable, if not for vanity? In short, someone was needed to process and to present these precious stones and metals, and so jewelry, as a sector, evolved (Özgentürk, 2001).

Approximately 40 percent of the annual amount of silver used in Turkey (270 tons) comes from Kütahya Etibank facilities (Kaplan, 2003, p. 46). According to Kemal Kaplan, in silver trade, Grand Bazaar emerges as the center of Turkey: Around %90 of the silver in Turkey is used by Grand Bazaar (Kaplan, 2003, pp. 46,47; Düzenli, 2011); thus, it can be said that the silver needs of Anatolia is met from Grand Bazaar. Also, approximately 200 workshops send silver to the Bazaar from different parts of Turkey, like Trabzon, Eskişehir, Beypazarı, Mardin-Midyat, and Erzurum (Kaplan, 2003, p. 47).

When product examples are searched from Turkey, products that are more on the traditional side appear, such as vases, teapots, candle holders, fruit bowls that have various ornaments on. The items found below are sold on the internet.



Figure 3.16. Silver vase and fruit bowl from Turkey
(Sources: http://istanbulsilver.com/urun_detay.asp?ID=7,
http://istanbulsilver.com/urun_detay.asp?ID=9)

3.4.1 Silversmithing in the Grand Bazaar

Silversmithing in the geography of Turkey is very ancient, and since the 16th century it has based around the Grand Bazaar. The art of silver processing in this area has developed as silver masters from Central Asia, the Caucasus and the Middle East settled around the Grand Bazaar area (Çörek, 2011; Şekerci, 2014; p. 23).

In this section, the study made by Haldun Şekerci is used as a source for the general situation about silversmithing in the area of the Grand Bazaar. Şekerci investigated the silver production in the area around the Grand Bazaar. The quantitative research was made with 102 craftsmen in the area about the general situation of silversmithing from the handicraft's perspective. As a number of the 33 questions were in relation with the research questions of this thesis, for instance the produced goods today and craftsmen's opinions about the future of silversmithing, they are translated to English and presented below. The field study took place in Büyük Yeni Han, which is one of the few hans that still has silver production, as can be seen below in Table 3.1.

Silver production in Grand Bazaar and the surrounding neighbourhood is relatively popular; Kalcılar Han and Büyük Yeni Han are the hans where most of the production with silver material takes place.

Table 3.1. Situation of Silver Goods Processing in the Hans around Grand Bazaar area
(Source: Şekerci, 2014, p. 24)

Hans	Do the ateliers produce silver products?	Hans	Do the ateliers produce silver products?
Ağa	No production	Mercan	There is production
Alipaşa	No production	Pastırmacı	There is production
Astarıcı	No production	Perdahçı	No production
Balyacı	No production	Rabia	No production
Büyük Yeni	There is production	Safran	No production
Bodrum	No production	Sarıncılı	No production
Cebeci	No production	Şahin	There is production
Çukur	No production	Sarraf	No production
Evliya	No production	Sümbüllü	There is production
Emek	There is production	Sepetçi	No production
Hatipemin	No production	Sorguçlu	No production
İçcebeci	No production	Varakçı	No production
İmamali	There is production	Valide	There is production
Kalcılar	There is production	Yasemin	There is production
Kapılar	No production	Yağcı	No production
Kaşıkcı	No production	Yaldızlı	There is production
Kebabçı	No production	Yolgeçen	No production
Kızlarağası	There is production	Zincirli	There is production

According to Haldun Şekerci's study, most of the craftsmen make the production in their workshops, while %31 of them produce some pieces in their workshop, and provide other pieces through contracted manufacturing, which means they work with an outside manufacturer for the production of parts/pieces of products.

In the mapping below, these hans are shown in a map. Grand Bazaar, marked in an orange circle is the centre of jewellery and sales of the produced goods. The circles coloured purple and blue represent the hans this study was conducted. The white circles are the other hans wherein the silversmithing continues.



Figure 3.17. Mapping of Silver Production in Grand Bazaar area, İstanbul.

(Mapping designed by the researcher, Background map from

http://maps.stamen.com/m2i/image/20170808/toner_hWB5dKSbs4o. Map data by OpenStreetMap, under ODbL)

Table 3.2. Distribution According to Manufacturing Methods (Source: Şekerci, 2014, p. 150)

Ways for Manufacturing Methods	count	%
I make all the pieces myself	49	48.0
I make some pieces myself	31	30.4
I make all the pieces through contract manufacturing	4	3.9
I make some parts through contract manufacturing	18	17.7
Total	102	100.0

A majority of craftsmen think that the technical qualities of the workshops and the diversity of the products produced are better than before (Şekerci, 2014).

Table 3.3. Situation of the Production of Goods in Kalcılar Han and Büyük Yeni Han
(Source: Şekerci, 2014, p. 146)

	Technical situation compared to the past		Diversity of products compared to the past	
	count	%	count	%
Good	35	34.3	35	34.3
Better than before	60	58.8	64	62.7
Bad	7	6.9	2	2.0
Worse than before	0	0.0	1	1.0
Total	102	100.0	102	100.0

Table 3.4. Challenges Encountered in Production
(Source: Şekerci, 2014, p. 146)

Challenges Encountered in Production	count	%
Taking time	22	21.6
The high cost	16	15.7
Physical fatigue	48	47.0
Health problems	16	15.7
Total	102	100.0

Table 3.5. Future of the Silversmithing Occupation in Kalcılar Han and Büyük Yeni Han
(Source: Şekerci, 2014, p. 148)

The Future of the Occupation	count	%
I believe it will be better	27	26.5
It will stay at this level	19	18.6
If there is not enough attention, the significance will decrease	56	54.9
Total	102	100.0

When the craftsmen were asked about the future of their occupation, the majority of them replied that “if there is not enough attention, it will decrease”. The answers on the future of profession shows that craftsmen are uncertain about the future of silversmithing due to lack of interest in the craft.

Table 3.6. Distribution of Workshops According to Production Sections
(Source: Şekerci, 2014, p. 154)

Sections in the workshops	count	%
Metal spinning	27	26.5
Press	2	2.0
Hem-stitch (Ajur)	7	6.9
Welding - Laser	68	66.7
Forging - Inlaying	60	58.8
Pen	2	2.0
Raw material - Ramat - Laboratory	19	18.6
Grinding - Polishing	62	60.8
Bathroom - Coating	12	11.8
Casting	14	13.7
Şarnel (pipe engraving) ⁴⁰	13	12.7
Total number of workshops: 102		

Table 3.7. Distribution of Workshops According to Production Techniques
(Source: Şekerci, 2014, p. 162)

Techniques Used While Producing Silver Products	Count	%
Hem stiching (Ajur)	7	7.0
Casting/Molding (Döküm)	77	77.0
Hammering (Beating)	56	56.0
Inlaying	51	51.0
Pen	10	10.0
Enamel	2	2.0
Oxide	71	71.0
Rodaj	7	7.0
Metal spinning	56	56.0
Stone ornamentation	4	4.0
Filigree (Telkâri)	1	1.0
Number of workshops:100		

⁴⁰ A pipe used alone or as additions to products; that is produced from the metal's own type. Şarnel is used as a tool in jewellery to provide cutting of the half product in fluent and equal length (Öztürk, 2012, p.58)

CHAPTER 4

FIELD STUDY

This chapter firstly provides background information and summarises the work that paved the way for the field study. This is followed by an explanation of the aim and methodology of the study along with previous studies that informed how to conduct this study. Afterwards, the limitations of the study are briefly mentioned. Finally, the data collected are presented: The results of a gathering are shared and the initial observations about the workshops are introduced.

4.1. Preparations for the Field Study

4.1.1. Background Information about the Projects

This study stemmed from a classroom project carried out by industrial design students at İstanbul Bilgi University as part of their 2nd year studio course, with the help of instructors; Aslı Kıyak İngin and Ayşenaz Toker⁴¹. The studio was named “*Apprenticeship in Product Design: Kapalıçarşı*” in which the students were paired with craftsmen in the Grand Bazaar (Kapalıçarşı) area in İstanbul. Kapalıçarşı is one of the historic craft neighbourhoods mentioned earlier. Prior to that, the same studio course had taken place in Şişhane workshops for four years: The Şişhane studio was formulated with the know-how of the social design project “Made in Şişhane”, which was a 10-year long project with local craft neighbourhoods; however, the researcher was not a part of the course or the Şişhane project then. The course took place in the Grand Bazaar for the first time in spring semester of 2017, leading to the conduct of this very study.

The design studio aims to fill the gap between the domains of workshops and the academy, in order to provide a new opportunity for design students and craftsmen to work together, exploring the craft production-design collaboration between craftsmen and industrial design students. End results from the design briefs display collaboration between traditional crafts and contemporary design approaches. During their

⁴¹ Please refer to page 9

apprenticeship, students experience the first-hand mode of production. Starting with analyzing the workshop, the masters, techniques and materials, they at the same time perform small tasks as a part of workshop production, take part and get closely accustomed to the everyday working of the workshops and its network (İngin, Tarcan, Toker, 2017). The design briefs given for the project are presented below. Since the products developed and shown in section 4.3 are designed according to the written briefs, the descriptions and assignments are shown in this part.

“P1: Layers of Kapalıçarşı and Hans

Research and investigation on different layers of Kapalıçarşı and its surrounding production area as a personal project. Design of collages/books/photo-essay/film/posters etc. to present the impressions.

P2: Deciphering the Craft

- A thorough observation of the workshop, its rules and routines.
- A thorough observation and collection of the materials used, production techniques, steps and networks.
- Reinterpretation and exploration of potentials of production techniques; to design a piece of “body companion”

P3: Accompanying Craft: Table Landscapes

Design and produce an object that will accompany the dining table environment, taking the craft knowledge and experience as a starting point.

Calendar:

P1: 2 weeks-P2: 4 weeks-P3: 6 weeks” (İngin, Tarcan, Toker, 2017).

The field study takes one part of its information from this studio and the products designed in the studio, however the main aim is to explore continuous transformations in the craft and design scene. As the intention is not to propose a new educational studio and it does not base on pedagogy, research on education did not take part in the literature review. Still, the “apprenticeship process” in one part of the study is also observed, emphasizing the pedagogical aspect of this research.

4.1.2 Finding the Workshops and Craftsmen

It was helpful that the communication in “Büyük Yeni Han” had started with Halit Kandemir, who was an acquaintance of one of the instructors of the studio, Aslı Kıyak İngin. Also, Özlem Tuna, a ceramic designer who works with the craftsmen in the area, had helped with finding one of the craftsmen. First, a meeting with Halit Kandemir was set up. Afterwards, he referred the researcher and the instructors to the local association “GESAD-Gümüş Eşya El Sanatkarları Derneği”, which translates as “Silverware Handicrafts Association”. Therefore, “snowball” technique was being used while finding the local workshops and craftsmen in the area. As Halit Kandemir’s workshop is located in Büyük Yeni Han, the research had started in this han. The Silverware Handicrafts Association and its head Garbis Gedikoğlu’s workshop are also located in Büyük Yeni Han. Garbis Gedikoğlu helped with finding workshops in Büyük Yeni Han and other hans in the area. After several meetings and visits to workshops, eight of them agreed to work on the project. The ninth workshop of “Vilyan Toparlak” which is located in Yasemin Han, was visited before the process along with Özlem Tuna; and it was the first workshop that agreed to work in the project. Some workshop names from Kalcılar Han was mentioned for working together, however as the workshops reached to an adequate number, it was not necessary to visit the workshops there. Also, it was better for the mechanism of the class logistically (8 of the workshops being in the same han). The other workshop located in “Yasemin Han” was also more inconvenient because of its location, but as the production techniques were diverse in the workshop and as there was a good connection with the workshop owner also from the references, it was predicted that students would learn a lot from the environment.

The workshops that have previously worked with students from universities or high schools were more openminded about the proposed project. Though some had interns from handicrafts departments, all of them were working with “industrial design” students for the first time. Some of them were reluctant to take any students, yet, after the process some ideas changed. The workshops were informed about the apprenticeship process and that the students would be insured during the process.

4.1.3 The Process before Students' Apprenticeship Phase

The design studios at Bilgi University are chosen by students according to their interests: They are given a list of studios (with presentations of explanations, briefs from each studio) and are asked to put their preferences in order; in general, they are placed according to their choices. The fact that they were informed about the studio helped the preparation process pass by more efficiently, as they already knew they would be working with craftsmen in workshops. In the first weeks of the design studio, a starter project called *Layers of Kapalıçarşı* was given. At the same time, students were given education of job security at school and got certificates; documents and papers of insurance were collected both from students and the workshops. Also, a presentation was made about the workshops they would be working with, along with photos and introductions about production techniques in these workshops. They were told they would be working in pairs; except two workshops where there is only room for one apprentice. They put the workshops in order according to their preferences, however instructors made the final decisions and placed them. Afterwards, they were given instructions to work on their first project; to discover the Layers of Kapalıçarşı and put it into any medium of their choosing. They were also asked to open blogs as another assignment, and write especially about their apprenticeship daily. Before the start of the apprenticeship day, most of the students visited their workshops. The results of the starter project consisted of books, photography, videos, a kaleidoscope, illustrations... which was also useful for the following design projects. The apprenticeships started on 7 March 2017. In the following weeks, students came to the workshops full day on Tuesdays and half day on Fridays. Although the apprenticeship process was scheduled to end on 31 March, as the studio was based on the production and craft knowledge; and as the process in the workshops was useful, in the next two months the workshops were visited a lot, both in and outside studio days.

4.2 Aim and Methodology

The study aims to draw a connection between the craft production workshops and designers. Kapalıçarşı ateliers, including silversmiths, brass and copper goods producers were chosen as the site for the study, since there is an established craft network and a very rich formal tradition in this area. These ateliers have been producing high craft goods to

the Grand Bazaar shops for centuries. It should be specifically underlined here that the aim of the thesis is not to suggest that the craft today is dying and ways should be found to “save” the crafts and craftsmen. Because craft neighbourhoods have existed for a long time and even if the products made can change from time to time, they continue to exist. This study refrains from demonizing mass production, and finds it unrealistic to suggest that craft production should replace mass production. In light of the literature review conducted and with reference to past examples, a collaboration between craft artisans and designers is suggested instead in order to make craft affect and inspire the future. Such a collaboration would allow designers develop their skills in craft, and help them question, and thus regenerate a concept of design. This also seems important from the craftsmen’s point of view in terms of designing new products suitable for the necessities of contemporary lifestyles.

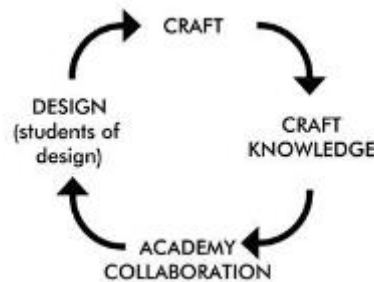


Figure 4.1. Diagram of the study made by the researcher

As can be seen in Figure 4.1, the academy collaboration with local workshops supply craft knowledge and design knowledge, creating a rotation that benefits students and craftsmen simultaneously and provides both sides with new information to improve themselves and their work.

One of the difficulties occurred during the project was finding craftsmen in the area and trying to convince them for a collaboration with design students. While some kept an open mind, few of the craftsmen turned the suggestion down, claiming that the economy was not going well and they did not want to take any students as their apprentices.

The study was mostly conducted in *Buyuk Yeni Han*. Prior to the commencement of the project, a gathering with the workshop owners was arranged in order to discuss the state of crafts and craftsmanship/apprenticeship in today’s world. The meeting was recorded with tape and then deciphered. The analysis of this meeting and discussion was made via concept maps, drawing out the relevant subjects.

In this research, semi-structured interviews have been chosen as a tool for the aim is to get unbiased opinions from the participants. As explained before, questionnaires were already formed for another study conducted in Grand Bazaar. One doctoral study in the same area about the situation of silversmithing from the handicraft's perspective was taken as a source for this thesis. In the study, Haldun Şekerci used a 33 question-survey and applied it to 102 craftsmen in *Büyük Yeni Han* and *Kalçılar Han*⁴². Since this very questionnaire has been deemed essentially related to this thesis, it was not necessary to repeat a questionnaire with a quantitative method. Instead, this questionnaire was used as the source data.

The craftsmen answered questions about their work, products they produce and working conditions in general. The relevant answers concerning the situation of silversmithing in Grand Bazaar and hans around it have been translated to English and shown in section 3.2.3.1. The collaboration between artisans and students was also observed, along with the products that were the results of this collaboration; which is an important aspect of this thesis as it approaches silversmithing and craft from an industrial design point of view.

The study is based on the transformative paradigm and uses qualitative methods that are crucial for conducting a transformative research: A qualitative method that contains observations, in-depth one-on-one interviews were used for the research, and for the data analysis. According to Mertens, transformative paradigm “places central importance on the lives and experiences of communities that are pushed to society’s margins; generally people in nondominant cultural groups” (Mertens, 2009, p. 48). Some other characteristics that define transformative paradigm are mentioned as the analysing of asymmetric power relationships, linking results of social inquiry to action (Mertens, 2009, p. 48). Since this study aims to explore ongoing transformations in an existing craftsmen community, transformative paradigm and the pertinent qualitative methods have proved suitable for the purposes of this research project. The one-to-one interviews were made with five of the craftsmen in the area, which is quite representative in quantity, especially since there are not many silversmiths today. The number of silversmiths left in İstanbul has been decreasing; while there were around seven hundred silversmiths ten years ago, it decreased to around three hundred silversmiths and is decreasing every day.

⁴² The results of this study was translated to English in section 3.4.1.

Also, the study does not aim to generalise the craftsmen community, instead it specifically focuses on Grand Bazaar silversmiths.

To find some answers to the research questions below, the design outcomes of the apprenticeship process are examined and analysed; according to the production process, materials and how they interpreted the crafts one step further to design and produce new products:

- How is traditional knowledge used in product design today, and how can it be used in different ways?
- How can traditional craft knowledge be implemented into product design?
- In what ways do traditional knowledge and product design affect each other?

4.2.1 Methods and Tools Used in the Study

The method of the field study consists of observations, formal and informal interviews with craftsmen and students, analysis of the interviews; and analysis of the products that came out of the collaboration. The production processes in the workshops and the development and production of the designed products are shown.

The products designed for the projects are one of the outcomes of the apprenticeship process in the Grand Bazaar; therefore, a part of the field study. Most of the production took place in the ateliers, while some proceeded at home. “The relationship between the ateliers, the production network, materials and techniques used in the workshop, knowledge of the masters, social and cultural relations and everyday life in the craft neighbourhood were important components to the design process” (İngin, Toker, Tarcan, 2017). For the projects and interviews, students and craftsmen were informed about this study and that the product outcomes would be in the thesis. All the interviewees were also asked permission before recording the conversations.

In the beginning of the field study and the studio, a gathering was scheduled with craftsmen, instructors and students, which was voice-recorded. In the end of the studio, a voice recording of the students was made to analyse their own processes. To receive more reliable information, five interviews with craftsmen were conducted in various days. Other interviews in this study were made without a voice recorder not to interfere with the natural setting of the workshops; these interviews are mentioned in the observation

and unofficial interview sections in the workshops before the in-depth interviews. Many researchers who have made research in workshops have stated that they did not use a voice recorder. For instance, Çiğdem Çörek states that in her study with jewel workshops in the Grand Bazaar “during the interviews, a recording device or visual recording method was not used. The entire conversation was recorded by taking notes with another person’s help”. She used qualitative data collection with semi-structured interviews, and analyzed the transcripts with qualitative analysis procedures (Çörek, 2011). Behiç Alp Aytakin, who observed students and craftsmen collaboration, also mentions that no recording instrument was used in order to avoid spoiling the natural flow, and that the interviews were made with investigative note-taking techniques (Aytakin, 2015, p. 99). He also used qualitative research methods along with semi-structured interviews.

Concept mappings are used to visualize the study outcomes. Kocabağ has used concept maps for her study on craft in 2009 (Kocabağ, 2009, pp. 126, 127). Avşar Gürpınar used concept mappings for his study on cultural signs in product design education, focusing on determining the concepts used in the design projects. As his study (Gürpınar, 2008) focuses on specifying the certain approaches of culture, the concept maps are used to determine the weight of project concepts; so the connecting lines in the maps are not emphasised.

In the observation part, visiting the craftsmen in their local setting, and moving the studio from the university to the workshops was a crucial point. According to Locke, the most naturalistic field studies are reports of what goes on when a visitor is present. Locke also suggests ways to suppress reactivity, such as the visitor’s being in the setting long enough so that he or she is no longer considered a novelty; and being as unobtrusive as possible in everything from dress to choice of location in a room (Locke, 1989 cited in Thomas, 2011, p. 359). Although the workshops were collaborated to come up with new designed products, in the observing and interviewing part, not intervening with the workshop setting was important; the craftsmen and also the students in general kept on doing their work when the researcher visited them to observe.

4.2.2. Previous Studies on Craft-Design Collaboration

Since the methods and analysis of previous studies focusing on collaborations constitute the road map to this study, it seems necessary, even if briefly, to explain earlier research that was made with local craft networks.

Fang-Wu Tung mentions co-creation process proposed by Sanders and Stappers, and states that it can be adapted to the craft-design collaboration (Sanders & Stappers, 2008, p. 6; cited in Tung, 2012, p. 74). An argument made by Sanders and Stappers claims that “designers are invited to tackle the challenges which cannot be addressed by individuals alone” (Sanders & Stappers, 2008; cited in Tung, 2012, p. 74). With this, Tung justifies the collaboration between artisans and designers. The researcher continues by explaining the term “fuzzy front end” phase, “the early phase before the traditional design process begins”. This phase is used in the co-creation processes and the author uses it in the case study. The phase differs from the traditional design processes, being more obscure and intangible, as the name “fuzzy” suggests. Fuzzy front end phase is the phase when the divergent activities take place for identifying any fundamental problems, “to describe opportunities, and to determine potential designs”. A figure proposed by Sanders and Stappers is shown in Figure 4.2.

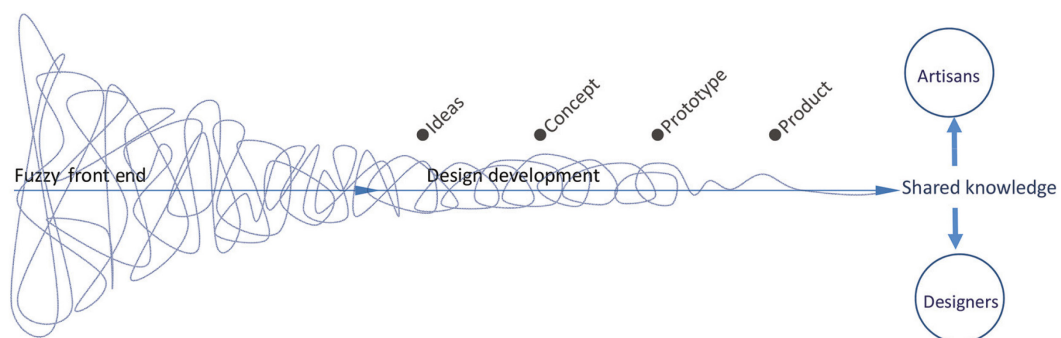


Figure 4.2. Craft-design collaboration process adapted from co-creation process proposed by Sanders and Stappers (Source: Sanders & Stappers, 2008, p. 6, from Tung, 2012).

In the fuzzy front end phase that Tung conducts, observing and getting to know the local setting, materials, craft products and techniques are essential. The boundaries between craft and design become blurrier, thus design and craft practitioners learn more from each other. Afterwards, the design development process comes where “the resulting ideas for products are developed into concepts, prototypes, and then refined into resulting products” (Tung, 2012, p. 74).

As the outcome of the research project, seven products are shown. To analyze the findings and the results of the research, Tung uses mappings. A mapping for a craft-design collaboration process is proposed. The craft-design collaboration process is explained in a figure, made by the researcher, reinterpreting the one proposed by Sanders and Stappers (2008, p. 6 from Tung, 2012).

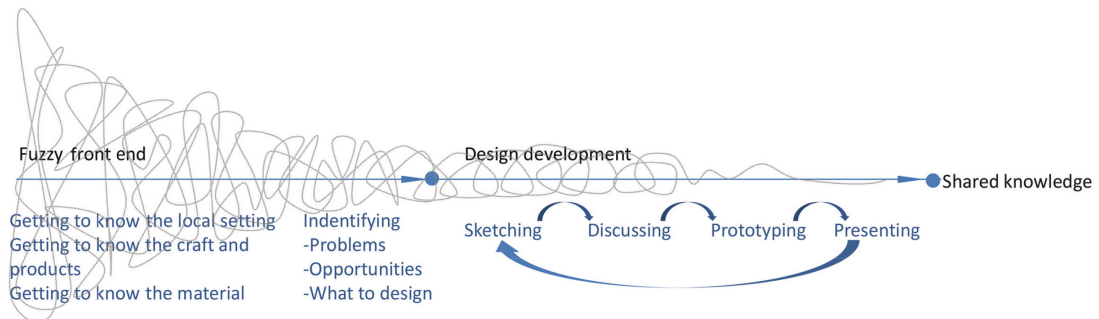


Figure 4.3. The craft-design collaboration process proposed by the study
(Source: Tung, 2012, p. 79)

For concluding the research, it is mentioned that for the local industry to revitalize, design knowledge is needed. In the study, a design-craft collaboration process is proposed and it is stated that it can be applied to related design practices. The researcher explains that in the study, it was also important not to put “artisans” in a passive mode, but encourage them to develop their own innovations.

The research by Fang-Wu Tung, made in collaboration with design students and local artisans has been an important source when analyzing the studio and the resultant products. Although the briefs were not written in accordance with the research, they have similarities to the process. To compare with the conducted studio, *Layers of Kapalıçarşı* project is partially related to “getting to know the local setting” of the “fuzzy front end” phase. Its purpose is getting to know the area and representing the impressions. It can also be considered the preparation process to the fuzzy front end. “Deciphering the Craft” project’s first three sections can be counted as the fuzzy front end phase. Fourth section *Crafting Body Companion* part is the design development part where the students use the shared knowledge to create new designs, by sketching, prototyping and getting critics in between.

Other research on the subject involves Nicola Wood’s several works on transmitting craft knowledge, which she draws from three theorists: The tacit knowledge theory of Michael Polanyi, the experiential learning theory of John Dewey and reflection theory of Donald Schön (Wood, 2006, p.5). Wood observes craft production and records

the productions with video. She observes bowl turning, clog making and drawing from the theories of craft knowledge, she proposes a framework to understand tacit learning. She also “establishes techniques for eliciting craft knowledge which are interwoven with the process of developing the transmission resource” (Wood, 2006, p. 146). The works of Wood have been important sources in many craft-design collaboration research.

Behiç Alp Aytekin’s work in Mardin has also been a useful source. It is about the craft workshop-academy collaboration that takes place in Mardin, Turkey. Students, academicians and “telkari” craft masters defined as a “community of practice” by the researcher. Aytekin aims to transfer tacit knowledge by constructing “learning bridges” between groups, and presents his research as a participatory design method (Aytekin, 2015). Aytekin’s study gives an example of craft design collaboration, therefore is related to this study; however, in Aytekin’s study the pedagogical aspect comes more forward.

Güneş Kocabağ’s interviews on craft in Turkey have also been useful for both the literature review and field study sections of this research project. She made in-depth interviews with design professionals about craft in Turkey. The study is relevant in its concept, and has been a useful source for determining the designers’ opinions on craft. Kocabağ does not interview craftsmen, thus the point of view in the study differs from this one. According to one of the interviews made by Güneş Kocabağ, Ayhan Ekşici states that “craftsmen need to believe that the product they produce will bring them economic return”. If they do not get this guarantee they will not take any risks and produce the products in the first place”. Thus, designers also need to approach craftsmen as marketing experts and convince them about the profitability of their proposal (Kocabağ, 2009, p. 93). This statement, made by a designer relates to the results of the craftsmen interviews in this study.

Many more theses conclude that craft education is crucial, and suggest that a collaboration between design schools and workshops outside school could serve beneficial for both parties: The school could get access to facilities not constituted within them, and the workshops would get introduced to prospective designers, which could prove to form lasting professional relations between the two (Kocabağ, 2006, pp. 136-137). This study benefits from this cooperation and shows the results of it as well.

4.3 Limitations of the Study

One of the main challenges of the study was the fact that some of the craftsmen were not willing to accept things due to their devotion to the tradition. Still, while not willing to give up tradition, most of them were open to trying new forms for products.

Most craftsmen do not accept any method other than the ones they have known for years. For instance, students were asked to try different materials with their hands, however the masters, especially ones that deal with silver, always wanted and encouraged them to draw their ideas first.

In the beginning of the field study, the workshops in the area were visited and the workshops that agreed to work on the project was visited in the next three months. Finding the Han and the workshops in it was an important part of the study, and a difficult task that involved going to the area several times: It was observed that a number of workshops did not want to collaborate with students or the university, some said that they did not have any job to give for the students, another one said they were too busy to take students. While two workshops did not have “suitable” tasks for students, one simply did not want to deal with new people. However, throughout the apprenticeship period of students in the Han, it was observed that some of these craftsmen began to admire the project and became more open minded for a relationship for next years.

Dealing with valuable materials such as silver, gold, brass; and making valuable products also mean competition between different workshops. While almost none of them would admit that they are, and claim the opposite, that they all have different styles and techniques for making a product, and that they are supportive of each other’s work in every way. It is observed that they sometimes talk about each other’s works and criticise them a lot. This is another limitation of the study as it may have affected the unofficial and in-depth interviews, thus the results of the study. It is therefore a part of study’s conclusions.

In this study, semi-structured interviews and observations were chosen as the suitable research methods due to the lack of written sources about the craft from an industrial design perspective.

As “the validity of the study relies on the reliability of instruments used” (Çörek, 2011), the in-depth interviews were made with participants who were selected after the 3-month process of observations in the han. The workshops were visited at several

different times and unofficial interviews were made at different times. Voice recordings were made for the in-depth interviews. For the students' apprenticeship and production processes, both voice recordings and written explanations were used to increase reliability.

As the researcher was the research assistant for the studio of *Apprenticeship in Product Design*, it was possible to go to the production areas of the workshops, generally located in the second floors. Owners mentioned that the workshops, at least the second floors are usually not open for outside visitors. The workshop owners were open and helpful with all the questions asked. The position of the researcher has helped with the study, as being the research assistant of the project firstly led to visiting the workshops with the instructors before the project started and developing a relation with the craftsmen, secondly it led a path to observing the students while they were doing their apprenticeships. However, it may have affected the conversations during the research; for instance, the attitude of the craftsmen was different when they were talking with students.

With some exception weeks that took place at the university, the workshops were visited twice a week. In the end of the process, the craftsmen that were the most interested in the design process of students and that the researcher could communicate in a relatively open way were interviewed. As even in the beginning, the workshops were selected by references from others, the interviewed craftsmen were dependable. The study and data was made sure to be as reliable as possible by this process. Also, these interviews were made after the apprenticeship process ended, which helped to get opinions about the project outcomes in general.

4.4 Collecting the Data

4.4.1. Gathering with Craftsmen, Instructors and Students

A meeting was arranged in Büyük Yeni Han on 10 March 2017, in the beginning of students' apprenticeship process. In the meeting, the instructors of the studio invited the workshop owners, along with the students (apprentices) to watch a movie about craftsmen and apprentices in İstanbul. The meeting was recorded with Samsung S4 mobile phone, the whole conversations and discussions were transcribed and deciphered with help of colour coding according to specific themes; keywords and statements were

put in a graphic chart to formulate a general mapping of the talk. The topics of this talk, along with the literature review were used as a source in the next meetings and in-depth interviews.

Relevant keywords and sentences were selected along with the relevant talk points that are shown below:

-For an apprentice, it is better to start and finish training as much as possible in one shop, complete their journey. Otherwise, when an apprentice goes to practice in different shops, he may earn more but he won't be educated enough, he will be someone who "knows everything and knows nothing".

-It is crucial to evaluate the machine production and hand production separate from each other. For instance, one can produce a carpet handmade or with a machine. What you do with your own hands is always more valuable, because there is an effort from a person in the handcrafted products. The difference between a handcrafted product and mass produced product is similar to the differences between a hand painted portrait and mass produced product is similar to the differences between a hand painted portrait of a painter and a printed copy of this portrait.

-Hidden knowledge is always more valuable. When you share what you know, it becomes irrelevant.

-“I do not believe one can teach anything to anyone. When someone wants to learn, they demand the knowledge, and I teach them everything I know. Otherwise I do not care at all.”

The concept mapping of this talk is shown below.

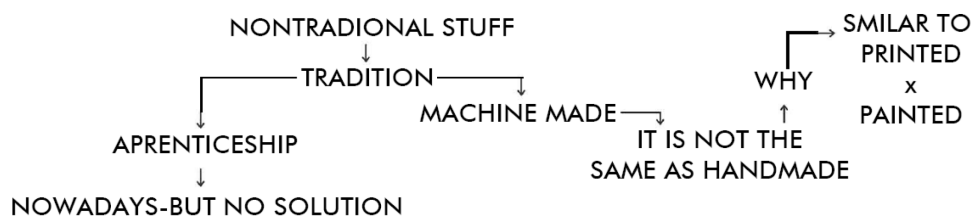


Figure 4.4. Interpretation of the meeting

The outcomes of the meeting are relevant with the literature review. For instance, Ragland explains that rather than “merely becoming knowledgeable about the subject”, an apprentice was expected to practice the displayed project by himself to discover “the secret” (Ragland, 2009). The same statements are made in this gathering.

4.4.2. Workshops

In this section, the workshops are explained according to subjects discussed in the previous chapter; such as the tacit knowledge, traditional production techniques and produced goods. Then the transformation of a production technique in the workshop is described along with the apprenticeship process of the students. Afterwards, tacit knowledge gained from the workshops is explained. In this part, firstly the experiments in the workshops are shown, then the design processes are explained. The projects developed are analysed through the observed production techniques and on the basis of their appropriation of these techniques to the design processes. The designs are evaluated through the processes and outcome products. The design outcomes of the study are not labelled or evaluated in terms of being successful or not, since the aim of the study is not to assess the product outcomes, but to analyse the outcomes of the processes.

There were nine workshops in the process. Eight of these workshops' production techniques and the apprenticeship processes are shown with photographs and observations. Although the ninth workshop owner seemed interested in the project and allowed photo taking when visited, later he was not comfortable with sharing photos of the goods produced in the workshop. Thus, only the product results from the process and sketches of students are shown; however, photos of the techniques and produced goods are not shown. In the first apprenticeship day, the owner was keen on teaching, then he rapidly lost interest in the project. The apprenticeship process was not beneficial as the workshop owner was hesitant to share his knowledge, did not allow most of the production to be practiced and in the end, was not in collaboration with the instructors. The students who were apprentices in the workshop decided not to work there at the end of the apprenticeship period, and were guided towards working with other workshops for production.

The workshops are analysed according to subjects below;

- Craft Community
- Tacit Knowledge
- Production Techniques
- Craft and Design (Transforming the Techniques with Design)

4.4.2.1. Workshops and the Craft Community

It was observed that Büyük Yeni Han and the workshops in it are connected with each other on different levels, there is a different code of work and daily life routine in the area. As was observed in the Grand Bazaar and its surroundings, the daily life is maintained almost the same as old times: There are “ceremonies” of black and linden tea; regular visits to other workshops. Sharing tea with guests is important, as is having small talks about daily life, especially when it is the first visit to the workshop. The relationship between different workshops is crucial in production: When a good is produced, different workshops produce different parts of it and use different production methods. There is a connection line between the different workshops besides the production.

Also, while some craftsmen are very eager to share their knowledge, others are not open to sharing their knowledge and not very keen on visitors. The competition between workshops have been observed in this part as well. Most of the workshops always wanted to treat the instructors and students with food and drinks. Although the school was paying a small amount of money to them, they did not want to accept it because they saw the students as their hosts.

All the workshops have similar plans: The production areas have similar tools, production spaces and techniques. Some workshops have areas for guests and clients in the entrance or in a separate room. The workshop plans according to different production techniques are shown below.

Halit Kandemir’s workshop, which is also named *Halit Kandemir*, has an entrance room where he has his guests over and does the trading of his products. As seen in figures below, the entrance of the workshop is for visitors and to host them for business or other purposes. Some products are displayed in glass cabinets. Certificates and photos are hung on the wall. The workshop owner was always welcoming and open to sharing his knowledge.

The atelier where he produces the goods is upstairs, he also has a smaller room for production downstairs. He works with a partner, Edip Doruk, who was working in a workshop across this one until five years before. Halit and Edip realised that they were working together a lot, so while Edip was looking for a new workshop location, Halit proposed Edip to work in Halit’s workshop. The workshop has a sofa covered with rug

to sit down, the workshop also has cupboards, chairs and stools, tables along with production tools.

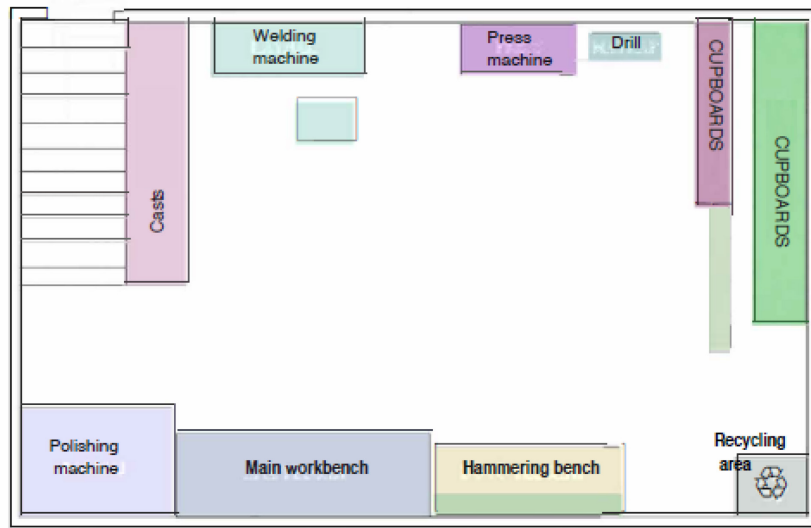


Figure 4.5. Workshop plan of Halit Kandemir according to production areas
(Credit: Selin Öztürk)



Figure 4.6. Workshop Entrance of Halit Kandemir
(Photography: Berilsu Tarcan)



Figure 4.7. Workshop Area of Halit Kandemir.
(Photography: Berilsu Tarcan)

Ming Silver, introduced by Garbis Gedikoğlu has two floors. In the entrance, there is a turning machine in the production area. In the workshop, the main material for production is silver. However, in certain circumstances, they produce goods from brass and copper. In the visits to the workshop, the craftsmen who worked there were sceptical about the project: They stated that one month is not sufficient for the students to learn much, although they told they would teach the production techniques in the workshop. In the process, especially the owners were surprised that both students were able to observe and learn most of the techniques, to the point that in the second week they were able to help with the jobs that came to the workshop. The behaviours of the craftsmen in the workshop towards the instructors and students shifted; while in the beginning they kept their distance and were very formal, in the end of the process they were friendlier and more open to having conversations.

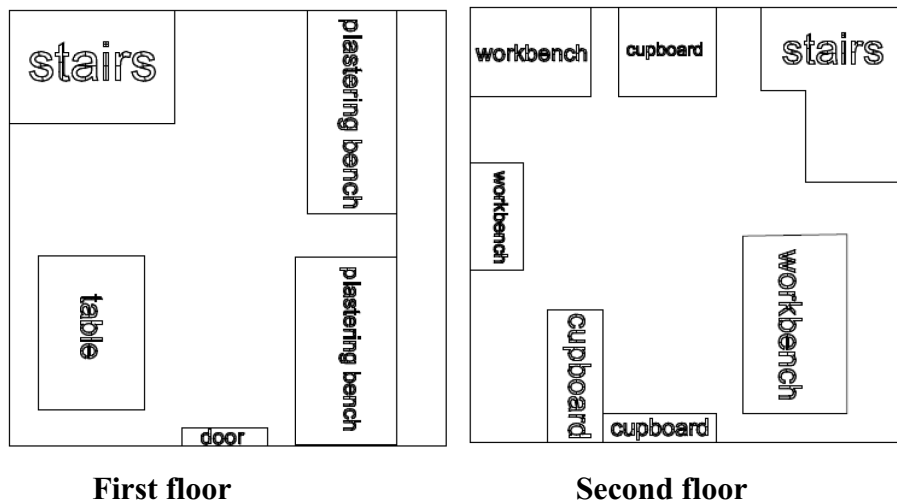


Figure 4.8. Workshop plan of Ming Silver according to production areas
(Credit: Deniz Yıldırım)

Production methods used in the *Ming Silver* workshop vary from spinning to hammering. As seen in the figures below, turning is also used for production.



Figure 4.9. Molds for the lathe and the lathe.
(Photography: Berilsu Tarcan- Alara Altınören)



Figure 4.10. Production area upstairs in Ming Silver.
(Photography: Deniz Yıldırım)



Figure 4.11. Examples of tools used in the workshop.
(Photography: Berilsu Tarcan)

There is a small room in the entrance of *Balyan Handicrafts*, where the products are displayed and the operations are made. Inside, the workshop has two floors, production tools are around. Yeprem Sögüt works along with one master and one apprentice, also the manager, Rita works in the workshop entrance and deals with clients.

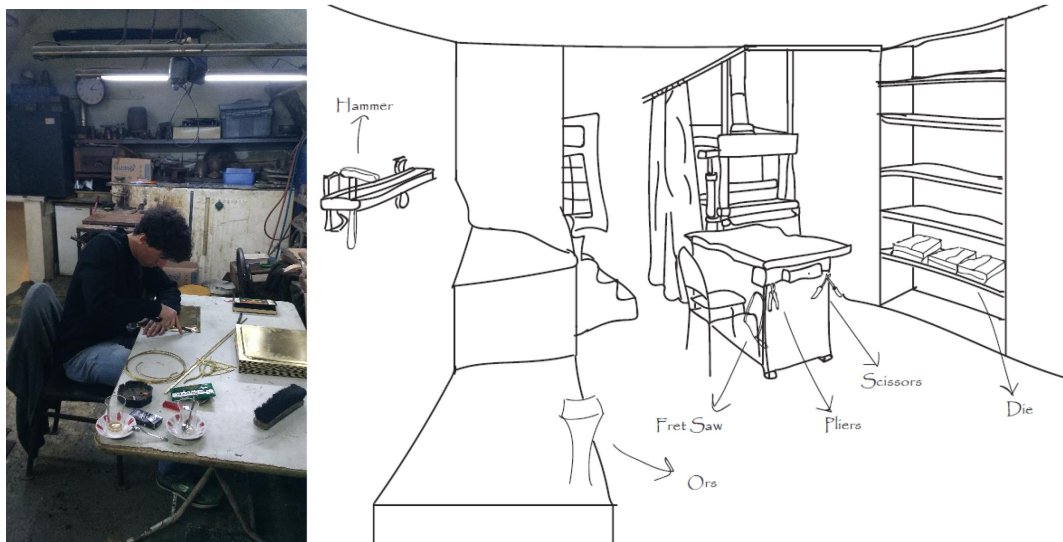


Figure 4.12. Workshop area and visualisation of the area of Balyan Handicrafts (Photography: Berilsu Tarcan, Credit: Adil Batuhan Kaşut)

Only trays are produced in this workshop as products and they are sold to various shops in different cities of Turkey. Focusing on one product only actually helps the workshop distribute more products.



Figure 4.13. Tools and products from the workshop. (Photography: Berilsu Tarcan, 2017)

The workshop of Garbis Gedikoğlu, Rose Silver has two floors. In the production area, Mustafa, who started as an apprentice in the workshop twenty-one years ago, still works together with Garbis. In Rose Silver, craftsmen in the workshop generally produce the orders that come from firms, architects...etc. They include products such as lighting, trays, bowls.

The workshop owner and his associate were both helpful on the process and were content with the outcomes of projects. As the workshop owner is also head of the local silversmiths association, he helped with arranging the other workshops and other formal issues. The workshop had customers that brought silver products to repair. As the workshop has been in the han for twenty years, it is well-known by old customers. The relationship between the workshop owner and students developed in time. Over time, the students used the connections of the workshop owners when buying jewellery or materials in the Grand Bazaar area.

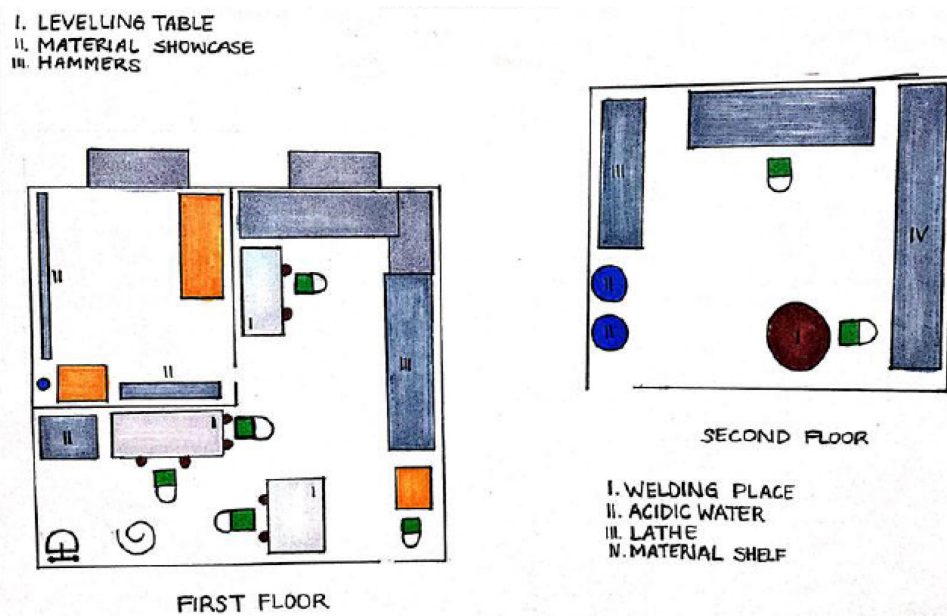


Figure 4.14. Workshop plan of Rose Silver according to production areas
(Credit: Polen Kenziman)

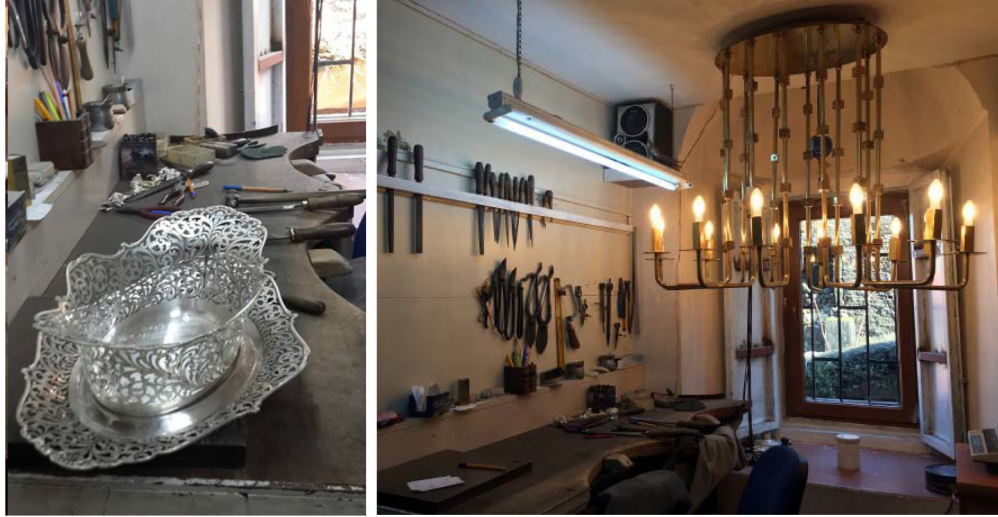


Figure 4.15. Goods produced in the workshop.
(Photography: Berilsu Tarcan)

In the entrance of *Eyüp Silver*, there is a display window where products are shown, and a shop where they are sold. The area for production is relatively smaller. The workshop owners were hesitant to accept any apprentices in the beginning, as the area was fairly small and there was not much work to do in the workshop. However, they accepted to take one apprentice with the help and persuasions of Garbis Gedikoğlu. In the first day, they did not give any work to the apprentice as there was no production that day. The instructors advised and guided the apprentice to keep on observing the production techniques. After the second week of the apprenticeship, there was a very sudden shift in their behavior. This was around the time that the idea for using the press machine with different materials came up. As the apprentice had an idea for what to do, and it was something they could help with, they gladly supported the apprentice with necessary materials.

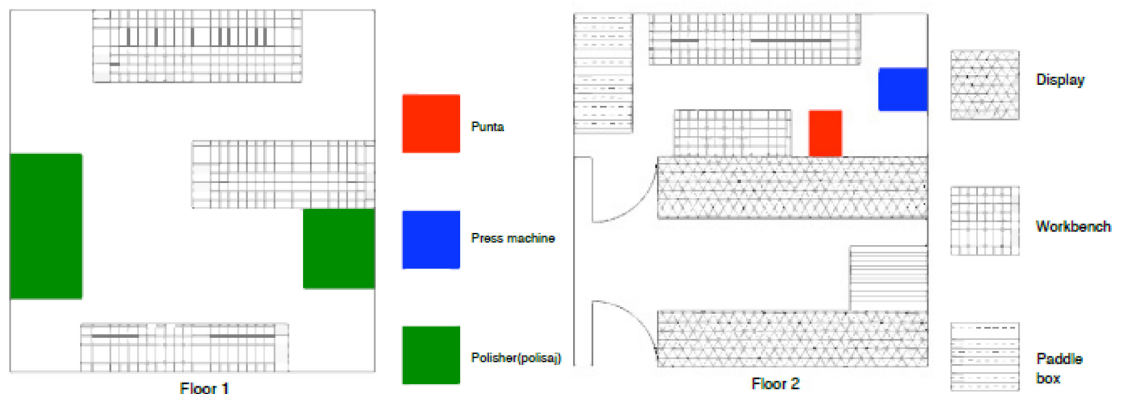


Figure 4.16. Floor plans according to production in Eyüp Silver.
(Credit: Adem Smağ)



Figure 4.17. Workshop entrance of Eyüp Siler with products.
(Photography: Adem Sinağ)

Ares Silver has one showroom across the workshop, and a store where they stock and sell materials. The workshop has many areas for production, and is crowded and busy. Thus, various production techniques can be observed at the same time. The workshop is very crowded and busy. The owners accepted to work with students without hesitation as they worked with universities in the past. Although there is always a lot of work to do, craftsmen in the workshop helped both the students learn the production and they let them use the machines. For instance, one of the students tried to use the spinning machine with the help of the craftsmen in the workshop, which is very difficult to manage and in general not allowed to be used.

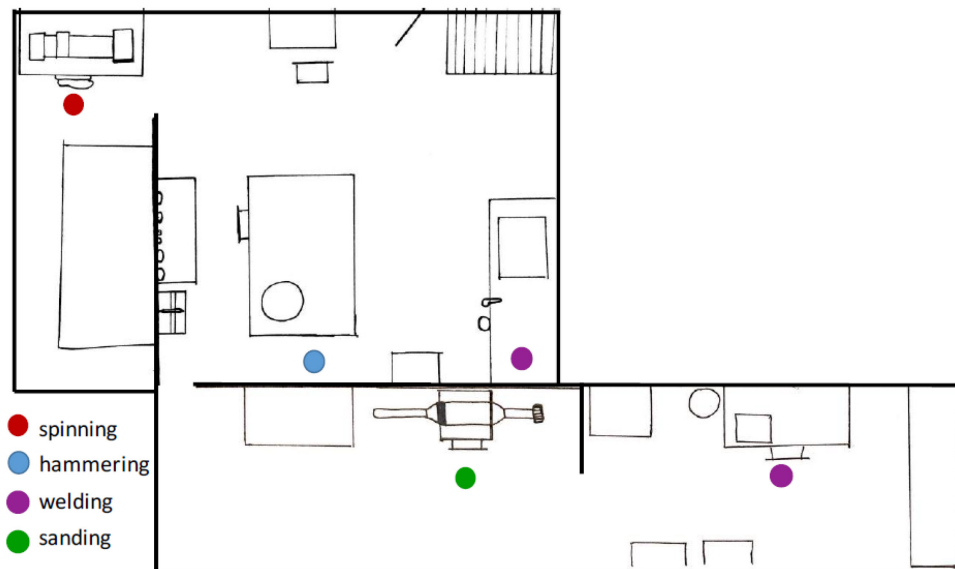


Figure 4.18. Production Techniques in the workshop area of Ares Silver
(Credit: Gizem Erbilgin)



Figure 4.19. Images from the showroom.
(Photography: Berilsu Tarcan, 2017)

Halil & Ali Silver was also suggested by Garbis Gedikoğlu. Only products made of silver are produced in the workshop. Photos from the area are shown above.

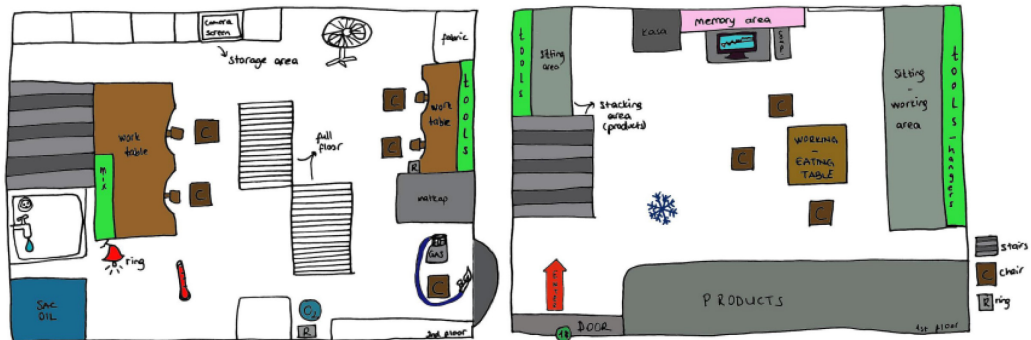


Figure 4.20. First and second floors of the workshop according to production areas.
(Credit: Gözde Çubukcu)



Figure 4.21. Goods produced in the workshop
(Photography: Berilsu Tarcan)

Vilyan Toparлак’s workshop is located in Yasemin Han. The introductions were made by Özlem Tuna, a designer who works with Vilyan Toparлак. As the production in the workshop is diverse and the owner was very knowledgeable about craft and art, even if the location of the workshop differs from the others, it was chosen as a workshop. Different than the others, the production techniques in the workshop of Vilyan Toparлак allow to experience many processes in the same place. In the other workshops mentioned, mostly, a product is not produced in one workshop. Instead, different processes take place in different workshops.

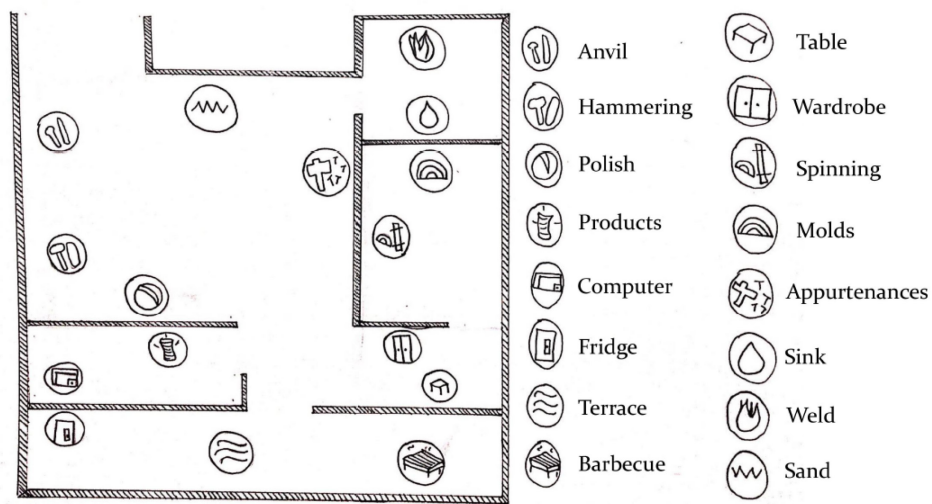


Figure 4.22. Production Techniques in the Workshop Area
(Credit: Dila Arık).



Figure 4.23. Metal turning machine and lathe with pulley
(Photography: Dila Arık)

As mentioned, the product and tool photos from the ninth workshop are not shown, however the sketches of students from the process and the workshop plan are shown below.

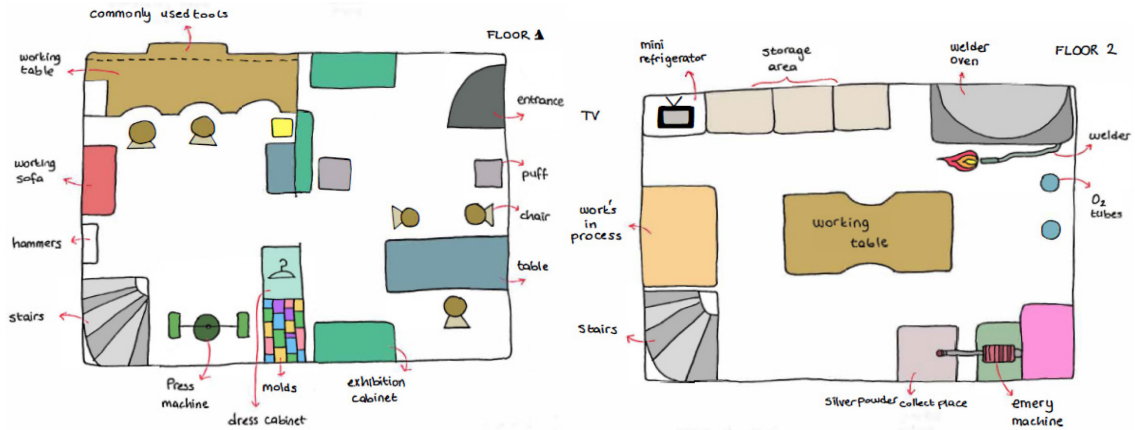


Figure 4.24. Workshop plan of Orgu Silver
(Credit: Lara Divriş)

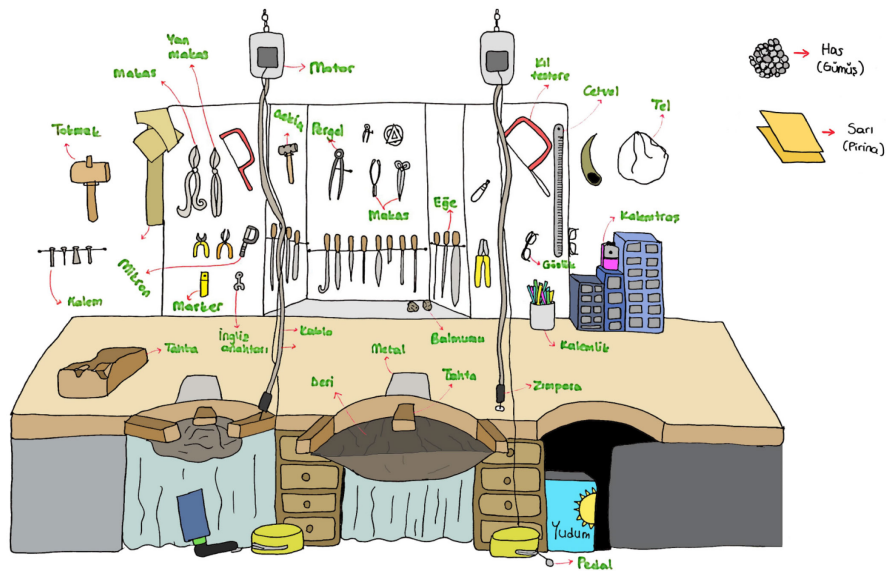


Figure 4.25. Workshop tools of Orgu Silver
(Credit: Lara Divriş)

4.4.2.2. Tacit Knowledge

In all the workshops, the knowledge transfer was important in terms of learning the craft and various production techniques. The workshops had similar production techniques, however students focused on different techniques in different workshops. Transformation of tacit knowledge occurred in various ways.

For instance, Halit Kandemir explained that when beating a material, the exterior should be without any marks from the beating, but the interior should remain with the marks. He also said craft workshops are similar to a factory.

In the visits to the Halil & Ali Silver, it was stated that practicing crafts is getting more difficult today. The workshop owners explained that especially in the last five years, products are being shipped to other countries such as Israel and the United States. The owners were eager to help the students; however, they were partially critical of the instructions and design briefs: In the design brief, mockups were given as homework to encourage working with materials and trying with hands. They were opposed to making mockups before drawing, and they stated that students should draw sketches before.



Figure 4.26. Hammering.
(Photography: Ali Rıza Atakan Gür)

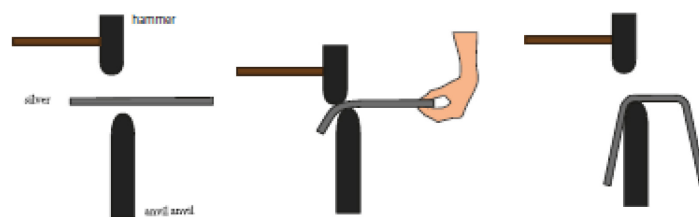


Figure 4.27. Hammering explanations
(Credit: Ali Rıza Atakan Gür)

In the beginning of the project, both the craftsmen and the manager of the workshop in *Balyan Handicrafts* was critical of the project lasting only one month and being in just one workshop. They said that for the apprenticeship process to be beneficial, the students should visit more than one workshop and learn the practices in different workshops. After it was explained to them that the project is to be done in a very limited time as it is a project of one term, they accepted to contribute to the project. In the process, the owner still introduced the student to other workshops. The craftsmen in the workshop were happily surprised with the results from the project: Yeprem Söğüt stated that because the students are educated, their perception is very high and they can observe and produce a product faster than a regular apprentice would. Also, the student placed in the workshop and the craftsman formed a friendship in the process; after the work hours they had dinners and drinks in the workshop together and in the beginning of the process the owner gifted the student with a book about “Armenian Silversmiths from Van”. These behaviors observed since the beginning of the process helped the student get used to the project in early stages, and affected the outcome of the project positively as working together became easy.

The workshop owner Vilyan Toparlak said that he had other apprentices from other universities before, so he was familiar with the process. He stated that designing is an art form. In his opinion, the main problem with craft today is that people do not appreciate a product for how they are produced, instead they just go on to ask about the price. He produces many products for big companies, too.

4.4.2.3. Craft Production in Traditional and Modern Cultures

Various types of production techniques are used in each workshop. Mostly, traditional production techniques are used for producing many different products. The production techniques shown below were observed by students.



Figure 4.28. Production processes of a bowl stand in Halit Kandemir's workshop.
(Photography: İrem Altunsu)

1-Molding 2-Sanding 3-Cutting 4-Welding 5-Beating 6-Polishing 7-Finished Product



Figure 4.29. Hammering process :Turning a flat metal into a 3 dimensional shape
(Photography: İrem Altunsu) (cont. on next page)



Figure 4.29 (cont.)



Figure 4.30. Production of a product in Rose Silver
(Photography: Polen Kenziman & Elifnaz Pamukçu)

1. Casting mold for the branches
2. Rasping of the branches
3. Metal turning for the body part
4. Finished body part
- 5- Correcting with rasping
- 6-Finished product.

In *Ming Silver*, tools such as scissors, hammers, welds, pincers are used for producing silverware. In this workshop, especially the tools used for production were used as inspiration. Mostly, the products produced are orders from the USA or other countries.



Figure 4.31. Examples of tools and goods produced in the workshop.
(Photography: Berilsu Tarcan)

In the *Eyüp Silver* workshop, there is a press machine for producing patterns on the goods such as mirrors. The workshop produces mirrors and similar accessories, some part of the products are not produced in the workshop and ordered from outside, such as the mirror parts of the products.



Figure 4.32. Goods produced in the workshop
(Photography: Berilsu Tarcan)

Although it was not clearly stated by the craftsmen in the interviews, in a majority of the workshops there is no press machine, as pressing is seen as a low-quality imitation of the inlaying technique. Şekerci also mentioned this in his study: It is a cheaper and easier method to create ornaments with press, an ornament that would normally take weeks, even months with the traditional inlaying methods can take only a few hours. Nonetheless, it is often criticized by craftsmen because it lacks artwork and technical quality (Şekerci, 2014, p. 38).



Figure 4.33. Goods produced in Eyüp Silver
(Photography: Berilsu Tarcan)



Figure 4.34. Product Examples in Ares Silver
(Photography: Gizem Erbilgin)



Figure 4.35. Tools in Vilyan Toparlak's workshop
(Photography: Dila Arık)

4.4.2.4. Transformation of the Production Techniques

In this process, traditional techniques in the workshops are combined with the techniques that were researched for the project. The transformation of the traditional production techniques occurred with the help of the “fuzzy front end phase”; the phase before the design process begins, as explained before⁴³. The process consists of observing the workshop, coming up with ideas for taking the craft knowledge and combining it with the design knowledge according to the design brief. Traditional techniques and tools in the workshop are used for unconventional purposes.

For instance, in the workshop of Halit Kandemir, all the different hammers were tried for creating a new texture, and the change in texture was used as an idea for the designs. Tools for bending and curling the material, in general for making jewellery was used. The color changes on copper and brass that occurs with time (in general is not a desired outcome) was observed and used for the design concepts. In this case, the traditional techniques were transformed in context and material. The techniques used in the workshop are used for giving form to the products, however, when it comes to the color and texture, both students started their own experiments.

⁴³ Please refer to Section 4.1.2. for more detailed explaining of the Fuzzy Front End Phase.

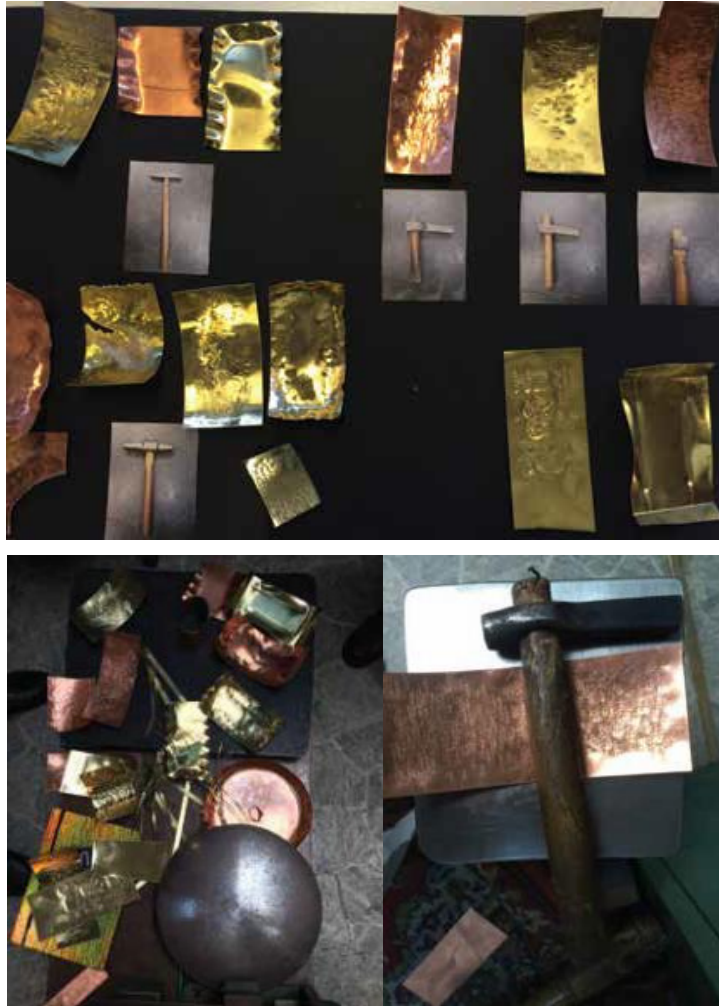


Figure 4.36. Giving texture to material with all the hammers and anvils in the workshop.
(Photography: İrem Altunsu)

The outcome products of students and the products produced in the workshop have clear differences. To compare the results and the production techniques, the production processes of the two different products are shown below in Figures 4.37, 4.38, 4.40 and 4.41.

First product is called Pangea and the steps for production are shown below.

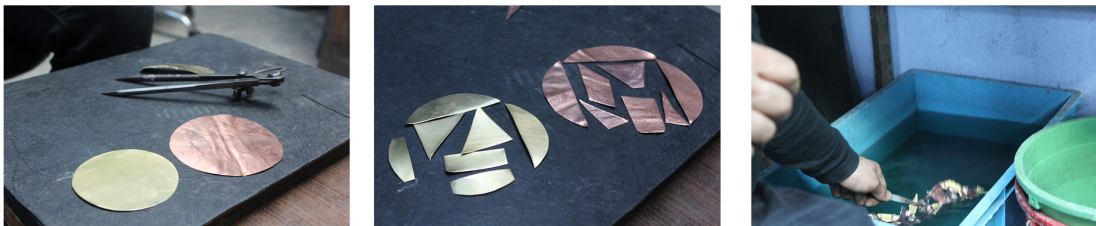


Figure 4.37. Cutting the brass, alpaca and copper to pieces



Figure 4.38. Welding and melting all the edges to create color change.

Hammering and twisting the shape to suit the arm.

(Photography and project: Selin Öztürk)



Figure 4.39. Product outcome photos of Pangea
(Photography: Selin Öztürk)

The second product outcome from this workshop is called *Wabi* and the production steps are shown below.

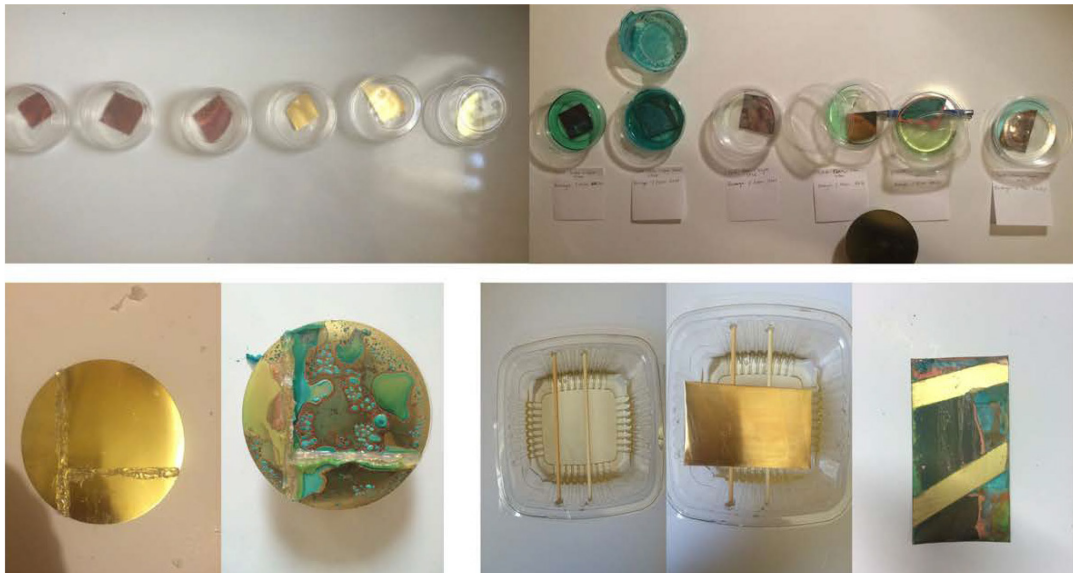


Figure 4.40 Experiments with the patina
(Photography and Credit: İrem Altunsu)



Figure 4.41. Production process
(Photography: İrem Altunsu)

- 1-2 Form trials with aluminium foil and cardboard
- 3- Cutting the brass according to the cardboard layout
- 4- Making a hole for thumb with melting technique
- 5- Bending the brass by hammering and hand force
- 6- Patination process with the apple cider vinegar and salt mixture




Methods for having a green-blue color on brass that would normally occur with time, which is called “patina” were researched. Around a hundred experiments were made to observe the patina process by changing the metal, the liquid applied (apple cider vinegar, white vinegar, ammonium, salted vinegar etc.) and application methods. The process was controlled over time and was applied on the brass to make it “look and feel like a second skin”.



Figure 4.42. Product outcome of Wabi
(Photography: İrem Altunsu)

Analysis of the production and product outcomes were made by comparing the ones from the workshop and from the students. The results are shown in the chart next page.

Table 4.1. Product analysis of Halit Kandemir’s workshop and students

Product Photo	Product Names and Key Points
	<p><i>Tree Leaves</i> for the Bowl Material shaped into a 3-dimensional form Traditional leaf figures</p>
	<p><i>Pangea</i>: Changing colors of materials by heating Creating integrity by melting every edge, instead of melting just the combining points</p>
	<p><i>Wabi</i>: Changing the patina Organic forms Out-of-traditional shape Look and feel like a second skin</p>

It can be seen that although some traditional production techniques were tried and used in the projects, they are different in form, context and usage. When analysed together, *Pangea* and the *Tree Leaves* have resemblance in their forms, as they both resemble leaves: The product *Tree Leaves* seen in Figure 4.38 and Table 4.1 is a realistic “simile” of tree leaves, and it is made for the function of “a glass bowl’s stand”. The tree leaves are produced to look exactly like tree leaves. *Pangea*’s form also resembles tree leaves, however they are less realistic and more figurative; also it is not made for the purpose of imitating nature. It is made as an accessory for the body. *Wabi* also has an organic form and resembles the nature in its colors and patina.

In *Ming Silver*, the products are designed according to specific details in production processes. In the first project, brass and copper plates are combined and cut in stripes without using any welding. Brass is selected as the main component as it is more durable and strong. Then the two materials are wrapped and tightened to each other with

the help of “pliers”. Then, they are toughened up by hammering and the final rasping is made for corrections.

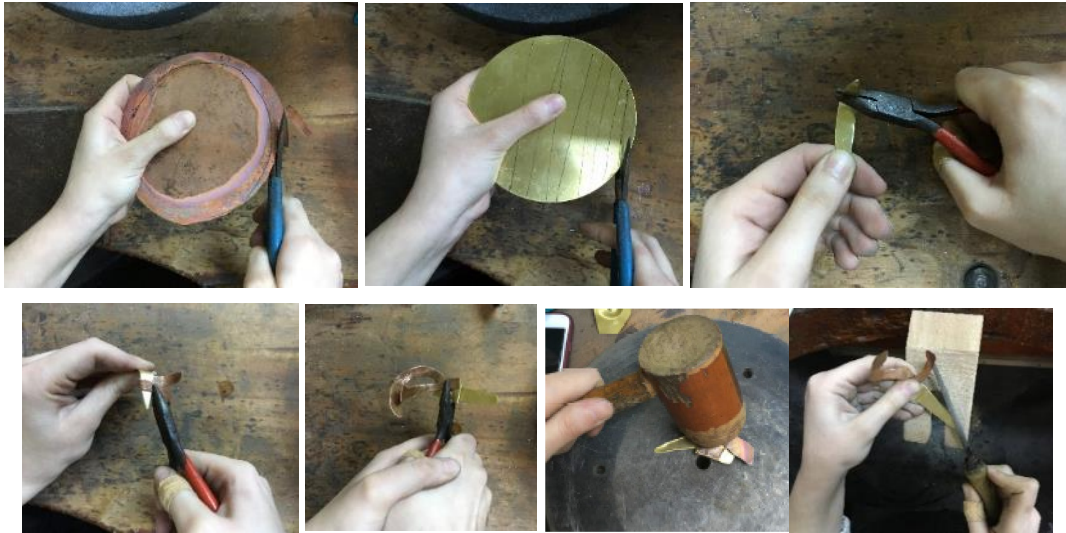


Figure 4.43. Production process.
(Credit:Alara Altınören)



Figure 4.44. Finished product.
(Credit: Alara Altınören)

For the other product, brass, copper and alpaca are used. The workshop had a lot of incoming orders, thus many approaches to production were observed. The attached figures on the object with clamps before welding. They call these clamps “merzem”. The clamping method used for adding ornaments on the silver products was used as a functional tool in the design.






Figure 4.45. Production processes
(Credit: Deniz Yıldırım)



Figure 4.46. Finished product
(Credit: Deniz Yıldırım)

Table 4.2. Product analysis of the Ming Silver workshop and students

Product Photo	Product Names and Key Points
	<p><i>Clamps attached to the product:</i> Used for attaching figures, ornaments on products Traditional figures</p>
	<p><i>Anomali:</i> Changing colors of materials by heating Creating integrity by melting every edge, instead of melting just the combining points</p>
	<p><i>Hanclampus:</i> Using the clamps as a different function Adapting the workshop tool to the product design</p>

In *Balyan Handicrafts*, one student worked as an apprentice in the workshop, and during this time the student produced a set of rings that can be used as bells; and a tray that contains a holder for glasses. Production stages shown in the next page involve trials with different sounds.



Figure 4.47. Production process in Balyan Handicrafts
(Photography: Adil Batuhan Kaşut)

- 1- The filler being pressed 2- Welding the materials for assembling 3- Leveling the surface 4- Smoothing the tray by hammering



Figure 4.48. Product development process
(Credit: Adil Batuhan Kaşut)

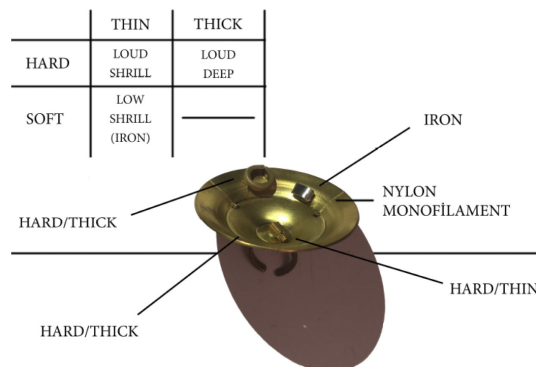




Figure 4.49. Product's finished materials
(Credit: Adil Batuhan Kaşut)



Figure 4.50. Finished product
 (Credit: Adil Batuhan Kaşut, Source:
<https://id202adilbatuhankasut.tumblr.com/image/159315840998>)

Table 4.3. Product analysis of the Balyan Handicrafts workshop and student

Product Photo	Product Names and Key Points
	<p><i>Tray produced in the workshop</i></p>
	<p><i>BOWOICE:</i> Using sound as a function, using workshop materials</p>

From *Rose Silver* workshop, both products came out as collections. First product set is designed with the function of bended brass and copper plates: They are not distorted when they are twisted onto each other, they become rigid waves. These two or more rigid units pass through each other and form a locking mechanism, which locks firmly and is used as the main function of the product.

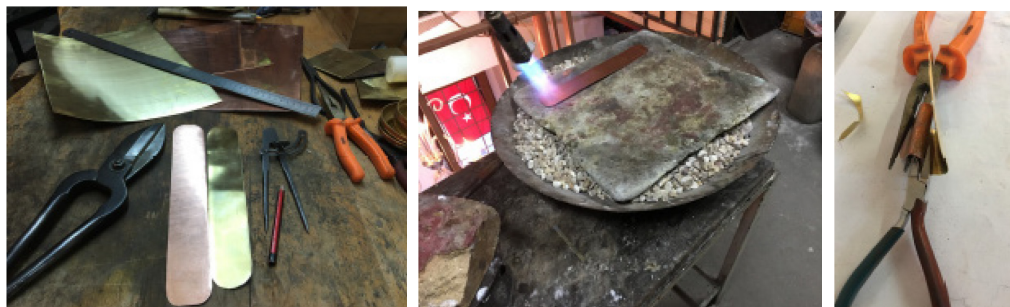


Figure 4.51. Production of the product
 (Photography: Polen Kenziman)



Figure 4.52. Finished product set
(Credit: Polen Kenziman)

Second product set is designed as visual frames that show meaning while they are together. Separate geometrical shapes are combined into different pieces and have different visual meanings. The process is shown below.

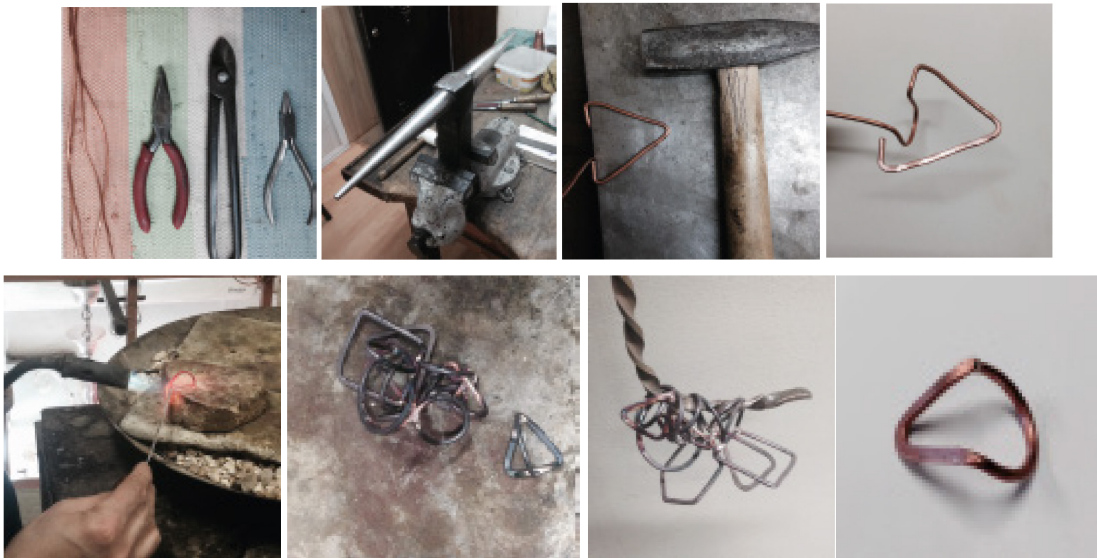





Figure. 4.53. Production process of the product
(Credit: Elifnaz Pamukçu)

1-Cutting the copper wire. 2- Giving the shape with priels. 3-4 Forging the visual part with hammer. 5- Giving circle shape with steel anvil. 6- Welding the open edges. 7- Letting the rings in metal oil for hours. 8- Forging again for firm surface.



Figure 4.54. Finished product
(Credit: Elifnaz Pamukçu)

Table 4.4. Product analysis of the Rose Silver workshop and students

Product Photo	Product Names and Key Points
	<p><i>The candlestick</i> Hand-made production, with traditional techniques</p>
	<p><i>Adaptable Twirls:</i> Using bending technique on sheets Using the technique for function (two ends are adapted to each other)</p>
	<p><i>Single or Together:</i> Using bending technique on wires Using the technique as a visual</p>

In the product development process in *Eyüp Silver*, a very specific transformation in production technique was used: The press machine which is used for producing silver mirrors was used with another material, paper. The idea was developed after trying many materials on the press machine, and was appropriated as a design concept in the next project, as a fruit bowl made of plastic.

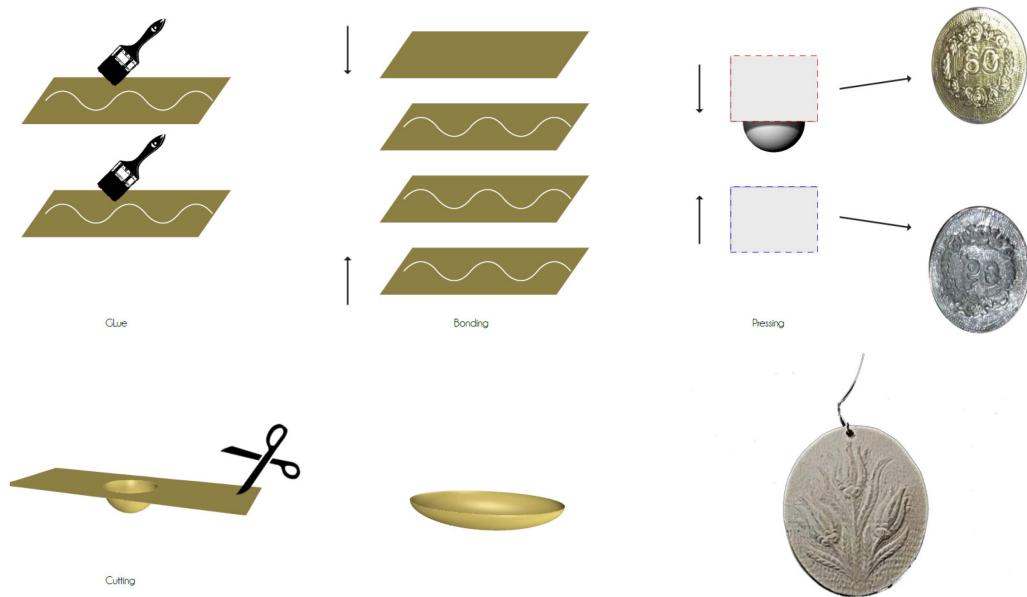



Figure 4.55. Production process of the product
(Credit: Adem Sınağ)



Figure 4.56. Finished product
(Credit: Adem Sınağ)

Table 4.5. Product analysis of the Eyüp Silver workshop and student

Product Photo	Product Names and Key Points
	<p><i>Silver Mirrors:</i> Production with press machine on silver material</p>
	<p><i>Avam's Jewelry:</i> Changing the material in the press machine Production with press machine on silver material</p>

In *Ares Silver*, both students started to experiment with the brass material, in this process they also used products from the workshop.

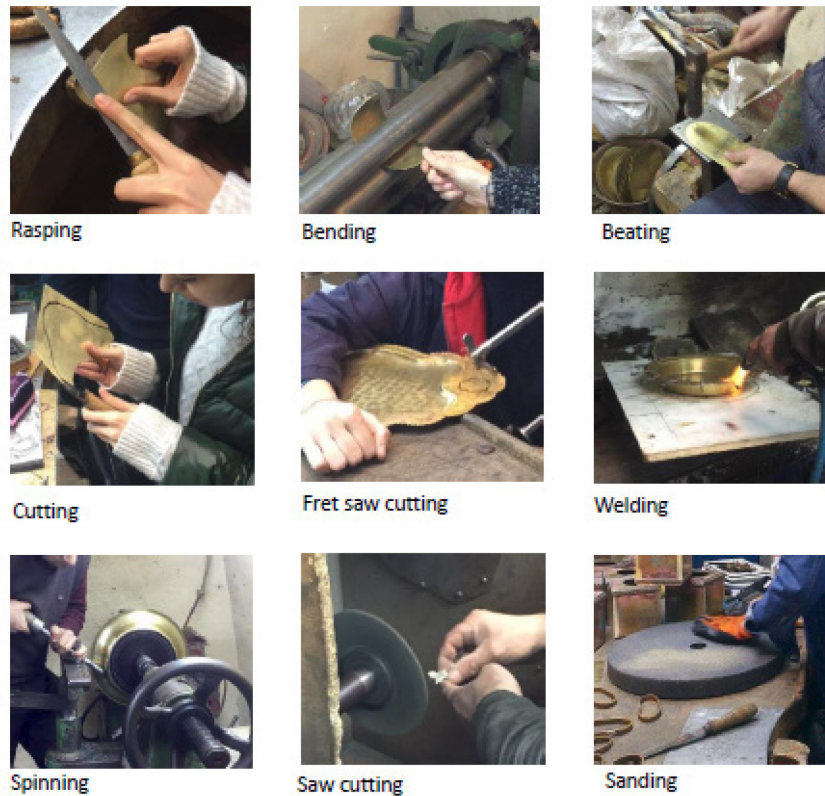


Figure 4.57. Production techniques in Ares Silver
(Credit: Gizem Erbilgin)

Both students developed series of products, related to the materials and techniques of the workshop. The first student states that she could not apply some of the techniques in the workshop by herself, instead; she observed the production. After examining the production stages of different goods in the workshop; products were developed in accordance with the curves of the body. The student explains her process;

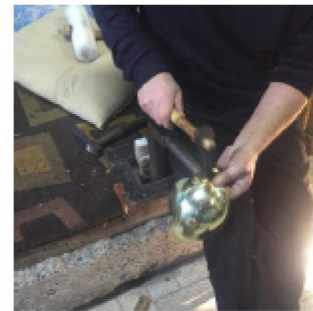
“At the workshop the most interesting thing was beating, because the material starts to curl in response to the beating surface. I also thought that I could cover the hollows formed by this technique with the curves in our bodies. So I have done many experiments in this process, to see the form potentials that can be formed and to understand the reaction of the material. Finally, I decided to design a 'Body Companion' using the curves of the head, back and legs.” (Gizem Erbilgin)



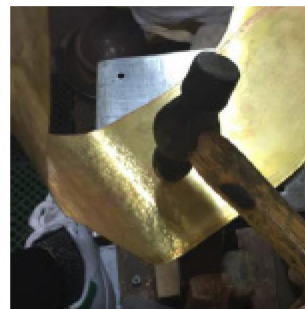
Cutting plate with scissors.



Trials for beating on different surfaces. Spinning and beating.



Placing the pieces for welding.



Hammering



Finished product

Figure 4.58. Production process of the developed product
(Credit: Gizem Erbilgin)

The other student who was an apprentice in the workshop both observed and applied the techniques used in the workshop. He was more a participant in the workshop, than a student; as stated by him and the craftsmen in the workshop. He states that he even tried the spinning tool, which is in general not used by students because it is a difficult machine to manage. The product series developed by him is named “Health Kit”, based on the work accidents that craftsmen have in the workshops. He also used his own experiences when using the production techniques;

“The collection of my "Health Kit" is based on artisans bodies. They were working without any protection, blooming parts without welding, burning while welding... Many factors in the workshop environment cause wounds. In the first week of the workshop I was also burned my hand because I was careless. For this reason, I aimed to protect them; the designs that I have made protects people from any harm that may occur.” (Kunt Konuk)

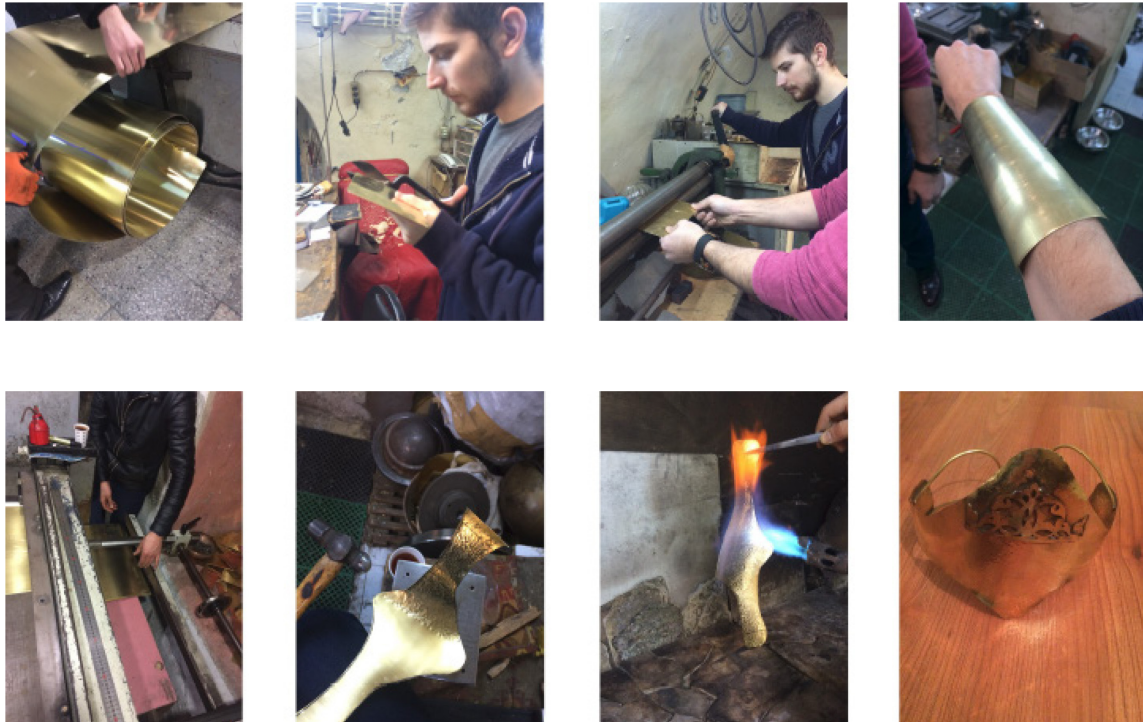


Figure 4.59. Producing the product series
(Credit: Kunt Konuk)

Table 4.6. Product analysis of the Ares Silver workshop and students (cont. on next page)

Product Photo	Product Names and Key Points
	<p><i>Salver and Sahan</i> Material shaped into a 3-dimensional form Traditional forms and usage</p>

	<p><i>Hollow:</i> Using the products and techniques in the workshop in another context</p>
	<p><i>Health Kit:</i> Using the products and techniques in the workshop in another context Non-traditional shape Look and feel like a second skin</p>

Table 4.6. (cont.)

In Halil & Ali Silver, as production was focused only on silver, the instructors were not sure about how the students could observe and use the production techniques at the beginning. As the silver material is too valuable, both students were advised not to work with silver, but instead observe and use the techniques on aluminum plates or other relatively cheaper materials. In the end of this process, both students used templates in the workshop (known as mastar) as the main idea. Mastars were observed as crucial tools for production by students, and both students used the logic of mastars while designing their products.



Figure 4.60. Tools in the workshop
(Photography: Gözde Çubukcu)

The first product idea came from the using of a tree stump with open gaps in the workshop. The masters told the student he can experiment on this stump to hammer plates. The student states that he thought the stump was used by beginners for ironing the table. This experiment turned a flat aluminum plate into a 3-dimensional material block. As a result, the student started to experiment in different areas of the city and the han area. Finally, the walls in the han were used as a “template”, brass and aluminum plates were placed on the walls and hammered with a rubber mallet as seen above, until the plates took shape of the walls.



Figure 4.61. Production processes of the design
(Photography and Credit: Ali Rıza Atakan Gür)

1- Determining location 2- Placing the material 3- Hammered product.

The other product produced from the workshop was similar. After observing many production techniques and tools, with the guidance from instructors, the production tools “mastars” in the workshop were used for developing of the product. Appropriate mastars

to be used as a body companion were searched. Finally, new mastars were created and cut.



Figure 4.62. Images from the design process (Photography and Credit. Gözde Çubukcu)

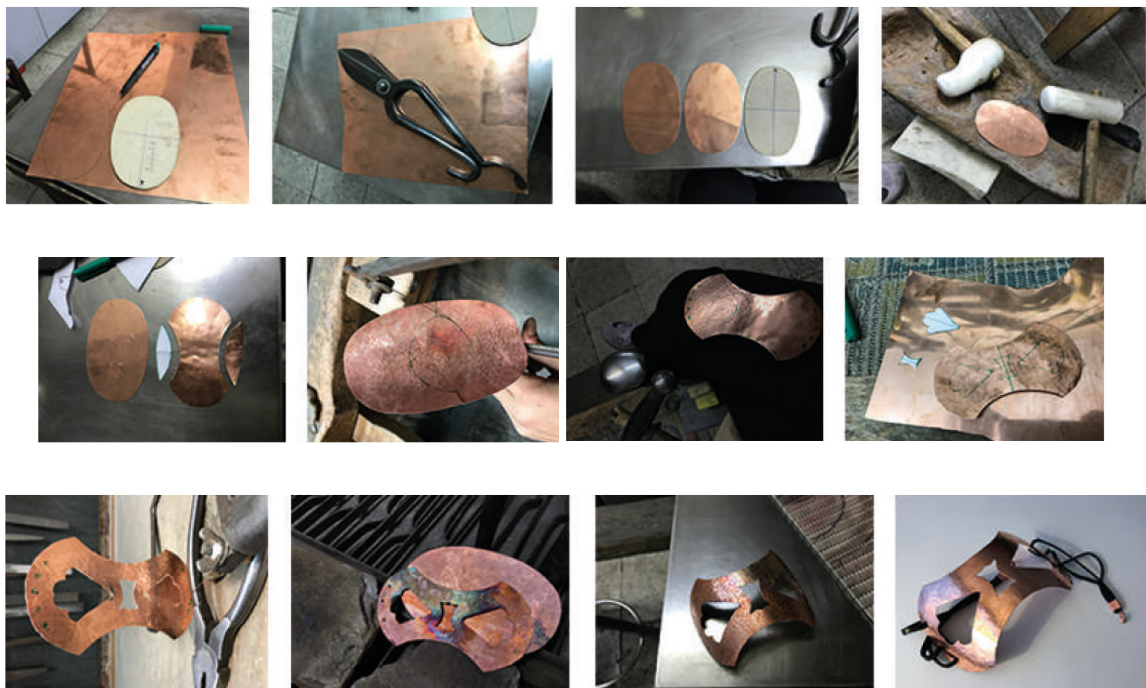





Figure 4.63. Production process of the final design: Cutting and hammering holes (Credit: Gözde Çubukcu) (cont. on next page)



Figure 4.63. (cont.)

Table 4.7. Product analysis of the Halil&Ali Silver workshop and students

Product Photo	Product Names and Key Points
	<p><i>Mastars of the workshop:</i> These mastars are used for producing silver goods.</p>
	<p><i>Han's Brass:</i> Changing context Using the walls of the han as a "matar" (mold)</p>
	<p><i>Ma'star:</i> Changing context Using the workshop's "matar" for creating a new product form.</p>

In Vilyan Toparlak's workshop, the owner encouraged the students to design and produce a product on their own from day one. This helped them form their design methodologies according to the products they designed.

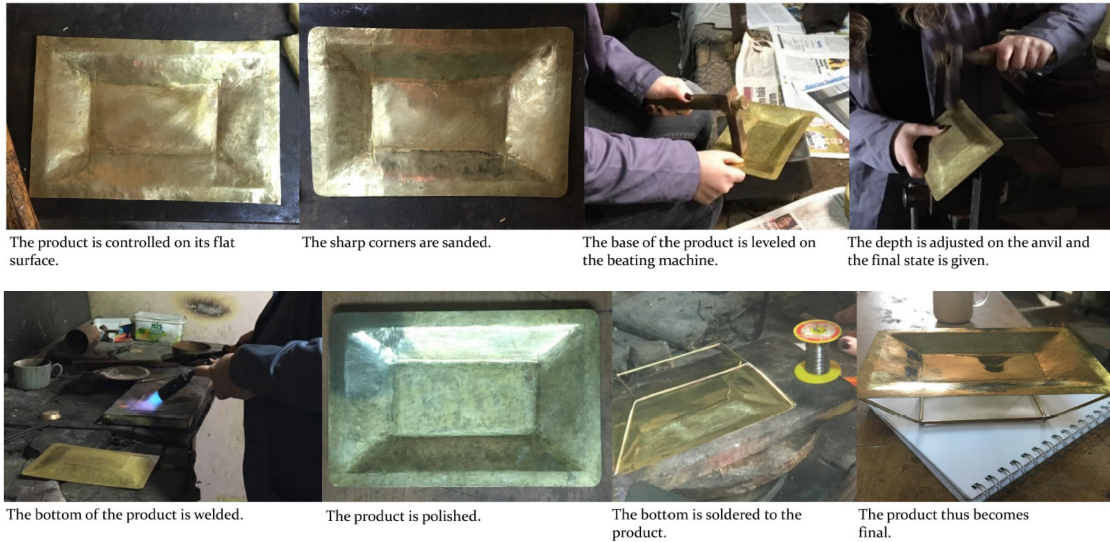
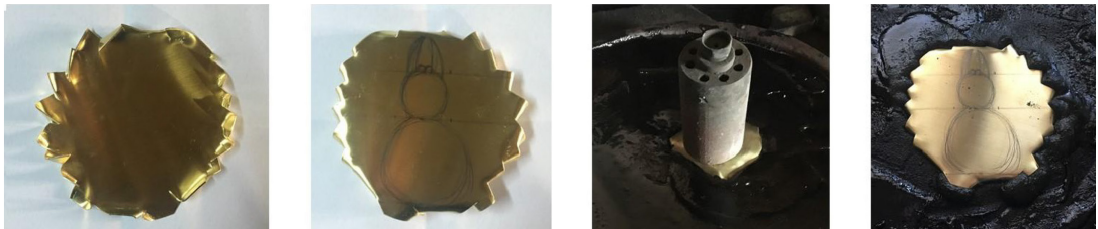
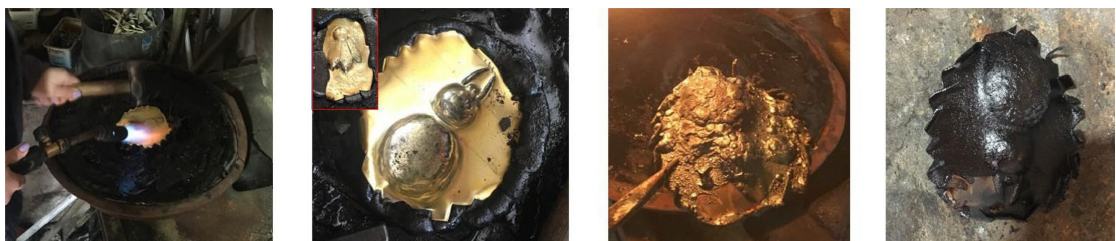


Figure 4.64. Production process of the first designed product (Photography and Credits: Dila Arık).

The final product was designed after practicing the inlaying (repousse) technique. The student's production process is below.



1- I chose the material, cutting and twisting the edges 2- I drew the body of the spider 3- I put the bitumen⁴⁴ and putting weight on the sheet. 4- I made sure that sheet had settled correctly, lifting the weight to process the product before it was too cold.



I warmed the plate to make it easy to process. To give the form of the spider's hull, hammer the plate in warm condition.

After I pinched the spider's web, I worked on the details of the eye and the claw.

After processing the outline of the product to the sheet, I separated the sheet from the bitumen by heating the bitumen to process the details.

I waited for the plate to cool off. I started to clean up to handle the details.

⁴⁴ Bitumen is a mixture used in the repousse technique. It is defined as "any of various mixtures of hydrocarbons" in the dictionary. Bitumen. (n.d.). Retrieved July 17, 2017, from <https://www.merriam-webster.com/dictionary/bitumen>



In order to give 3 dimensions to the spider, I worked the inlay on the edges.



I processing the spider's eyes with a round-tipped inlay pen.



I separated the product from the bitumen with a sharp-pointed inlay. I prepared it to give tissue.



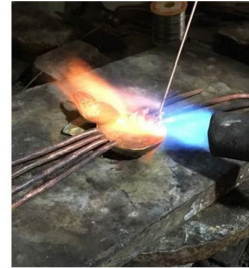
I placed the product to the bitumen to process the body details of the spider. I used different inlay pens for this.



I decided the length of your spider's legs. Cut in thick steel according to the appropriate measure.



The thick brass rod is worn over the anvil to add texture.



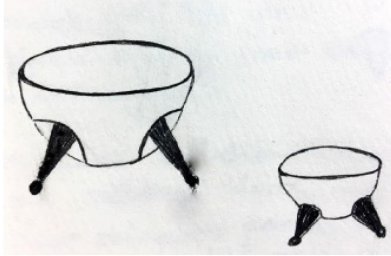
I weld the legs to the spider's body.



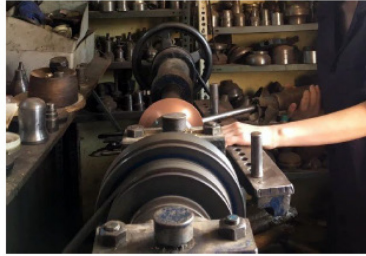
By using heat and oxidized water, the product is oxytime.

Figure 4.65. Production process of the final developed product (Photography and Credits: Dila Arık)

The sugar bowl below was designed in the beginning of the apprenticeship for understanding how a product can be produced from start to finish. The design, developed by the student in her first day is an example of how craft and product design can be used together.



First, the product was designed. Copper was chosen as material. The copper sheet was cut into a circle.



The mold was found, which is suitable for the design. And metal spinning was made with using the mold.



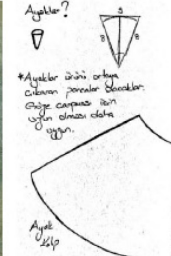
Three points of the product were hollowed out with a hammer.



The product was heated and the product was put into acid water.



The upper part of the product was completed.



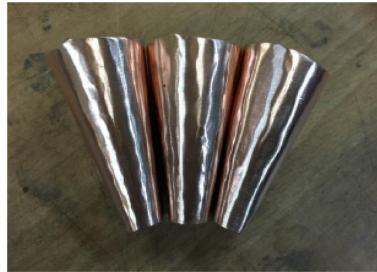
Product feet was designed. The copper was cut.



To make copper conical, it was shot with a hammer. Welding was done to combine the two ends.



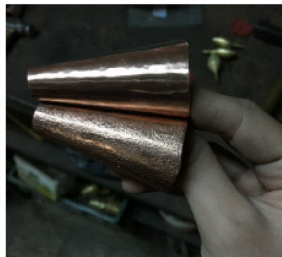
To remove the weld marks the feets were sanded.



All parts of feets were smoothed and polished with sanding.



The feets were patterned with hammer.

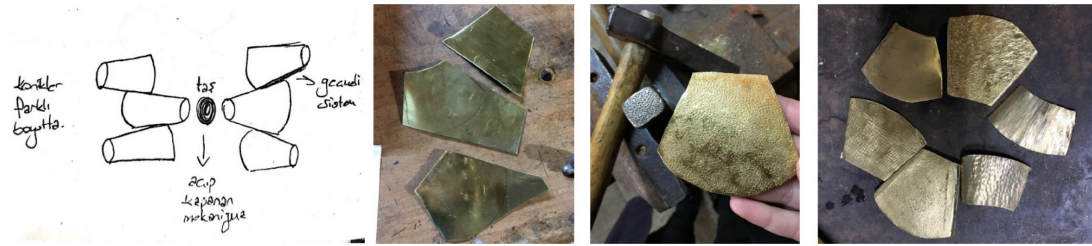


Feets were soldered to the top of the product.

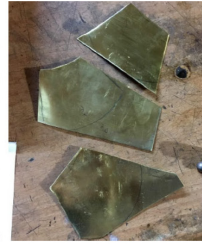


Product is complete.

Figure 4.66. Production process of the first designed product (Photography and Credits: Sezin Çelebi)



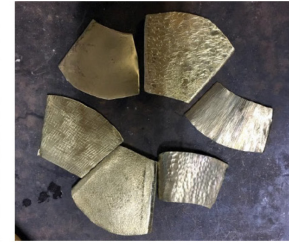
First, the product was designed.



Brass selected as material. Six sheets was cut as designed.



Different patterns were given by hitting with hammer.



Six Different Pattern



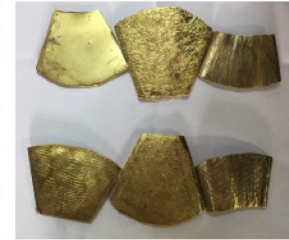
The edges of the plates were curled with a hammer.



Curled Sheet



The six sheets were annealed.



Six Different Curled Sheets



To make the six sheets conical, it was shot with a hammer.



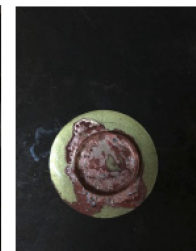
Conics were intertwined at the curved edges. So that two pieces of three conics were formed.



In order to place a stone in the middle, the stone was framed.



The sheet was welded behind the frame.



The excesses were cut and sanded.



A stone was placed in the middle of the frame.



A piece was formed behind the stone forming a void path.



The stone was welded to one of the two parts.






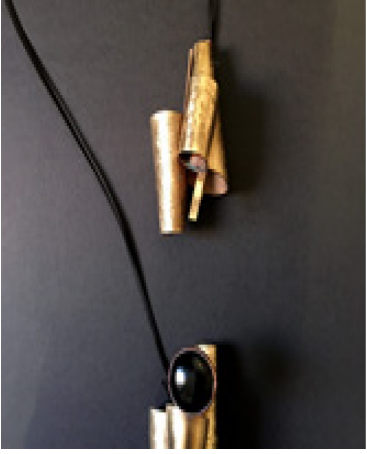
A stick entering the gap was welded to the other part. So that the two parts are connected to each other by these parts.



Product is complete.

Figure 4.67. Production process of the final designed product (Photography and Credits: Sezin Çelebi)

Table 4.8. Product analysis of Vilyan Toparlak's workshop and students

Product Photo	Product Names and Key Points
	<p><i>Plate made with inlaying technique:</i> Handcrafted in the workshop</p>
	<p><i>Insect:</i> Using a traditional technique with a new context</p>
	<p><i>Conic sugar bowl:</i> Designed by the student in the first day of apprenticeship to understand the production techniques of the workshop.</p>
	<p><i>Conics:</i> Continued use of conic shape Using the production technique as a function Using a product's form in a different context Out-of-traditional shape Look and feel like a second skin</p>

In *Orgu Silver*, similar production techniques and tools were used for producing goods.

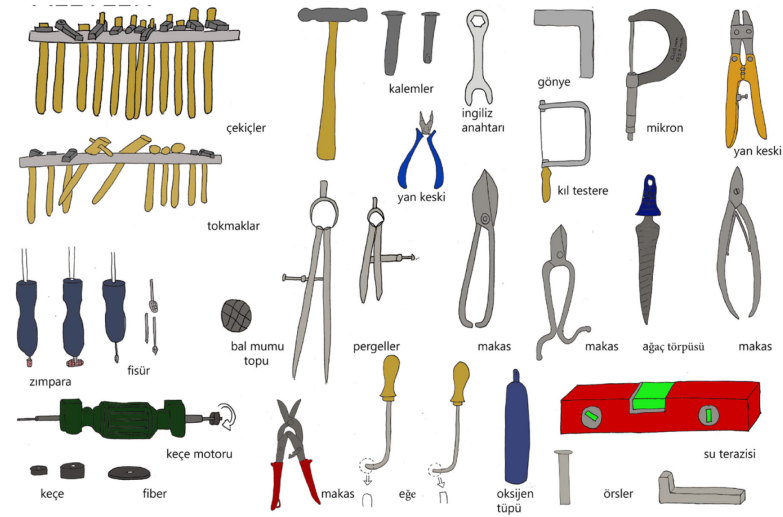


Figure 4.68. Sketches of tools used in the workshop
(Credit: Ece Kökçak)

Table 4.9. Product analysis of students from Orgu Silver

	<p><i>Dancing Chains:</i> Using movement as a function</p>
	<p><i>Vertebra:</i> Using body's movement in the product</p>

4.5 Analyzing the Data

In this part, workshops and projects are discussed according to subjects.

4.5.1 Analyzing the Workshops

Tools used for the workshops are given briefly in the workshop introductions part, to understand how these workshops work today. Photos and sketches are used to show the tools, products produced in these workshops, along with the plan of the workspace. Examples are important for understanding how a workshop produces products. It is not possible to archive and identify every tool used, as every workshop has different tools: The craftsmen in the workshops stated that they sometimes produce their own tools. The fact that they produce their own tools was important to them and they phrased this fact various times.



Figure 4.69. Examples of tools used in the workshops
(Photography: Berilsu Tarcan)

Without doubt, the production processes are similar to each other in different workshops as all of them deal with metals. Same production methods and similar products were observed in different workshops, however from every workshop, different production techniques and processes show students' observations as well. In the end, even though same production processes such as hammering, spinning, inlaying were observed

in the workshops, students from each workshop chose specific methods that were used for producing or joining materials.

With the given examples in the literature review, it can be said that products made using silver and traditional production methods are becoming more popular in the world. Moreover, designs that can be used in daily lives and that are in touch with the contemporary visual trends are being developed. These products are made using materials such as silver, brass, copper, and are mostly handmade. They are produced using traditional methods but they also are in touch with the consumer trends of today.

Nonetheless, when products of silver, brass and copper that are produced in Turkey are examined, it can be seen that the forms and visuals are in relation with the products mentioned in the Arts and Crafts movement. For instance, in Figures such as 4.12, 4.49 the ornaments show similarities to the products of the Arts and Crafts movement. This points that the ornaments and forms in products are imitated or influenced from outer, and outdated sources.

The production process of one product was shown as an example for each workshop's production methods. The design processes for the project were also shown. In this way, the production techniques and how they can be appropriated to designed products in the next section are seen more clearly.

The production process of a product was shown as an example for the workshop's production methods. The design processes for the project were also shown. Projects are presented according to the techniques used.

Some craftsmen stated that they draw and produce products on their own apart from the orders they get. However, in general, they work by getting orders to produce some items, thus they are in the position of hand crafting an item.

4.5.2 Analyzing the Process

Interview deciphering was made with students via color-coding. This interview was made after the term ended to get more reliable results. Two of the students did not show up to the interview. Opinions stated by instructors and students are as follows,

“In the process, at first I thought that producing a product from the start was going to be difficult. But after I learned how they are produced, it was more difficult to design the product than producing it.” (Lara Divriş)

“The masters were more assertive than I imagined. They were always saying they can produce anything as long as we draw and bring to them.” (Ali Rıza Atakan Gür)

“I was not expecting different designs to come up because we all worked with workshops that produce similar items with same materials. I was in fact very impressed when each student from the workshops came up with very different designs.” (İrem Altunsu)

In this process, it can be said that the general opinion was that the production techniques were learned along with design knowledge. However, the theoretical knowledge could be developed more.

4.5.3 Analyzing the Product Outcomes

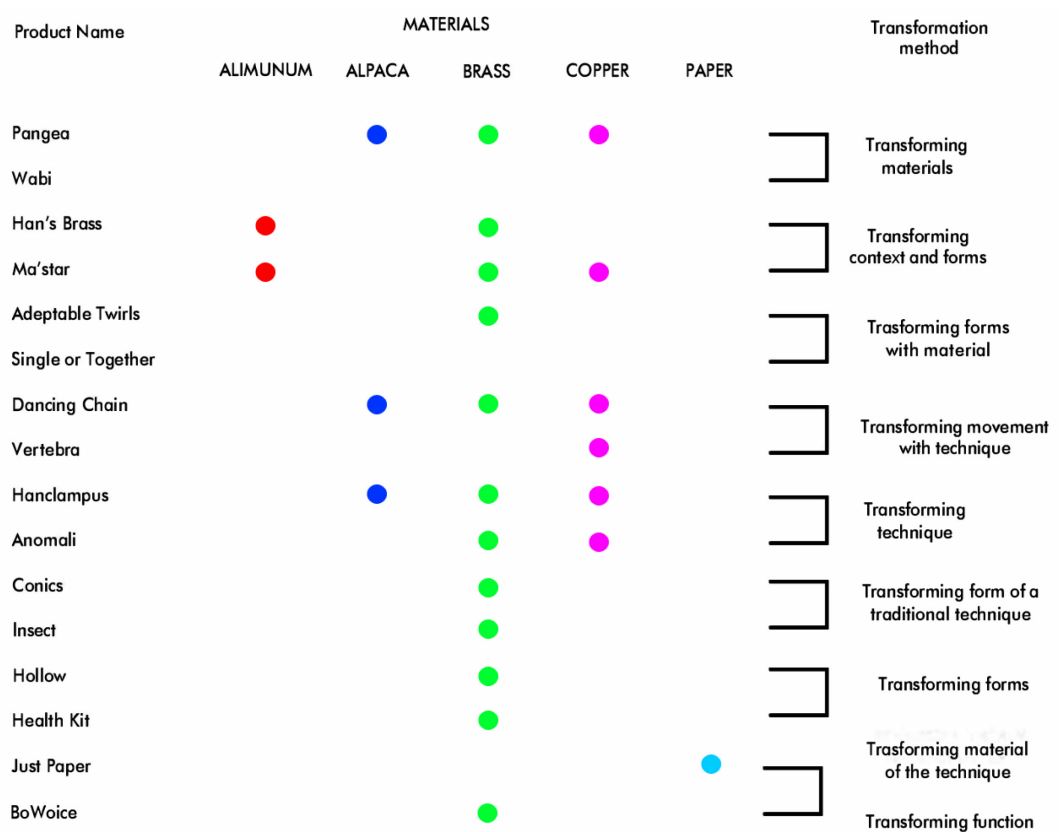


Figure 4.70. Analysis of the product outcomes

The project outcomes were analysed according to the materials and production techniques used. Mostly, brass and copper were used as materials. The aim was to take the craft knowledge in the workshops and use it in the product design process. As seen in the outcome summary, the mostly used techniques were transforming forms and materials. Each material is marked with a different coloured dot.

The transformation of the traditional production techniques occurred with the help of the “fuzzy front end phase”: The phase before the “traditional design process begins” (Tung, 2012), as explained before.⁴⁵ Outcome of the projects show that the craft design collaboration have created efficient results, as techniques that combined tradition with new materials, forms, functions and context came up.

The most common method used was transforming the form by employing the existing traditional techniques of the workshop: Techniques such as hammering, spinning, welding were used. The transforming of workshop techniques and materials are also seen in the products.

4.5.4. Analyzing the In-Depth Interviews with Craftsmen

The in-depth interviews are analyzed separately in this section, as they were made not only about the workshops and apprenticeship, but in general about craft and its implications for today and the future. Questions involved what they think about craft and their work today, what will happen in the coming 5-10 years. The questions were formed based on information from the literature review, also from the first meeting and the unofficial meetings in the han.

The topics of the first meeting mentioned in section 4.4.2, that was color-coded according to specific themes and mapped into a chart with keywords were used as sources in the next meetings and in-depth interviews along with the literature review.

Halit Kandemir, Ali Aksu, Garo Kürkçügil, Yeprem Söğüt and Garbis Gedikoğlu were participants of the in-depth interviews. Halit Kandemir was one of the other interviewees as he was the first contacted person from Büyük Yeni Han, and helped a lot both in the preparation process for the study and the apprenticeship process. Garo Kürkçügil is from “Ming Silver”, he has been a craftsman for thirty-five years. He used to produce jewellery, now he only produces silverware. Yeprem Söğüt is from Balyan El Sanatları workshop. He has been a craftsman for thirty-seven years. In the first twelve years of the job, he was an apprentice. He was also in the jewellery business before. Garbis Gedikoğlu is the owner of the workshop “Rose Silver” and the head of Silverware Handicrafts Association. He collaborated with the instructors of the project and helped with finding and choosing suitable workshops. In the process, he showed interest in the

⁴⁵ Please refer to Section 4.1.2. for more detailed explaining of the Fuzzy Front End Phase.

work and also helped with other arrangements for the project. Ali Aksu was another interviewee after his participation in the gathering on 10th March 2017 and the exhibition that took place at Bilgi University on 14th April 2017. Although he was not a participant workshop owner in the apprenticeship process, he showed interest in the project and his opinions were taken with an in-depth interview to show an outsider perspective.

The previous workshop of Ali Aksu was one of the workshops that were a part of the apprenticeship of students. The name of the workshop is *Halil&Ali*; Ali Aksu was one of the founders of this workshop and was interviewed as the founder and a part of this workshop. However, he said that he parted ways with this workshop and he has his own workshop next door. He has been doing his job for forty-five years.

4.5.4.1. Apprenticeship in the Past and Today

Masters cannot find any apprentices today due to various reasons including the compulsory education age, and handicrafts not being as popular as they used to be. Some are very nostalgic about the past and the apprenticeship process. As daily life goes on like it used to, they long for the old days; nonetheless, they accept that due to various reasons such as mandatory education system and the decreasing interest in craft production, apprenticeship cannot be like it was in old days. The craftsmen from the workshops were suspicious about the “apprenticeship” system of the instructors, as it was for a very limited time and they were not sure how much the students would learn. However, at the end of the apprenticeship processes and studio, all of the craftsmen in the eight workshops were surprised about how much students have learned in a short time. Garo Kürkçügil from *Ming Silver* stated that the two students in their workshop have come to the level of a “kalfa” (journeyman) in just two weeks. In the past years, normally it would take two years for an apprentice to come to that level. In another workshop, Vilyan Toparлак has stated that it would take three years to learn “inlaying”, a traditional production technique. According to these comments, it can be said that in a relatively short time, specific production techniques used by craftsmen can be learned by students to be used in production.

“Unfortunately, work without apprentices comes to an end. Ten years ago, we produced more products than today, and twenty years ago, it was more than the products

we produced ten years ago. The number of products we produce keep going down.” (Garbis Gedikoğlu)

“We sometimes hear stories about other workshop owners giving irrelevant tasks to the students like errands, it is not agreeable for today. In our time, an apprentice had to be the task person and do as the master tells, however today it is not the same and it should not be the same. The ages have changed and we cannot treat the students as our apprentices before. Some craftsmen say that they were treated “harsh” as apprentices and they will do the same to theirs, this is not a right attitude because we need to change the traditions that are not right. Just because something is a tradition does not mean that it should continue.” (Halit Kandemir)

4.5.4.2. Consumption of Silverware

In general, the craftsmen interviewed are very nostalgic and want to keep on producing the goods from twenty years ago. The goods produced with the traditional forms and production techniques are not seen as out-dated as they attract tourists. As to the fact that young consumers do not want to buy products made in these workshops, it is mostly seen as a cultural issue and not a matter of form or function.

“In the past, there were specific models of silverware, there were motifs with roses, now there is more variety. Young people do not buy silver products anymore, because they have no use for it. If you do not have it in your culture and did not use or see any silver, you will not buy it. There is nothing that can be done for this issue. Also, as the silver products are so expensive, young people turn to the silver-plated products that are not actually silver, but cheaper. A person who understands silversmithing or does the job never buys a silver-plated product. Silver has always been the metal of the noble. When someone who does not know the culture buys it, they just put the product in the display and never use it. Then, the silver product gets darker because it is not taken care of.” (Yeprem Söğüt)

“There used to be a community that bought silver in Turkey, now the new generation does not want to buy it. The people do not host dinner invitations as they used to, so the table culture is disappearing and many things are chained to this. Even my wife does not use silver at home, because she says it is not worth the effort.” (Ali Aksu)

“My master made a candlestick around forty-five years ago, and today the owner of it brings it back for repairing. He will use it again after it is repaired, the same thing is not possible for mass produced products.” (Garbis Gedikoğlu)

Also, it was stated that even the craftsmen do not have many silver products at home. While the main reason they state is that they do not have the culture; it was clear that they do not have silver products because they have no use for them either.

“A family who does not use silver is not a cultured family for me. We do not use it as a family, because we also are not cultured enough. There is a tray of two sachets at our house. But I do not get 1-2 silver every week like the rich.” (Garbis Gedikoğlu)

“Today, mostly Jewish people and Russians buy silverware and use it. Also, some old families in Turkey buy and use the silver products, they do not just put it on display. In Ottoman times, these products were a part of daily life. I read that silversmithing tradition is very old, older than Ottoman Empire. After Fatih Sultan Mehmet conquered İstanbul, the silversmiths from Van and other cities moved to İstanbul. Now this job is only seen in the Grand Bazaar.” (Yeprem Söğüt)

The function of silver being antibacterial was brought up various times.

“Silver brings the eczema of the Aegean to silver socks and so on. If the blood circulation is bad, you should wear silver socks. When they had new born children in a family in Istanbul, they would eat with the silver spoons because silver is antibacterial.” (Garbis Gedikoğlu)

4.5.4.3. Value of Silverware

Value of the products produced in the workshops come from both the material and the craftsmanship. The materials, especially silver and gold are expensive, and also used as an investment. It is stated that silver has lost its value as a material; meaning the prices of the material has decreased in the recent years. Ali Aksu points out that buying a silverware product is actually more profitable than buying jewels.

“Let us say you get a silver jug of one kilogram; you can get it in an unprocessed state for 2000 liras. The craftsmanship for one kilogram is 500-600 liras. Even if you reduce the workmanship/craftsmanship on it, the price does not go down because the material itself is very expensive. The craftsmanship in silver is not different from gold. When you buy a small gold bracelet for one thousand liras you pay for the craftsmanship

of 100-200 liras. But when you buy a big silver tray, the craftsmanship for it is 200-300 liras. Looking from this point, buying a silver tray is more profitable.” (Ali Aksu)

It is also said that the firms do not buy silver products anymore, because the taxes are high. It is emphasised that this law change happened in the 1980s: “A firm can buy a silver gift, however they can only get tax reduction for the craftsmanship, not the material”. A solution for this can be to increase the craftsmanship quality in the products and to reduce the material used in the product.

It is said that by some that silverware is not a luxury anymore, due to the fact that it lost its popularity. However, in other countries, as there is interest, more luxurious products are brought up.

“Silver is not a luxury anymore, there is silver recycling. If someone brings a silver good back to me, I'll take it back, because even the used silver is worth a thousand liras. Brass and copper are not like that. The brass you throw at the garbage weighs 30 liras and the silver weighs 2000 liras.” (Garbis Gedikoğlu)

“Silvercraft is more luxurious today, as the purchasing power has gone down. In the past, in wedding ceremonies, both sides brought silver trays to each other, now they prefer glass because of the prices. We are also losing the culture of silver with it.” (Garo Kürkçügil)

4.5.4.4. State of the Profession Today and in the Future

All of the craftsmen were pessimistic about the future of silversmithing, stating that the craft is not as popular as it used to be, and it will not exist in the future. All of them associated this with the fact that there are no apprentices today as there is not enough work in the workshops. But as they were producing goods for abroad for a long time, the general statement is that they will keep on getting orders from other countries and make their living this way. Also, it was observed that craftsmen see the profession more valuable abroad than in Turkey. It is noticeable that although it is stated that the profession is dying because there are no apprentices and the orders are decreasing by number, most of the craftsmen talked were able to keep on producing and were not pessimistic about their jobs at all, because there are orders from abroad. In the first gathering, a craftsman mentioned that his clients from abroad are very fond of him and depend on him, because

they can not have the orders produced in their country, and he is the person that can produce their orders in the best way (with most quality).

“In the 90s there were around seven thousand silversmiths in this area, now it is around 300-500 at most.” (Ali Aksu)

“In 2013, the Finance Minister took out a silver law. You give 500-600 liras of shirt instead of silver, but you cannot give silver because it is forbidden to give. Now the money has been changed because of the government, for example the old riches are selling their grandchildren or something like silver. During these 12 months, I could only close 8 invoices.” (Garbis Gedikoğlu)

“When the labour costs drop, the sales drop as well. Silver is not in this position because of its price; its position is related to the habit of using silver. 15 years ago silver was more expensive than today.” (Ali Aksu)

The job is getting more difficult, dealing with customers is one of the hard aspects of the business.” (Halit Kandemir)

“I do not define myself as “professional”. When you look at abroad, the craftsmanship is flawless, it is not like here. Even when a bathroom is made, it lasts to twenty years; while here in Turkey, it maybe lasts two or three years. In abroad, there is silver production in Italy, France and Germany, but they are more expensive and the craftsmanship is better. You cannot find any errors in the products they produce. Azteks in Mexico were also producing silver.” (Yeprem Söğüt)

4.5.4.5. Transferring Tacit Knowledge

Most craftsmen were keen on sharing their knowledge with students and instructors, however they have a general opinion that when knowledge is shared about the specifics of a craft, it becomes less valuable. They made a connection between their apprenticeship processes in the past and secret knowledge: Their masters would not share all the secrets to producing a product, which made them more curious about it and they had to find out the specifics on their own. It was said that if they were taught everything from the beginning, they would not be as ambitious as they were. Afterwards another discussion started that today anyone can type what they want to know on the internet and learn different production techniques from videos.

“Having done this job for years does not mean to be knowledgeable in the subject (talking about designers working with craftsmen). Also, not everyone who knows how to work with metal is a “craftsman” or “artisan”. One has to improve himself (talking about workshop owners in the area).” (Halit Kandemir)

4.5.4.6. Education

The ideas about education revolved around silversmithing being applied to schools of art and crafts. Examples were given from abroad, where in many schools the crafts are being taught by craftsmen.

“In the education field, there are many examples of craft being taught at school. In Germany, we visited a jewellery school three-four years ago, and they had a silversmithing workshop inside the school. Craftsmen taught in these workshops and other theoretical classes were taught by academics. This system should be applied to Turkey as well.” (Halit Kandemir)

“I am glad students are coming to the workshops because I also love to teach. I wanted to be a doctor or painter when I was little but I could not go to school. Nowadays children are lucky they can get education. I still read a lot of things and improve myself. I think that the students who come here have a better perception than us because they are more educated. The works by students are successful and I think the drawings are good, they apply themselves to the work they are doing.” (Yeprem Söğüt)

“I like that the students are coming here for their projects. For 40-50 years, we have been in the same place, we do the same work and we are always affected by the same brains. You come from a completely different world, completely different brains are automatically coming up with different things.” (Ali Aksu)

4.5.4.7. Production Techniques and New Technologies

Producing a product with old techniques is important. The jewellery mastership is often criticized as it also involves digital technologies. It was stated that “silversmithing” is in a higher value than jewellery making because in silversmithing, digital technologies are not available and unlike jewel making, the traditional techniques

still have to be used. It was said that this is because the product sizes are relatively bigger and are not suitable for machinery.

“I do not see jewellery as a craft, nor did I hear any jewellers claiming it is a craft. It is “el emeği göz nuru”⁴⁶, and cannot be in the same category as silversmithing. Silversmithing is very extraordinary from jewellery business, it is “heavier”. Jewellery can be made even at houses.” (Ali Aksu)

“I was producing jewellery before machines came. When I was an apprentice, we had to produce everything by hand. Now they produce the same jewellery sets with machines. We have a job that requires heavy power. There is no machine use in silversmithing, that is why it can not be taught without apprentices. Now that the schools take longer to finish, there are no apprentices so the silversmithing is dying. Even if schools for silversmithing are opened, it does not stop the craft from disappearing.” (Yeprem Söğüt)

“In jewellery business, making “by hand” and craftsmanship are not that important because you produce the same thing with machines. Jewellery business advanced with the machine production, now only few workshops produce hand-made jewellery upon special request; otherwise machine production is preferred.” (Garo Kürkcügil)

Also, when producing an item, many craftsmen stated that they go to different production places to finish a product.

“When I am supposed to produce a product, even if I am capable, I do not produce the whole product in my workshop. Instead I go to other workshops and give it to other craftsmen for hammering or inlaying. I do this both to improve the inner economy, and to save time: If I produce every part in my workshop, I can produce one vase in a week; instead I prefer to produce other products. However, if I have a special order that is very specific, I prefer to produce it myself, because explaining the job to other craftsmen for production will take more time.” (Halit Kandemir)

⁴⁶ An expression that translates literally as “hand labor, eye glory”. However, in dictionaries its translation comes up as “handicrafts”.

4.5.4.8. Publications and Promoting the Craft

There are many websites and publications about craft in İstanbul. “Crafted in İstanbul”⁴⁷, Made in Şişhane⁴⁸, İstanbul’un Ustaları⁴⁹ and İstanbul Zanaatkarları⁵⁰ are among the examples that were mentioned. Other related projects mentioned were a publication by İstanbul Modern, titled “The Crafts Once Again: A Review of the Relationship Between Design and Istanbul's Craft”, and an exhibition, *Jewel and Craft: Traces of Grand Bazaar Masters*. When told about these websites and projects on craft, they all found it as positive attempts. However, it was stated that they do not follow these sites or projects on their own time, and do not take part in them actively. For instance, the internet is used as an online source to promote workshops in İstanbul. *Crafted in İstanbul* is one of the examples for online sources that has a database of craftsmen so that designers and collaborators can look them up: The workshop owners do not take active part in them, and they have never heard about it, although the site can be used for tracking the workshops in the area. Even though they find it as positive attempts, they do not take part in them because they prefer that people come by their workshop if they want to work together.

“Advertising and promotion are both important for silver production. You need to advertise it on the TV as well. There are so many features that the anti-bacterial characteristic of a silver that needs to be known.” (Garbis Gedikoğlu)

“I have not heard or used these websites, but there is no such thing as bad publication.” (Yeprem Söğüt)

4.5.4.9. Collaboration with Designers

All the craftsmen stated that they sometimes produced products for designers, however most of the time these collaborations do not last. Also, sometimes designers would want a product produced but do not give the payment, or demand designs that cannot be hand-crafted as they do not know the production.

⁴⁷ www.craftedistanbul.com, A website that aims to create a map system that makes craftsmen visible, by making it possible for designers and craftsmen to work together. There are also documented videos in the website.

⁴⁸ <http://madeinsishane.blogspot.com.tr>

⁴⁹ <http://istanbulunustalari.com>

⁵⁰ <http://istanbulzanaatkarlari.com>

“Sometimes we work with designers, they come to the workshop and we produce their designs. However they can not meet their expectations for selling the product, so they mostly do not come by again.” (Garo Kürkçügil)

“Sometimes, designers come to our workshops and get opinions from us or have their drawings produced. But some of them try to get something different, they ask for ideas and production but do not want to pay for it before it is produced.” (Ali Aksu)

“The designers come by to the workshop and say, “I want to produce this product”. If nothing happens, meaning if they cannot sell it, they do not come by again. Nevertheless, if they sell the items, they come back and we produce more products.” (Garbis Gedikoğlu)

“One woman came to our workshop in the past. She was directed to me through a friend of mine. I cut the pieces she asked for, and I cut them with hand, not in the laser machine. Then I made some other things like from bamboo, but after that she never came by the workshop again.” (Garo Kürkçügil)

CHAPTER 5

CONCLUSION

In light of the literature review and the field research, it is found out that craft production still exists and designs are produced in small scale workshops. Also, craft-design collaborations have started to be more popular in the recent years. These collaborations result in products that are appropriate for today's product usage.

One problem with craftsmen is that those who produce their own designs do not consider their products' forms or ornaments old or outdated. Mostly, they address the lack of sales as a cultural problem; they do not accept that if the product was made in a different form, it could draw young consumers' attention more. Also, they do not find young people's opinions relevant, because they also view these opinions as a matter of cultural change. They see the silver products not selling or drawing attention as a problem of promotion and advertisement, and culture. However, after the collaboration, many of them stated they were happy with the results and would like to continue to produce in the same way.

It appears that the main issue with "craft" in general and "silversmithing" in particular is cultural. To promote handcrafted objects may appear as a quick solution for selling craft, however for craft to be used, it is not sufficient. Firstly, the cultural issue is about both the producer and the consumer. The craftsmen associate it with socio-cultural changes: the culture has changed and nobody uses silver products at home anymore, and also life conditions (women working, not staying at home) and government policies (the tax for silverware being too high, the fact that companies cannot buy silverware as presents...etc) have changed. The statement made by craftsmen that the taxes are so high can be solved easily: "A firm can buy a silver gift, however they can only get tax reduction for the craftsmanship, not the material". The craftsmanship quality in the products can be emphasised more, and the material costs can be reduced.

In the beginning of the research, main idea was that traditional techniques can be transformed into new production techniques to keep crafts in touch with today's culture. The outcome of the study shows that there are many ways to transform traditional techniques and craft. For instance, changing the material with different trials, changing the traditional technique (by trying different materials with the traditional technique) are

used as new trial techniques in this case. The usage of traditional techniques in a product is crucial at this point, designing a product based on the traditional techniques brings new opportunities in daily usage. While the techniques in jewellery was applied to machine production in the last years, it appears to be less the case when it comes to the appropriation of modern production techniques in making silverware products. This situation has actually made the craftsmen that deal with silverware products more critical about the jewellery masters: Some claim that their craft cannot be appropriated to machine production, therefore it is more valuable, while in jewellery making; the machine production took place of the hand production methods.

When looked at the transformation of the production and the products themselves, it is apparent that the “fuzzy front end phase” was crucial in the process. The transformation of the traditional production techniques occurred through this phase.

As said, many sources were used as guides in the literature review and field study. What makes this study different from the other research is that it suggests a transformation of traditional production techniques used in craft workshops: The thesis is written from the industrial design perspective, which is lacking in the current literature. There are many theses that focus on silversmithing from handicrafts department, however this thesis focused more on the connection points between craft and design, as the handicrafts point of view is the subject of other research and has many examples.

While the “traditional” production techniques and their transformations were one aspect of the study, in general, craft tradition in today’s culture was questioned. As mentioned in the literature review, although seen and written as traditional, the concepts of craft and craftsmanship are parts of modern culture. The modern culture we live in is changing, as do the products.

In the outcome, I expected to find out that craft production still exists and designs are produced in small scale workshops. Also, craft-design collaborations have started to be more popular in the recent years. These collaborations result in products that are appropriate for today’s product usage.

The fact that the number of research on craft and design has increased in the last years indicates that the interest in this connection has been drawing attention. Most of the craftsmen and designers say that this connection is possible if there are funds from government or elsewhere for the continuation of craft, and this is possible with the advancement of craft education. The study can be one of the examples that show a

possibility of a cooperation between academy and workshops; and the design and craft terms.

In the beginning of the study, it was acknowledged that there is a problem in combining craft knowledge with professional design field. The study, being conducted within the universe of academy, aimed to find a different solution to this problem. Craftsmen and designers have a more professional and economical relationship with each other, however craftsmen and students have a different relationship that is based on communication and learning the craft skills. With time, craftsmen have also become more open-minded about the designed products; and this can improve the relationship between them when these students become professional designers. As the study was conducted between academy and craft workshops, it was not possible to see the end results in consumers or from professional design point of view. In further studies, it could be beneficial to research the marketing aspect, how these handcrafted products can be released to the market. The educational perspective can be another way to be investigated further.

Due to the time limit, it was not possible to further the research to other locations. Research was kept limited to silversmithing workshops in the Grand Bazaar area. For future studies, the cultural elements in craft and design could be discussed further by comparing different geographies; for instance, other cities in Turkey, or other countries can be taken into consideration. Silversmithing in this study was discussed as a craft that is practiced today and that uses traditional production techniques. Turkey and the world consists of many craft practices that are not being used anymore. Other examples for craft production can be analysed through design perspective.

Nowadays, since the movements such as DIY, the term “craftspeople” is being used, however, throughout history, the term “craftsmen” has been used to generalise the people who produce products. As seen in the history and the literature, most crafts that deal with materials such as metals and wood, in this case; silversmithing is often attributed to male gender; while some crafts that deal with materials such as textiles are identified with females. Despite the fact that there are many women silversmiths in the world as shown in silversmithing section, all the “craftsmen” in the Büyük Yeni Han and other hans around Grand Bazaar are men. The term “craftsmen” is used deliberately to emphasise this fact. That is to say, the gender aspect of the craft in the contemporary Turkish design culture could be a fruitful research area for further studies.

Silversmithing and jewellery mastership were being practiced by various minorities, especially by Armenians since the Ottomans. As the minorities could not work in the government, they were trained as apprentices. This led to Armenians being associated with silversmithing. However, today, the silversmiths are from Turkish and other ethnicities. Different craftsmen have different beliefs; and emphasise that they are Muslim, Christian or Jewish in the conversations. Due to time limitations, this was another aspect that was ignored by this research. Therefore, the ethnicity and religious identity of the craftsmen can also be researched and discussed further in future studies.

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APPENDIX A

TRANSCRIPT AND DECIPHERING OF THE FILM VIEWING AND MEETING WITH CRAFTSMEN

Date: 10.03.2017, Location: Büyük Yeni Han

Deciphering:

Gizli bilgi (hidden knowledge)

Çırahlık/ustalık süreçleri (apprenticeship processes)

Teknoloji/zanaat (craft and technology)

Üretim yöntemleri (production techniques)

Eğitim amacı (the purpose of education)

A: Ali Aksu (Master)

Aslı: Aslı Kıyak İngin (Instructor)

Ayşenaz: Ayşenaz Toker (Instructor)

G: Garbis Gedikoğlu (Murat Usta)

H: Halit Kandemir (Master)

Y: Yeprem Söğüt (Master)

Ali Usta (Ali Aksu): Hala daha o gelenekten geldiğimiz için geri kalanı alacağız, sen buna kaç para vereceksin dediği zaman diyoruz ki bana yaramaz yani cevabı yoktur, sen ne iş yapacaksın? ... Basitten gelir yani sen yaptıkça alacaksın bişeyler ama bi de şu vardır bakış açısı, kazanmayı düşündüğün paradan ziyade bizim ona bakış açımız haa bu para için geliyor. Çalışıyor, sanat için değil bizde derlerdi ki işte ne istiyosun sen ustana bir sorsana yani yapsın birşey ne uygun görürse fiyat budur yani işte usta kaç para vereceksin

Murat Usta (Garbis Gedikoğlu): Onların öyle gümüşçü yani ilk zamanlar gümüş yaparken sorun yapıyordu arkadaşları aradım ben onlara anlattım ama bir süre sonra alman gümüşü denilen şey başladı alman gümüşü de sarı üzerine gümüş kaplama o işi yapmaya başladık oda akşama kadar zımpara. O zamanda şimdi maskeler falan yok ağzımız açık çalışıyoruz. Bir gün bir midem bulandı bir istifra ettim sapsarı toz o gün -

duyulmuyor- ağabey gördü beni "oğlum" dedi "ne yapıyorsun? Kendi kendini zehirliyoruz bu nedir?" Geldi bizi aldı ustamızın yanına götürdü o da bizim ikinci ustamız oldu. "Senin yanına gelsin" dedi "iyi gelsin o zaman" dedi o da. Ben yukarıdayken ustaya söyledim "ayrılacağım bu hafta" diye "ne oldu?" dedi niye dedi "sağlığımdan dolayı" dedim oğlum dedi "haftalığındansa zam yapayım" dedi "yok" dedim "haftalığım önemli değil". **Orda aldığım haftalık o zaman on beş bin liraydı ustanın yanına girdim diğer ustanın aldığım haftalık dört bin lira. Dört bin lira aldım on beş bin lira nere dört bin lira nere dörtte biri bile eğil. Ama sesimizi çıkartmadık, katladı, elimizin içine verdi, "bereket versin" dedik, aldık, koyduk cebimize dışarı çıktık tabii bi bakacaksın ne aldım diye. Açtım baktım dört bin lira hiç bişey demedik ama. Hiç bişey demedik ama ne dicesin**

A: Yok usta söyleyemezsin

- Artık öyle nesil ve kültür kalmadı tabii çok zor yani
- Tabii pirim kalmadı
- Tabii.

Aslı (Aslı Kıyak İngin): Nerde o eski şeyler demek için demek istemiyorum ama biz geçen sene Ustaişi-Beyoğlu diye bir proje yaptık yeni çıraklar yetiştirelim diye Beyoğlu'nda Galata'da. Sekiz tane çırak bulduk bi şekilde zar zor, bi kısmı da atölyelerin kendi çocukları .Ama şey yani anladık ki bu kültür usta çırak işte bi yerlere itmek bir işi öğrenmek falan bitmiş. Beş-on yıl önce belki daha güçlüydü bu ama artık şimdi kimse göndermek istemiyor kimse zahmete katlanmak istemiyor daha ucuz şeylerle daha sıradan işlerde güvenlik görevlisi küçümsemek istemiyorum ama daha güvenli işleri tercih ediyor mesela.

Ali: Ben hak da veriyorum aslında yeni çocuklara bir işe başladıklarında o işin devamlılığı var. Eskiden bir işe başladığında o işte altın bilezik derlerdi, bir işe başladığında onu zamanı gelince kullanacaksın şimdi bir kere o deyim ortadan kalktı. Bir diğeri eğitim işte liseye kadar okumak zorunda liseden sonra on sekiz yaşına geliyor on sekiz yaşından sonra da insan bi kere şöyle bir bakar, süpür bakayım burayı dediğimde ben niye burayı süpüreyim diye bakar. Bir de şu var hiç bir şey bilmeyen bir delikanlıyla siz ne verebilirsiniz ki o da onun karşılığını almıyor, biraz sabat etse belki uzun vadede bir şeyler kazanacak ama bu dediğimiz gibi -duyulmuyor- güvenlik görevlisi olacak ama aradan 20 yıl geçse bile..

Aslı: Aslında bakış açısı da ilginç şey. Yani biz lise öğrencileriyle de atölyeler yaptım artık böyle şeyler bilinmiyor. **Yani bizim öğrencilerimiz yine bir şekilde bu**

konulara daha yakınlar ama lisede falan üretim nedir kaşık nerden çıkıyor. Bu defter nerden geliyor bunun sonuçta bir üretim süreci var satıştan ziyade arka planını bilmemek gibi bir şey var aslında çok önemli bir bilgi. Eskiden belki herkezin annesi bir şeyler yapıyordu ediyordu yani hadi herkes terliyor en azından bir işin nasıl yapıldığını nasıl ortaya çıktığını biliyordu. Bu bilgiyi unuttu yani bu ürün olduğu gibi gelmiyor aslında bunun bir arka şeyi var yani ustaların da dediği gibi ondan keyif almış aslında uzun süre görmek keyif aldın mı zaten gerisi geliyor.

Ali: Bundan birkaç sene önce Azerbaycan'a eğitim amaçlı olarak gittim 8 ay orda eğitim verdim. Özel sektöre yönelik. Darphanede bir yer ayırmışlar eğitmen olarak gittim orda sekiz ay eğitim verdim. Yanımıza yaklaşık on üç-on beş kişi verdiler. Sekiz ay orada kaldık sekiz ay boyunca çocuklara hiç para vermediler ve çocuklar şikayetçi bende çıktım müdüre dedim "çocuklara neden para vermiyorsun" dert yanıyorlar çünkü "para alamıyoruz" diye. Ben de çıktım dedim ki "neden para vermiyorsunuz?" , "Efendim bir üniversitede okuduğunuz zaman o okul size para vermez ki siz orada iş öğreniyorsunuz nasıl iş para bilmeden para mı alacaklar " siz bu çocukları burada çalıştırıyorsunuz hiç para vermiyorsunuz aslında para almamız lazım .Bir de çocuklara sözleşme imzalatmışlar bu sekiz aydan sonra beş yıl orada çalışacaklar, para alacaklar ama ayrılmıyacaklar çünkü biz size bu eğitimi verdik bu işi öğretiyoruz dolayısıyla sen bu işi öğrendikten sonra ayrılmayacaksın bunun karşılığını vereceksin ben bakıyorum bizim burada yine iyi yani. Para veriyoruz yani orda böyle bi durum söz konusu.

Ali: Aslında hem işi öğreniyor hem işi yapıyor hem de hayatı öğreniyor burada değildi ama başka bir filmde söylemişti ustalar "hayata dair bir şey öğreniyorlar". Biz işte dört-beş yıldır yapıyoruz Bilgi Üniversitesi olarak bu olayı. Eee bu stüdyoyu çocuklar sadece malzeme nedir, teknikler nedir onu öğrenmiyolar aynı zaman da farklı bir ortada olmak, o mahallede bulunmak işte o ustayla bir sürü şeye tanık oluyorlar öğreniyorlar.

G: Fabrikaya gönderiyorsun on iki-on üç yaşında yani ben on iki yaşında hatta on iki bile değil ilkokulu bitirdim, işe başladım on bir-on iki yaşında. İşe başladım. Beni bankaya gönderiyor, para yatırıyorum, ,postaneye gidiyorum, posta gönderiyorum efendim, gidiyorum vergi dairesinde vergi yatırıyorum. Yani on iki-on üç, on beş yaşında sorulmaz. Herşeyi yapıyorsun. Şimdi on sekiz-yirmi yaşında delikanlının yapamadığını biz o yaşta yapıyorduk, hayatı daha iyi kavriyosun daha hızlı anlıyorsun.

-Yani biz yapmak zorundaydık.

Ali: Mecbur yaparsın. Ben size birşey söyleyeyim fıkra gibi ama fıkra değil. Memleketten geldim daha doğru düzgün Türkçe konuşamıyoruz ustam bana dedi ki -

afedersin akşam 5 oldu mu votka içer-.Bana dedi ki git dedi bi tane şişe verdi git dedi "-duyulmuyor- amcaya git portakal suyu doldur getir". Ben parayı aldım gidiyorum şimdi portakal suyu mu dedi limon suyu mu dedi bilmiyorum. Portakal suyu ne bilmiyorum ki portakalın suyu olmaz ki limonun suyu olur bir kafada değerlendirme yapıyorum. Yani bizim köyde elimize portakal geçmezdi ki bulacaksın birde suyunu içeceksin. Hatta hiç unutmuyorum babam birgün portakal getirmişti biz yedik, kabuklarını dışarı attık, baktık çocuklar dışarda kabuklarını yiyor.Yani böyle bir yokluk. Efendim dedim bu limonun suyu portakalın suyu olmaz gittim bir tane Mehmet ağabey vardı dedim şunu doldur baktı bana dedi "Limon mu, portakal mı?" dedim "limon". Doldurdu şişeyi aldım getirdim, bizim usta aldı baktı "Ne lan bu?" dedi "limon" ,"hani len portakal dedi -duyulmuyor-dedim ben yanlış anlamışım. "Portakal nerde limon nerde hani ben portakal dedim de sen limon anladın nesi benziyor birbirine?".**Her şeyi öğreniyorduk yani çarşıda.**

-Bugün ikinci gün olunca tabii. Dünde yarım gündü bence siz ona bi yarım gün ekleyin.

-Amacımız ne?

Aslı: Amacımız usta olmak değil. Ama sonuçta endüstri ürünleri tasarımı bölümü öğrencileri ama bizim işimiz bu biz tasarlıyoruz ki o nasıl yapılır n olur bilmemiz gerekiyor bir de sonuçta hem fabrika falan yok ben pek çok yabancı tasarımcıyla çalışıyorum bunun için geliyorlar İstanbul da bir sergi yapıyorlar millet geziyor İstanbuldan falan diye bakıyorlar. Hepsi alman çıkıyor burdaki atölyelerle çalışıyorlar. Onlarda böyle bir imkan yok bir şekilde üretmek için bilgisayardan internetten sipariş verecekte Alman tasarımcı işte 6 ay sonra gelecek ve onu değiştiremiyor burda o kadar büyük bir imkan ki bu onu açıklamaya çalışıyoruz aslında öğrencilere yaratıcılık böyle alanlardan çıkıyor biraz. Eğer yani onlarda farklı bir bakma şeyi olacak hem yapıcaklar hem üreticekler hem düşünecekler hem tasarlıcaklar yani biraz erken tanışsınlar istedik. Okul bittikten sonra belki haspelkader böyle bir rastlantı eseri tanışmasın baştan tanışsınlar ve bilsinler olasılıklarını ilerde de belki devam edecekler yani.

A: Benim başta karışmıştım kendi kafamda ama iyi anlattınız.

Aslı: Yani niyet o sonuçta bu da tasarımın bir parçası ve aslında gerçekten bir şey üretmek sadece modelleyerek bilgisayarda olmuyor yani burda birebir malzemeyi tanıcak, sizlerin acayip deneyiminiz var sonuçta ondan faydalanması lazım hem hayata dair hem malzemeye dair eee ve üretime dair. o biz ne katabiliriz bizim amacımız hem anlamak hem bunu ortaya koymak hem de biz bu süreçte nasıl

yaratıcı katkı sağlayabiliriz biz bu süreçte neler tasarlayabiliriz nasıl katkı sağlayabiliriz onları görecek. Burda bir jürisi yaparız yani sizleri de ya okula davet ederiz yada burda yaparız. Yani bu projenin burda yapılmasının sebebi bu sizlerde onun bir parçasısınız sergilecek onu ve böyle açık bir juri olacak gelerseniz gelme izleme fırsatınız olur.

A: Şimdi birde kısıtlı zamanımızda başka birşeyden bahsedicem; dükkana gelen hemen tezgaha oturamazdı belli bir süre çay söylecek belli bir süre sağa sola gidecek ayak işlerini yapacak dükkandan bir tane tezgahtan yer boşalırsa ancak o zaman işi öğrenebiliyordu yoksa dükkandan bir kalfa çıkmadı birileri dükkana açmadı alırmadı tezgah boşalmadı o bekler ayakta hırslanacak birşey yapacak ki oraya oturabilsin.

-O tezgahı kolay alırsan kolay elde etmiş olur ama biraz fazla beklerse o onun için daha değerli olur o işe daha hırslanacak

G: Babam su tesisatçısıydı. Dedem babamı çarşıda kuyumcunun yanına koymuş çirak olarak kendisi de çarşı civarında burda arada bir ustaya uğruyo babam tezgahın başında kapının yanında dikiliyor ama tezgahta çalışan kalfalarda var demiş ustasına ne zaman benim oğlum tezgaha oturacak aynı benim dediğim gibi bunlardan bir tanesi çıkarsa dükkana açarsa anca o zaman oturacak demiş. Bakmış şöyle bir tezgaha çalışanların hepsi 17-18 yaşında hiç dükkana açacak yaşta değil giyin oğlum demiş almış götürmüş babamı tesisatçı tanıdıkların yanına vermiş orda o işi öğrenmiş

Garbis: Ben ustamdan ben hiç tokat yemedim ama bayağı bir azar işitiyordum. Dedim babama ben burdan çıkıcam bana çok bağıyor dedi ben bağırıyor muyum dedim sen benim babamsın o da senin ustan . Çok ısrar ettim aslında hiç bırakmadı engel oldu orda çalışacaksın dedi. Birileri kalktı 120 lira haftalık alıyordum Ramiz bana 400 lira teklif etti ben gidicem babam bırakmadı . **Dedi oğlum niye sana o parayı veriyor demek ki o ustanın kalitesi dedi çıkmıcaksın.** Yani şeyin de etkisi var ailenin de etkisi var babam gel oğlum deseydi bir baltaya sap olamazdım.

Ali: Bir de fazla dükkana dolaşmamak lazım mümkün olduğu kadar bir dükkanda eğitimini al kalfalığını tamamla ondan sonra ayrıl daha şey olursun ama bir kaç dükkana dolaştın mı herşeyi bilir hiçbirşey bilmezsin.

Halit: Artık piyasanın ortamalı olursun. Şimdi kimin ihtiyacı var bu orda şunu yapmıştı burda bunu yapmıştı **iş olarak acil bir geçici elemana ihtiyaç vardır oo Ahmet nerdesin nabıyorsun acil eleman ihtiyacı varsa biraz önce senin anlattığın gibi ne kadar 500 lira haftalık mı alıyosun gel ben sana 700 veririm 2 ay sonra hadi iş bitti**

güle güle çünkü o tip elemanlar vardır bazıları seyyar ustalar vardı o da sonunda seyyar bir usta oldu.

-Aslı: Aslında yurtdışında yani Avrupa'da 19-20. yy in sonlarında falan aslında çırak çalışıyor tabii kalfalığa geçtiği zaman kalfalık biraz şey bir şey biraz gezmeye dayalı bir şey, kalfalığa geçince farklı atölyeleri farklı şehirleri geziyorlar farklı ustaların yanında çalışıyorlar. Gezen ustalar var böyle . Yapı ustaları özellikle mimarı ustalar.

-Halit ustanın anlattığı öyle bişey değildi.

Halit: Kendini geliştirmek için farklı çalışan yani. Benim dediğim farklı zanaatkarlar onlar işini geliştirmek adına geziyor. Bizde çok yok herhaldi.

Halit: Ben birşey söylüyüm sizler buraya gelmeden önce böyle bir yerde staj yapacağınızı öğrendiniz geldiniz dün 1 yarın 2 hayal ettiğiniz bir manzarayla mı karşılaştınız?

Gözde: Ben hayal ettiğimden daha iyi bir manzarayla karşılaştım ben geriliyordum.

Halit: Mutlaka bir şeyler hayal etmişsinizdir. Geldikten sonra fikirler değişmiştir herhaldi.

Gökhan: Bütün gün yatıyorsunuz.

Gözde: Yaa hayır yatmıyorum. (Gülüşmeler)

Garbis: Salı günü şey başlıcağı öğrencilerin gelmesi baktım cumartesi günü yemeğe çıkmıştım telefon geldi usta gel misafirlerin var hayırdır öğrenciler gelmiş.

Aslı: Biraz hızlı başladı biz biraz önce verdik konuyu başlamadan Kapalıçarşı ve çevresi üzerine bir proje verdik orda da gelenler tanışanlar oldu daha girişimci bir ekip diyelim. O ekibe her sene farklı karakterler oluyor bilmiyorum bence çok büyük bir imkan sadece şey değil bizde de bir atölye var üniversitelerin mimarlık faküllerinin aslında kendi atölyeleri de oluyor bizim atölye daha yeni yeni kurulma aşamasında ama gerçekten bir ahşap metal atölyesi gibi böyle işte cam filan gibi çok farklı imkanlar oluyor Hollanda'da falan. Kendini öyle yani benim atölyelerim çok güzel çok şey diye sunuyor okulu anlatırken öyle sunuyorlar çünkü onların kendi kentlerinde diyelim yada okulun dışında bu kadar üretecekleri bir alan yok çok fazla tasarımcılar kendi atölyelerini kuruyor sonuçta bi üretim alanı ihtiyacı oluyor yada okul aslında bir üretim alanı olarak okullar üniversiteler o atölyeleri kullanarak çıkarıyorlar o işlerini atölyede olmadan da o iş çıkmıyor aslında onlarda atölyelerle içiçeler bizim ki gelişmek üzere ama ben bu tür atölyelere yani sizlere çok teşekkür ederim yani açtınız kapınızı bizlere çok değerli olduğunu düşünüyorum bizim atölyede şimdi kurabileceğimiz düzen bir takım

gelenekleri korumasında ötesinde sizde acayip bir deneyim var acayip bir bilgi var o kadar kalıbı bir arada görmesi malzemeyi görmesi o ilişkileri görmesi bambaşka birşey

-yani işleyişi görmeleri okulda farklı bir disiplin var burada bir ürün baştan sona kadar olan yolcuğu görebiliyor değişik farklı atölyelerden geçmek üzere ama sonuçta bir ürünün nasıl geldiği görünüyor bizimde atölyelerimizde birşey bir atölyeden a dan z ye çıkmıyor dökümü başka bir atölyede yapıyoruz cilayı başka bir atölyede yani dışarda dolayısıyla biz bütünün birer parçasıyız bir ekibiz aslında hatta bazen ben şöyle diyorum bizler için hep böyle küçük üretim atölyeleri hayır bizler küçük üretim atölyeleri değiliz aslında bütün bu atölyeleri bir araya getirirsek bizler büyük bir fabrikayız aslında.

Yeprem: Urartulardan hititlerden buraya gelen bir sürecin sonucuyuz

-Tabii bir geleneğin devamı.

A: Birşey ilave edeyim belki hiç düşünülmemiş birşey kalkıp bir tasarım yapıyoruz işte şöyle bir meyve alıp koydum bi şamdan tasarım yapıyoruz çizimini yaptık hazırlıcaz ortaya çıkartıcaz **buna farklı bir örs lazım bu örs ama dünyann hiç bir yerinde yok çünkü yaptığımız ürün yeni birşey olduğu için ona uygun alette yok aslında kalkıyorsunuz kendi örsünüzü kendiniz yapıyorsunuz yada çizimini hazırlıyorsunuz gidip yaptırıyorsunuz sonra bakıyorsunuz ben bunu yaptım ama bana işte S biçiminde bir çekiç lazım öyle bir çekiç te yok çekicinizi e kendiniz yapıyorsunuz. Yani korkunç bir olay bizim çok böyle alete kadar tasarlıyorsunuz. Aletin de tasarımını kendiniz yapıp ortaya çıkarmanız gerekiyor yani aslında çok büyük geniş bir dünya aslında sadece ürünü değil aynı zamanda aleti de yapmanız lazım.**

Aslı: Bu çok önemli aslında görüyorsunuz aslında çekiç örs bunlar aslında her bir iş için özel olarak yapılması gereken şeyler.

-Her işin çizimi ustaya aittir.

Aslı: Onun bir farklı oluyor mu yani hep bu tartışılır makineden çıkan işle..

A: hayır bizim bu işin bir makinesi yok yani avrupada belki vardır ama. O imkanlar yok.

Aslı: Yani sizin üretebileceğiniz birşey makinede üretilemez diyebilir miyiz?

Halit: **Üretilir. Bilgisayar ortamında çok güzel bir tablo yapabilirsiniz ama ressamın yapmış olduğu tuvale yapmış olduğu kullandığı o renkler boyalar vesaire hangisi daha makbuldür.**

A: El halısıyla makine halısı yani bunlara bu şekilde değerlendirmek lazım mutlaka yapılır ama elle yaptığınız her zaman daha değerli olur.neden değerli olur onda emek var.

Aslı: Emek işte görünmüyor onu da anlayan müşteriye ihtiyacınız var.Yani bi ürünü gördüğü zaman kullanıcın da o farklı anlayabilmesi lazım.

İ: Eee bakıyor zaten bakıyor çekiçler vurulmuş çekicinin darbeleri gözüküyor yani onu döve döve o pozisyona getirmiş bakan bir hayranlık duyuyor, elle çıkmış olan bir iş

-tabii makine işi falan kesinlikle istemiyorlar hep elle.

Salih: Şimdi kalem erzincan işi değimiz bir tarz var kalem atıyoruz erzincan işi yüzyıllardan beri yapılan birşey bundan 35-40 sene önce bunu makineye vermişler. makineyle yarım demir bir alet yapmışlar onunla yapıyorlar şimdi Türkiye’de hiç yapan yokmuş bana dediler ki ben işte şey yapıyorum ya israililere yapıyorum ya adam geliyor yalvarıyor yakarıyor sen inşallah 1000 yaşına kadar yaşarsın diyor bana ben seni tatile göndereyim bana orda yap ben diyorum bunu Türkiye’de çok yapıyorlar neden ben iyi yapan yok yokmuş yani. Ben şaşırıyorum Erzincan işi yani yüzyıllardan beri yapıyor makineye dökülünce daha elle yapan yok. Böylede bir yazık ediliyor .

Aslı: Yani tabii makineye döküldüğünde bir sürü bilgide gidiyor süreçteki şey onun nasıl yapılacağı nasıl işleyeceği yani makinenin yapamacağı işleri yapıyorsunuz bazen.

A: Makinenin elde yaptığımızın farkını asla makine veremez.

Garbis: Bir de daha evvelden şey vardı biliyor musun koca mustafa paşalı - şilil - usta vardı o yapardı.

A: Çok kızıyorum ona ya.

Garbis: Şimdi kimseye öğretmedi diye kızılıyorsun. Aznavuru bilmiyorum belki gördünüz mü görmediniz mi ufak -İşliş- biçiminde kareler genelde antep kalemi dedikleri çekiç kalemle yapıyorlar, bu usta bunu yuvarlak ürünlere ama oval ürünlere olmuyo tabii mesela şöyle bir tabağa çok kolay yapıyor içine de yapıyor dışına da yapıyor bunun bardağın üstüne yapıyordu herkesten de gizliyordu ve profesyonelce yapıyordu bir makinede yapıyordu kendisi ölmeden kızına göstermiş eve mal götürüyordu evinde çalışıyordu kapının ağzından alıyordu malı tamam diyordu, bitince haber ben haber veririm derdi içerinin nasıl olduğunu ne olduğunu hiç bilmiyorduk çok göturdüm bitince ben ustani ararım derdi gelirsın alırsın derdi

bu kadar. Bitince telefon açıyordu ustaya şu kadar para, zaten gramı falan belliydi alıyorduk parayı götürüyorduk malları alıyorduk geliyorduk. Kızına öğretmiş kızı yapmaya başladı, dört ay sonra kızı rahmetli kanser oldu rahmetli oldu yapamadı. **Tezgahı burda bir usta aldı belki çalıştırım diye tezgaha ürünü bağlayamadı, yani bütün parçaların hepsini almış ama hurdaya gitti. Belki kalem işi yaparken o makineyle yapmaya başladığımı biliyorsun ya öteki kalemle yapan ustalar makineyle yapandan daha fazla para istiyordu doğal olarak.** Şimdi frezeyle yapan ardığı 10 tane yapacak değil mi. Adam da noldu bu sefer belki öteki ustada kendine göre başka bi yerde bi iş buldu işi bıraktı çoğu öyle oluyor.

Aslı: İşte buna ilginç aslında bence yani bu tür alanlarda tek kendini düşünmeye uygun değil diyorsunuz ya hep birlikte çalışıyoruz aslında bütün herkezin toplamdaki iyiliğini sektörün gelişiyor olmasını düşünmesi lazım **bilgiyi saklamak** aslında iyi birşey değil aslında bizde de çok yapıyor ben tabii buna karşıyım bu işte tasarım tescilleri falan var ya siz birşey üretiyorsunuz o bilgiyi saklıyorsunuz ama o bilgiyi paylaşmaya başladığınızda bir kişi onun üstüne birşey koyduğunda başka biri onun üstüne birşey koyduğunda aslında devamında gelişme oluyor ama

-Birde tabii şöyle birşey söz konusu ben ortaya birşey çıkardım 100 liraya satıyorum ee sonra kalktım aynı şeyi arkadaşım yaptı bu seferde adam da kalkıyo 80 liraya veriyor benim önüme geçebilmek için.

-Aslında çıraklarınız bir sonraki neslin devam ettirmesi açısından en azından o yapılabilir.

-Onun konusu değişiyor yani. Usta onu hep gizler onu sen göreceksin. Ben şimdi sıvamayı dışarı yaptırıyorum yani bilgiyi asla gizleyemezsiniz almak istemekten hiç kimse onu gizleyemez ama almak istemiyorsanız dünya birleşse onu siz veremez. Almak isteyen den kurtuluş yok.

-Yani bilgiyi paylaşma lazım aslında ama alinin dediği gibi burda şu duruma dikkat etmek lazım bildiğin bilgiyi layık olan birisine öğreteceksin.

Ali: **Usta birşey soracak size şimdi burada şimdi aklıma geldi.Acaba bizim ustalar herşeyi bize öğretmeye kalksalar biz herşeyi öğrenmeye gerek duyar mıydık acaba yani onlar bizden gizledikçe biz hırslanıyorduk.**

Garbis: Evet oda ayrı bir gelenektir aslında. Ama öğrenmek isteyen kişi ne yapıp ne edip öğreniyor hele bu güne geldiğimiz zaman bu gün çok çok daha farklı bugün artık bilgisayar ortamında. **Birşey dönüyor mesela ne dendi "aznavur" dendi hemen yaz oraya ne olduğunu öğren vidyolarını gör bugün olay çok farklı önemli olan sadece**

ustanın yapmış olduđu yöntemleri öğrenmek yeterli aslında .Eğer kişinin içinde birşey varsa onu bir adım yukarı çıkarabilir illaki ustası herşeyi anlatsa bile eğer ondan o cevher yoksa içinde kesinle götürmez.

İşte o yüzden bide şunun için söyledim layık olan kişiye vereceksin diye her önüne gelen kişiye anlatırsan olmuyor o bilen bilmeyen yarım yamalak şeyleri berbat eder bırakır.

Aslı: Ben şimdi çok alakasız birşey anlatıcam ben Mimar Sinan da okudum akademi geleneđi usta çırak geleneđi vardı hocalarla bir hocayı seçerdik o hocanın bi ekolü bir tarzı vardı onun için seçerdik bu hocayla çalışcam şu hocayla çalışcam ben de böyle bir dönem kaldım bu arada. Ama iyi ki kalmışım çok geliştirdim kendimi kaldım ama şey yapmadım tembellik yapmadım istediğim hocayla şey yaptım proje çalıştım baya bir şey yaptım o dönem klüplere girdim dans yaptım tiyatroya girdim böyle şeyler yaptım beni ben nabıyorum, mimarlık nedir ben mimarlık okudum bu arada mimarlık nedir nasıl yapılır falan gibi bu soruları sormama olanak verdi bir hocamda çok önemli yani rahmetli bir hocamız bana, böyle hani bizler gibi değil biz herşeyi anlatıyoruz ya size böyle saatlerce şifreli konuşurdu birşey söylerdi sen dalyandaki balıkçılar üzerine çalış dedi. Hep de böyle alan üzerine çalışıyoruz yani biri Eminönü çalışıyo biri hanlar çalışıyo hepsi ortada geziyolar tozuyolar ben dalyanda balıkçılar öyle bişeyde yok bir sırıgın üstündeki adamlardan bahsediyor dalga geçer gibi o an soruyorum büyük sınıflar falanda var soruyorum ne demek istedi diye onlarda anlamıyo filan ama soruyosunuz yani anlamaya çalışıyorsunuz, üzerine gidiyorsunuz filan ee bazen öyle aslında **herşeyi açık açık konuşmak değil biraz böyle mecaz demiyimde biraz bi tık da çocuğunda araştırmasını teşvik etmek**

-Adamın da merakını

- Yoksa çok hazır oluyo ve orda kalıyorsunuz Bizde burda önünüzü açmaya çalışıyoruz sonuçta yani sizin aslında bütün şey sizde yatıyo yani siz kendinizi bi tık nereye götüreceğinize karar vereceksiniz yani ustanınızın da katkısı olacak bizimde katkımız olacak öyle olacak yani ama sizinde açık olmanız lazım.

Garbis: **Usta nın orda çalışıyoruz yine birgün gene birgün şamdan yapıyoruz şamdanın diređini hazırlıyoruz şamdanın kollarını hazırlıyoruz ama şamdanı kaynatırken hiç görmüyoruz ustayı normal günde akşam 8-8buçukta paydos ediyoruz sabah8buçuk iş başı -şliş- şamdan kaynakçı arıyor hadi çıkın gidin saat yedi de ulan diyorum ama ne zaman şamdan yapacaksak bizi 7 de yolluyor sabahlan gelince de temizlenmiş --yağından ağarsın diye sabahlayın gelince şamdanı yağdan**

çıkartmış bakıyorum şamdanı kaynatmış içime dert oldu bakıyorum bakıyorum bu ne zaman yaptı nasıl kaydattı hiç dükkanda olmayan bir takımında bulamıyorum kafama takıldı bir oldu iki oldu üç oldu evden yemek getiriyorum sefer taşı torbasını bilinçli olarak bıraktım sirkeci istasyonuna indim trene gittim geri geldim bu esnada kendi kendime gittim canım sıkıldı geri yukarı çıktım girdim içeri usta kaynatıyor gördüm. ne işin vardı senin de niye geldin buraya dedi dedim sefer tasarımı unuttum al bilmem ne dedi çıktım aldım ama gördüm ben. Dükkan açtık öteki ortağa da anlatmıyor nerde kaydattığını. Öteki ortak da bilmiyor beraber açtık ikimiz beraber açtık şamdanı götürdü Kenan götürdü ustaya ilk yaptığımız şamdanı doğru söyle demiş bunu sen mi kaydattın Murat mı demiş. Murat demiş biliyorum demiş. Göstermedi ama ben gördüm nasıl kaydattığını iş bitti.

Y: Zildjian ı biliyor musunuz. Eski ustaları hiç bişey göstermiyor gece döküme gidiyorlar falan onun çırakları çatıdan seyrederek adamın formulünü kapıyorlar. Dünyada 3 tane kişi biliyor zildjian istanbul'da başka bilen yok.

-Bütün Amerikalı gruplar falan onlardan satın alıyorlar. Onlar kullanıyorlar.

-Dünyanın her yerinde satılıyor bide çekiçle dövüyorlar bir özelliği de o. Parmak izi gibi bir tanesinin sesi diğerine uymaz.

-İşte orda ilginç bir denge var o bilgiyi saklamak mı yoksa nasıl paylaşmak.

-Ben bu konuda biraz şeyim saklamak değil de yaptığımız şeylerin birz daha çok daha iyi yapamayan insanların elinden çıkması o kadar özenmişsiniz vakit harcamışsınız..

-Ele ayağa düştü mü birde yapamayan birinin eline düşerse ele ayağa düşer o ürün birşeye benzemez.

-Bu çincede bir kırmızı var kırmızı ton onu bi adam biliyordu ve o adam öldü gitti şuan bilen yok.Hiç iyi birşey değil kendiyle götürdü.

A:Ben kendi adıma kimseye birşey öğretilbilceğine inanmıyorum. Kesinlikle ben kırk beş senedir bu işi yapıyorum ben inanmıyorum birine birşey öğretilbileceğine inanmıyorum.

Ayşenaz: Bence çok ilginç bir şey söylediğiniz bu 1930 larda Bauhaus diye bir meşhur tasarım zanaat okulu var onun meşhur bir eğitmeni işte nasıl eğitmeli çocukları.

Öğrencilerinin deneyerek hata yaparak öğrenmesini ön görüyor. Biz size hata yapmaya pay veriyoruz. Onlarda öyle yoksa size elinizden tutarak yazı yazmaya.... o yüzden bence biz size çok fazla şey yapıyoruz ödevlerini yapın diye mesaj atıyoruz aslında yapmazsanız yapmayın ama.

Ali: Ben 1982 de dükkan açtım yani ben 35 senedir adam yetiştiriyorum yani onun öncesinde de kalfaydım ordada yapıyordum ben kesinlikle birine iş öğretmeye çalışmadım öğrenmez yani o istiyorsa talep ederse bilmediklerimi bile ben öğretiyorum ama o ilgisi yoksa hiç ben ilgilenmiyorum.

Aslı: evet ama işte burda bir imkan var biz tamamen öğretici konumunda değiliz bu gruba bu alana gelerek herkesten birşey öğrenebilirsiniz sizlerde birşey öğrenerek orda malzeme yani kalıbı görünce de bir şey öğrenecek müşteriyle diyalogunuzu görünce de birşey öğrenecek dolaşırken bir yere gittiğinde de bir şey öğrenecek işte dükkanlarda sergilenen bitmiş ürünleri görünce de işte okulda her zaman malzemenin yarı bitmiş işlerinde içinde olmuyorlar işte sürekli bakıyor olmaları yani öyle bir kişinin ağzından çıkan birşey değil artık. Yani bilgiyi bir sürü yerden alıyorsunuz ve kendi kotanızda eritiyorsunuz ilginç bir konu. Ben birşeyi daha söylicem biz iyi öğrenciyi bırakırdık. Ee pişsin diye yani burdaki eğitim gibi, öğrenci de severek kalırdı ben bu hocayla bir sene daha çalışacağım diye artık üniversitelerde bu yok ama bizde akademi geleneği olduğu için yani böyle ekoller hani, usta gibi bir dönem daha geçirmek için.

Öğrenciler: Hepimiz kalyomuşuz (gülüşmeler...)

Aslı: Neyse bir dahaki dönem olmadığı için öyle bir şey olmaz. Ama eğitim öyle bir şey bu eğitim böyle bir şey dört senede bitmiyor.

H: Kuyumculukta her şey o kadar kolaylaştı ki her şey hazır geliyor eskiden bir şey yapmak istiyorsun çiziyordun düşünüyordun bakıyordun şimdi artık şey yok makine çiziyor kesiyor içini boşaltıyor şurayı boşaltıyor kaynak yapmak ama bi kolayını yaptılar sen hiç -işliş- kullanmıyorsun kaynatcak malzemeyi sürüyorsun kapalı bir kutunun içinden geçerken bitiyor koçanını kesiyorsun birde o var.

A: Enini boyunu kesiyorsun ona göre büyütecek %10 büyütecem %5 büyütecem enini hesaplıyorum boyunu hesaplıyorum birde mektep okumamışız tüccar aklımızla bir hesaplar kitaplar yaparak onu orantılı olarak büyütmeye çalışıyoruz.

-Pardon bi de onun pratiğini bulduk o kadar uğraşmaya gerek yok fotokopiye gidiyor.

-İki boy büyütüyor oda bize avantaj sağlıyor şimdi çıkarttım götürüyorum fotokopiye şöylüyorum çıkıyo. Şimdi birde bakıyorsun o meziyetli ustanın da bir özelliği kalmıyor.

APPENDIX B

TRANSCRIPTS OF THE ONE-TO-ONE INTERVIEWS WITH CRAFTSMEN

Deciphering:

Gizli bilgi (hidden knowledge)

Çıraklık/ustalık süreçleri (apprenticeship processes)

Teknoloji/zanaat (craft and technology)

Üretim yöntemleri (production techniques)

Eğitim amacı (the purpose of education)

B.1. Halit Kandemir

Location: Bilgi University Faculty of Architecture, Date: 12th June 2017

B: Berilsu Tarcan

H: Halit Kandemir

...H: Bir kere 2. sınıf işinde biraz erken gibi geldi.

B: Bizde zaten öyle cevap verdik.

H: Daha yeni atölyelerle tanışıyorlar malzemeyi tanıyorlar üretim tekniklerini öğreniyorlar önemli şeyler bunlar henüz bir öğretim şeyine girmediler bunlar .

B: Tabii tabii onlar sonraki aşamalar.

H: Ondan sonraki aşamalarda son sınıfta belki o zaman ... ele alınması gerekir ama bilsinler.

B: Tabii birde 5-10sene sonra bu işi yapıyor olacaklar yani neden bunu elle yapıyorlar neden mesela bunu kullanıyorlar asıl onu öğrenmeleri daha önemli şimdiden öyle bir bilinç kazansalar neden böyle üretim bu tip üretim yapıyorlar .. daha önemli şu an da maliyet ikinci planda.

-Şu üründen yola çıkalım burda sıvamadan yapılmış sıvamadan sonra diğer .. böyle bir elle döverek son şeklini almış.Tamamı elde dövülerekte dövme tekniği kullanırakta.

-Evet bizde öyle yapanlarda vardı sonra biraz şey oldu tam düzgün olmadı o yüzden ... ama presle de yapılabiliyor galiba ama sizin orda ... yapmış oldu.

-Seri .. üretiminde herhangi bir press .. ve maliyet..

-Aynısı mı olur.

-Aynısı aynısı .. ama bunun da ... kullanım.

-Evet

H: yaptığınız zaman mesela bu da sizin yapmış olduğu tasarımı burda .. gerekirse bence burada maliyet çok ucuz ama bunun fiyatı örnek olsun diye söylüyorum şurda malzeme ile birlikte 25 lira maliyet var ama ben olsam böyle bir ürünü tasarladım ben buna 350 lira 400 lira bir fiyat koyardım 500 lira fiyat koyardım oda tasarım.

B: Baya 10 katı .

H: Burda kat meselesi değil orada bilmiyorum tasarlıyan kişi buna karar vericek bunun belirli bir ölçüsü yoktur 50 liraya mal ettiğiniz bir ürünü 5000 dolarada satabilirsiniz. Yada 150 liraya mal ettiğiniz bir malı 200 lirayada satabilirsiniz.

B: Peki bunlar 5-10 sene sonra böyle devam edecek mi sizce yoksa daha mı zor daha mı pahalı olacak üretmesi?

H: Yok şimdi şöyle ki.....

B: Çünkü azalıyor ustaların sayısı ya.

H: Tasarımda .. bizlerde mesela üretim teknikleri belli şimdi bu üretim tekniklerine neler ilave oluyor teknoloji ile birlikte biz kıl testere ile ajur kesiyorduk şimdi ne yapıyoruz lazerle kesim ona gerek yok.

B: Ama hala gerekli olan kısımları mesela şu .. yaptığı şeyin belki elle üretilmesi gerekecek ya onu üreten daha az kişi olacağı için ... yetiyor mu?

H: Zamanla bunu üretecek ustaların azlığından işte.

B: Belki okulları açılır öyle devam eder.

H: Tabii okullarda tabii şöyle ...

B: Ancak öyle yapılabilir.

H: Gerekirse okulda atölyeniz var bu atölye öyle bir genişlemeliki burada bizim kullandığımız bu üretim teknikleri gerekli alet ve malzemeler burda da oluşturularak en az sektördeki bir ustanın burada bir usta öğretici olarak destek vermesi. Bunun örnekleri var mesela Almanya da var bize 3-4 sene önceydi galiba Almanya ya gitti oradaki kuyumculuk okullarını ziyaret ettiğimizde bunları gördük mesela ... okulunda gümüş obje atölyesi. Atölye var işte ... kalem atmasını biliyorlar taş .. öğreniyorlar bakla .. öğreniyorlar. Bütün bunların hepsini öğreniyorlar bütün bu teknikleri ve donanımları mükemmeldi ve gümüş obje atölyesinde de bir usta vardı mesela o öğretiyor.Bunu .. ama bunun yanısıra diğer derslerde de teorik konularda da aynı sizler gibi .. hocalar ... çizim

teknikleri vesaire vesaire..

B: Evet öyle çok güzel olur.

H: Bunları uygulamak ayrı bir hale getirilirse çok güzel. Mesela mimar sinan örneğine. Örnek vereyim neydi eski adı Kakmacı güzel sanatlar akademisiydi galiba uygulamalı.

B: Bizim de Eskişehir'deki okulumuz adı endüstriyel sanatlar y.o idi.

H: İşte bu uygulamalı bir hale dönüştürülebilse hatta ve hatta öğrencilerde öğrenirken teknikleri kendileri de farklı kendilerine göre farklı teknikler geliştirse aslında güzel olur dolayısıyla bu yaşar gider aktarılabilir.

B: Bir de şey soracaktım burda çok ... olmayan .. tasarım böyle ... ya bu hani atölyelerde dışardan gelen siparişlerden ne derece farklı yada size dışardan tasarımcılar geliyor ya bazen birşeyler yaptırıyorlar onun daha ... bir de orda yaptırıldıkları tasarımlarla bunların farkları ne mesela.

H: Şöyle mesela bazı tasarımcılar geliyor kendi tasarımlarını bizlerde ürettiriyorlar. Biz o zaman ne yapıyoruz tasarımcının kendi markası varsa veya bir logosu varsa biz onu kullanıyoruz.

B: Yada hani ..

H: Tabii tasarımcı kendi adını kullanıyor burada ve bizde onu sadece ona yapıyoruz ha bir başkasıda geldi gördü biz onu yaparken geldi gördü atölyede farklı farklı müşterilerimiz var geldi dedi ne kadar güzel bizde ... yapıyoruz bunu aa benim çok hoşuma gitti bana da yapar mısın hayır diyoruz.

H: Ama sürekli geliyor yani. Yok hiç gelmese bile bize 2 tane derse 2 tane üretiriz zaten burada işte üretimlerde ilk ürünü ürettik fiyatını belirledik ondan sonra tasarımcı bize onların devamını üretirmek istiyorsa o da işte satacağına göre pazarı varsa eğer o da o kadar diyor. O da diyor ki piyasayı yokluyor mutlaka gösteriyordur belki sipariş alıyordur ona göre birazcık daha risk alması gerekiyor şunun üzerine konuşuyoruz ya gene ordan devam edelim şimdi bunlardan böyle gösterdiler sipariş aldılar 8 tane bundan 10 tanede bundan sipariş aldık toplamda 20 tane bunlardan sipariş aldık şimdi bana 20 tane bunlardan yaptırırsa fiyat farklı olur bana 50 tane yaptırırsa daha da farklı olur.

B: Bir tane yaptırırsa?

H: İki tane yaptırırsa olay değişir.

B: Peki şimdi daha ... oldu yoksa eskisiyle aynı mı?

-Bizim kendi ürettiğimiz kendi tasarımlarıyla herşeyiyle bize ait olan birşeyi .. isteyen herkese veriyoruz adam geldi kahve fincanını kendim yaparım kim

isterse onlara veriyorum. Onlardan ben ürettiğim zaman 500 adet birden üretiyorum. Orda bende bir risk alıyorum şimdi siz geliyorsunuz bana diyorsunuz ki satış noktamız var ya ben bunlardan istiyorum bana bir 12 tane ver tamam 12 tane veriyorum fiyatı bu ama siz dersiniz ki ben bunlardan 100 tane istiyorum dediğiniz zaman o zaman fiyat daha farklı.12 tane dediğiniz zaman başka 100 tane dediğiniz zaman bambaşka.

-Elifnaz (öğrenci): Ucuz mu oluyor?

H:Daha ucuz oluyor.

B: Tabii tabii yani bu konularında aslında işlenmesi ama ben henüz erken diyorum sizler için daha 2. sınıf bu son sınıfta bu konuların.

.....(kesinti)

H: Şöyle bir örnek vereyim bizlerde mesela atölyelerde geliyor çırak olarak başlıyor Çırak 6 sene 8 sene 10 sene oldu yani 12 yaşında geldi 20 yaşında askere gitti 8 sene geçti askerden sonra tekrar geliyor gene başlıyor bir bakıyorsun bu 10-20 sene daha emekli olana kadar böyle devam ediyor.Bazı öyle çıraklar varki daha askere gitmeden önce bir cevher var birşeyler var ... işte 15 yıllık bir kalfanın aldığı haftalıktan daha fazlasını hakedebiliyor daha askere gitmemiş askerden geldikten sonra kendi atölyesini kuruyor şimdi ha bir de her atölyesini kuranda usta değildir. Ben bazen onu şöyle örnekliyorum kendime göre şimdi tıp fakültesinden doktor olarak mezun oldu pratisyen hekim olarak ama bu her sene 100lerce doktor mezun oluyor ama kaç tane doktor ülke çapında bir isim yapabiliyor.

B: Ama ustalıkta da onu biz anlayamayız ama siz anlarsınız.

H: Tabii tabii bizde de kakmacılar diyelim kakmacı ustalarından örnek verelim diyelim ki 5 tane kakmacı ustası var şimdi her usta kendi branşında iyi yani bir usta var mesela biz diyelim ki biz genel üretim yaptığımız için.Biz şimdi sadekar sınıfa giriyoruz aslında biz şimdi a dan z ye üretiyoruz bütün sorumluluk bizde herşey bizde şimdi diyelim ki bir model üzerine çalışıyoruz onun kakma olması lazım orda benim ustalığımda nerde ortaya çıkıyor.Bunu işte Ahmet ustaya yaptırayım Ahmet usta çok hesaplı yapıyor ya ama Ahmet usta güzel çizgi alamıyor kareyi kaçırıyor veya çiçek işlenecekse çiçek konusuna yetersiz ama ne konusu işlenecekse orada ... gitmem nedir onu aynen onun gibi yapacak başka ustada vardır ama kim olursa onun bir vazoyu işlemesine 500 lira ister ama diyelim ki gidersen 150 liraya işlerim abi 150 liraya işleyeceğine hiç işleme daha iyi.Bir de .. var bunlarıda bilmek gerekiyor mesela sıvama konusunda Eftar usta var Eftar usta konusunda iyi ve çok pratik işi bitiriyor ama küçük parçalarda çok hassas parçalarda da başka bir

ustaya öyle Bir şey olduğu zaman rahmetli ... usta vardı birde ... usta vardı ona küçük parçalarda yüksükler vardı mesela onu mobel usta onları sıvardı ama kalfaları hala devam ettiriyor bunu.Onlar da sıvamacı ama atölyeye gittiğin zaman o sıvama atölyesine gittiğin zaman şöyle bir parçayı sıvataamazsın beceremezsin bol şeyler onlar ama küçük parçalarda onlar başarılı.Mesela sıvamada daha başka incelikler var bir usta var parçayı çalıştığı zaman alıp büzmez inceltmez ama bir usta var onu yapar size bitti mi bitti tamam siz onun üstüne parçalar kaynatcaksınız kaynağı verdiğiniz zaman o kadar ince yapılmış ki çeker gider ben o da ben sıvadım verdim diyor sen kaynatamadın .. onun için bizim gibi mesela .. usta da aynı şekilde de bizler a dan z ye üretim yaptığımız için bizler hangi ustayla çalışacağımızı iyi tespit ederiz. Kakmacılıkta ... sıvamada aynı şey hepsinde aynı şey.

H: Herkesi yaptığı branşı ayrı. Birisi gül yapıyor diğeri yol çekiyor gül yapana yol çek dersin düz çekemez yolu yol çekene gül yap dersin gülü yapamaz güzel onun için gül yapana gül yapana veriyoruz yol çekenin yol çekene veriyorsun yani herkesi.

Elifnaz: Peki ustalar kendini geliştirip ben yolda çekeyim derse?

-Çekebilir ama olmuyor.

-O içten gelecek eğer o içinden geliyorsa onları zaten yapıyor.Düzgün yolda çekiyor düzgün çiçekte yapıyor öyle bir çiçek yapan ustalar varki tutup koparasınız geliyor.

Elifnaz: Avrupa da hani şey oluyormuş ya her usta herşeyi bilir herşey tek bir atölyeden çıkarmış.

-Ya da herşeyi biraz biraz bilmek.

-Malesef bizde .. biraz biraz bilmek yetmiyor... bişeyini yapıyor çıkartıyor.

-Mesela .. usta rahmetli adam alırdı kakmasını yapar .. kaynağını yapar şeyini bitirir. ..

-Asıl gümüş ustası dediğiniz usta o.

Elifnaz: Hala yaşıyor mu kendisi.

-Yok. Hala var gene aynı şekilde yapan var ama çok az.O yüzden şimdi ben kendimden örnek vereyim kendini met etmek gibi olmasın derler ya dövüp yaparım ama yapmıyorum dövücü ustasına veriyorum kakma yaparım ama yapmıyorum kalem atarım taş mihlarım ama bunları yapmıyorum götürüyorum ... veriyorum.

Elifnaz: Ekonomi canlansın diye mi?

-Hem öyle hem zamandan kazanmak için herşeyi ben yaparsam bir haftada bir tane vazo yaparım ama ne oluyor ben şimdi eğer onu kakmacıya verirsem kakmacı onu

yaparken ben başka şamdanları yaparım. Yani bir de bu var ama diyelim ki çok özel iş özel bir sipariş var birde kupon çalışacak bir parça onda şimdi kakmacıya onu sen tarif edene kadar oturup kendin yaparsın yapman lazım yapabilmen lazım.

B: Peki mesela ... tane ... yaptıracağız onu kafasında düşünüp çiziyorsunuz orda ne .. ?

-O tamamen ticari olarak düşünülmüş profesyonel bir düşünülmüş .. şeydir bu nedir orda bez kullanıyoruz mesela biz testereyle ajur kesmeyiz lazerde de kesemiyorum onun çelik press kalıbını yaptırırım lazer bile pahalı gelir bana. Prese bastığım zaman bana daha ucuza gelir.

B.2. Yeprem Söğüt

Location: Balyan El Sanatları Workshop, Date: 25th May 2017

B: Berilsu Tarcan

Y: Yeprem Söğüt

B: Bu gümüş işçiliği diye geçen el sanatları diye geçen şeyler 5-10 sonra sizce nereye gidecek? Mesela siz işe başladığınızda nasıldı şimdi nasıl ve gelecekte nasıl olacak?

Y: Sen sor?

B: Kaç senedir bu işi yapıyordunuz?

Y: Ben 1979 da bu işe girdim. Yani 37 sene falan oluyor aşağı yukarı 12 sene çıraklığım sürdü .Usta değiştirmedim çok usta değiştirmek makbul değildir girip çıkan insalara pek güvenilmez yani .. zaten benim zamanımda bir ustanın yanına girdiğim zaman gireyim çıkayım yoktur yani usta baba gibidir sigara bile zor içilir yanında. ... Zaten olmazdı bunlar zamanın çocukları. Valla biz bu işe çıraklıktan girdik herşeyide kendimiz yapıyorduk onu gümüşçülük bişey kalmıcak zor.

B: Çırak olmadığı için mi?

Y: Çırak olmadığı için bir de bu okullar çok uzadıya ondan da ... okulu bitti mi geliyordu çalışıyordu.

B: Bunların okulu açılrsa peki?

Y: Okulu olsa ne olacak ki. Kuyumcu gibi değil bizim ki ağır güç isteyen bir iş makinalaşmada yok kuyumculuk öyle değil kuyumculuğu kim yapıyorsa bir kocanını kesip bir parmağı açıyor bitti gitti bizimki öyle değil. O nedenle.

B: Peki gümüşten yada hani pirinçler yaptığınız ürünler eskiden lüks müydü şimdi

lüks mü?

Y: Şimdi daha modern eskiden öyle değildi belli modeller vardı onun dışında kakmada güllü motakçalı acur çoktu ama şimdi daha modern daha şey bir de şimdi gümüşü anlayan bir kültürde kalmadı o şey kalmadı yani eskiden bu İstanbulun yerlileri falan anlıyordu kullanıyordu o kültürde kalmayınca .. bir de şey maden biraz da pahalı olunca mecbur olarak kaplamaya yöneliyorlar sonuçta görüntü aynı ama kaplama bizim gibi değil gümüşçü adam kaplama hayatta almaz.Gümüştan anlayan pek kalmadı bir de pahalı.

B: Peki yani gençlerin şimdi gümüş alanlar yaşlı bir kesim mi yada alan bir kesim kalmadı mı yada gençlerin ilgi göstermesi için ne yapmalı?

Y: Gençler gümüş almıyor.Bir şey yapamazsın nabıcaksın senin şimdi kültüründe gümüş kullanmak yok bilmiyorsun görmemişsin nasıl kullancaz?

B: Ben şeyden dolayı kullanmıyorum mesela gümüş eşyalar işlemeli oluyor ya hep ben onu istemiyorum sade olsun istiyorum.

Y: Gümüş asillerin madeni olmuştur tamam mı ona bakım lazım bunu alıyor adamda o kültür yok alıyor vitrine koyuyor simsiyah oluyor bakıcaksın gümüşe bakmadın mı olmaz.Gümüş her zaman asillerin madeni olmuştur öyle şey değil.

B: Peki tasarımcılar gelipte ediyor mu yoksa yani daha çok dışardan sipariş mi geliyor?

Y: Çok yaparım tasarımcı ... yaparız ama yani dediğim gibi her gümüşçü gümüşçü demek değildir yani.Bu işi kendini vermedin mi karşılığını alamazsın vereceksin.

B: Peki size daha çok yurtdışından mı geliyor yooksa Türkidenden mi geliyor.

Y: Yurtiçinden.

B: Peki kimler alıyor daha çok.

Y: **Genelde museviler Ruslar alıyor bir de burdaki eski köklü ailer falan ama onlar kullanıyor museviler kullanıyor ruslar da kullanıyorlar Türkiye de pek yok ama eski insanlar baya baya kullanıyor gerçek anlamda alıp vitrine koymuyor onlar .**

B: **Yani günlük hayatlarında yeri var onların ama şu an yok.**

Y: **Osmanlı da da vardı günlük hayatta kullanıyorlardı musevilerde kullanıyor.**

B: **Birde osmanlıdan beri bu üretim atölyeleri devam eden bir kültür.**

Y: Çok eski tabii osmanlıdan daha eski. Burada zaten benim bildiğim İstanbulla

fatihin fethinden sonra geliyor o da Van kitaptan söylüyorum. Fatih Sultan Mehmet fethettikten sonra İstanbula geçiyor ustaların hepsi işte zaten bu iş İstanbul dışında yok yani bi tek Kapalıçarşı.Dünya da da yok ki zaten.

B: Dünya da talep arttı ama gümüş ustaları falan yok.

Y: İtalya da var.Meksikada Aztekler yapıyor .Fransa da İtalya da var ama orda pek yok birde daha pahalı.

B: Müzelerde sergileniyor yeni tasarımlar yapıyorlar mesela çok değişik onlar bayağı pahalı 2bin 3 bin avroya satıyorlar mesela.

Y: Dehşet paralar dehşet.Burdaki ... Bir de onlarda bir çoğu Crafts falan yani bizim gibi yine elde yok elde zaten Bir şey alman onlarda aşırı pahalı.

B: Sadece fiyatından dolayı mı?

Y: Onlar çok çok güzel yapıyorlar yaptıkları zaman .Bir hata bulamazsın onlar profesyonel .

B: Siz de professyonelsiniz.

Y: Burda bir banyo yapıyorsun 3 sene 2 sene onlar bir yapıyor 20sene onlar kolayla kaçmıyorlar açsı hakkını veriyorlar onlar da eş işçiliği profesyonel saçma sapan şey yapıyorlar burda ... ama onlarda ..

B: Peki burda şey hani son senelerde iş hep böyle Trt den geliyorlar röportaj yapıyorlar kaybolan meslek diye değerlendiriyen bir açıdan bir sürü yerde de yayınlanıyor bunların bir işe yaradığını düşünüyor musunuz?

Y: Reklamın kötüsü olmaz.Türkiye de şey var burda İstanbulda yaşıyor ama burda böyle bir atölye olduğunu falan bilmiyorlar reklamın kötüsü olmaz iyi tabii.

B: Birde internet sitelerinde hep koymuşlar harita koymuşlar mesela ahşap şuraya gidin diyor gümüş şuraya gidin diyor mesela koymaya başlamışlar.

Y: En azından görüyorlar şaşırıyolar burda böyle bir işin olduğunu inanmıyorlar sizin mesela biliyor muydunuz buraları.

B: Yok ben hani Kemeraltında İzmir de Kemeraltında var gümüş şeyi .

Y: Onlara biz veriyoruz zaten.

B: Öyle ham olarak bilmiyordun Kapalıçarşı da şey olduğunu biliyordum.

Y: İzmir de satılıyor.

B: Evet severler orda.

Y: Orda da 4 tane usta kaldı zaten onlarda

B: Evet birde hani takıyla farkını söylüyordunuz ya hani takı daha elle değilde makineylede yapılabiliyor ama öyle olmuyor demiştiniz.

Y: Bu apayrı bişey ya çok ayrı .. mesela bir çoğu zaten görüyoruz ... mesela bir gümüşçü kuyumculuk yapabilir ama bir kuyumcu gümüşlük yapamaz aşağı yukarı şeylerimiz aynı ama bizimkiler kaba onların ki daha ince.

B: Siz hiç yaptınız mı?

Y: Ben kuyumcuydum aslında kuyumculukta nasıl biliyor musun o zamanlar makine yoktu hep elle.

B: Sonra makine geldi.

Y: Benim çıraklığım kalıp yapmakla şeyi yok bir set verirsin hepsini elle yaparlardı o zaman kuyumculuk vardı şimdi yok. Her şeyi elle.

B: Başka konuya geçecektim de ben. Bu batuhanlar la yaptırdığımız ürünler hakkında ne düşünüyorsunuz.

Y: Anlamadım.

B: Şimdi geliyor ya çocuklar birşeyler yapıyorlar tepsi flan öğrenciler.

Y: **Ben seviniyorum elimden geldiğince yapıyorum ben öğretmeyide severim çünkü Bir şey öğretip anılmak daha iyi öğretmedin ne olacak gitti olmadı. Sevilmesi mesela bende okumak istiyordum doktor veya ressam resimim iyidi işte anadolu dan gelipte kalabalık aile olduğumuz için mecburen ekonomi şeyiyle Maalesef okuyamadık ama bunlar şanslı. Okumak istedim bende gerçi ilkokul mezunuyum ama hala okurum kendimi geliştirim ... bakmam.**

B: Peki bu yaptırdığımız ürünler le ilgili ne düşünüyorsunuz. Batuhan şimdi kokteyl tepsisi yapıyor ya mesela yada hani sesle ilgili birşeyler yaptı hani onlar ne olur sizce yani.

Y: Olur olur öyle yapar yani.

B: Belki satmaz ama dışarda satmaz biz sadece tasarım açısından görmek istiyoruz.

Y: Tasarımları güzel çizimleri hakkaten güzel yani. Kendilerini veriyorlar yani vermemezlik yapmıyorlar yani. Sandıkların başında bekliyor heyecanla oda biliyor Bir şey. O da öğrenir yani. Valla bizim piyasa hoşgörülü bir piyasa şeyi yok kaba adam yok ve hepside eğitim verir yani çekinmez esasına veririm yani hiç şey yapmam öğretmek kadar zevkli Bir şey yok. Mesela çocuklar vardı hiç okula gitmemişler ufak yaşta ben hepsine Abc hepsine defter aldım akşamları yazdırım yani. Sonuçta okumamış cahil kalması iyi mi bu ülkeye bir faydası olur mu cahilin olmaz.

B: En büyük sorun o zaten. Bizim en büyük sorunumuz Bir şey yapıyoruz tasarlıyoruz çok başarılı bir tasarım olsa dahi insanlar satın almıyor öyle olunca da

yenisini ürettiremiyoruz.

Y: Biraz daha şey .. öğrenecekmişiz herşeyi görüyorlar kavıyorlar bu şuna yarıyor o da çok öğreniyor aslında sergide hiç inanamıcağım şeyler sergiler falan güzel yani.Onu yapıyorsa ilerde muhakkak daha iyisini yapar. Şimdi kuyum piyasasında en çok ne Takı tasarımı bölümünden geliyor onlar çok işe yarıyor sektörde .Bir çoğunun yanında da okuldan gelenler var çalışıyorlar demek ki bir şey başarabiliyorlar güzel yani.

B: Ama 10 sene sonrada kalmıcak diyorsunuz.

Y: Öyle Bir şey demedim ki ben. Kalmaz yani çünkü sen şimdi Bir şey yetiştirmezsen kalmaz ki ekmezsen ne biçeceksin şimdi çırak yok bir çırak olmayınca ne öğreteceksin.

(çay muhabbeti)

B. 3. Ali Aksu

Location: Büyük Yeni Han, Date: 23rd May 2017

B: Berilsu Tarcan

A: Ali Aksu

B: Merhaba önce adınız soyadınız?

A: Ali Aksu

B: Tam olarak kaç senedir bu mesleği yapıyorsunuz?

A: Tam olarak kırkbeş senedir.

B: Peki tam olarak ne yapıyorsunuz ne üretiyorsunuz hangi malzemelerle çalışıyorsunuz?

A: Aklına ne gelirse yapıyorum ne gelirse takılar dışında.Arzu edilirse takıyıda yapabilecek durumdayız.Takı bizim için biraz hafif kalır.

B: Takı yapmama sebebiniz gerek yok diye mi yoksa.

A: Biraz şey olur fabrikasyon hale gelmiş teknolojik bizim daha çok el sanatlarıyla alakalı bir de çocukluğumuzdan beri hep el sanatlarına alıştığımız için biraz da şey. El sanatları dediğiniz.

B: Takı başka bir şey

A: Takının el sanatlarına girmediğini düşünüyorum o daha çok el emeği göz nuru gibi.Daha çok ince bir iş ama bizim el sanatlarında çekiş kullanıyorsun kalem

kullanıyorsun makas testere dövüyorsun yani her türlü teknik kullanıyoruz. Bir de koca koca işler genelde takı kaynakla bitebilen işler.

B: Takının neden el sanatı olmadığını konuşuyorduk.

A: Belki kuyumcular onu el sanatı görecektir ama ben kuyumculardan da hiç duymadım onun da el sanatı olarak kabul görmediğini o daha çok el emeği göz nuru olarak kabul ediliyor.

B: Bir de kuyumculukta çok teknolojide için işine girdiğini yapmak istemediğinizi.

A: En doğrusu bu bir alışkanlık çocukluğumuzdan beri süre gelen bir alışkanlık sonuçta bu işe girdik, yapıyoruz yoksa gümüşte bir obje yaptığım zaman ona bir zincir yapılması gerektiği zaman ben onu yapıyorum belki kuyumculuktaki en ince iş olarak tabir edilen zinciri bile biz kendimiz tutup halkaları teker teker elle kıvrarak ağzını kaynatarak incecik zinciri bile yapabilecek durumdayız üstündeki o çiçeği böceği yani ama bunun yanısıra 10 kiloluk 15 kiloluk koca gondolu da yapabiliyoruz .Bu kadar çok geniş bir alana yayılıyor bizim ki daha çok ağır bir sanat olduğunu düşünüyorum.

B: Peki gümüş bakır yada altın olmasının bir farkı var mı?

A: Hiçbir farkı yok bu işi yapabilen hepsini yapabilecektir.

B: Gümüşten çok bakır mı daha çok yapılıyor pirinç mi daha çok yapılıyor.Onunla ilgili bir fark var mı yirmi sene öncesine göre.

A: Dönem dönem her iş kendi zamanlarında değişime uğradı bundan elli sene önce bakır işi çok daha fazlaydı.Mutfakta hep bakır kullanılırdı.İlk önce alüminyum ardından çelik çıktı mutfağı çelik ele geçirdi ondan sonra bakır devre dışı kaldı günümüzde ise bakır turistik eşya konumda turistik eşya olarak gidiyor ama yirmi sene öncede gümüş çok fazla popülerdi yetiştiremiyorduk demek yerinde olur.Şimdi de gümüşte cazibesini yitirdi bakır el sanatları daha doğrusu turistik eşya konumunda gümüş kadar ağır bir ağır bir sanatta içermiyor.O sadece çekiçle dövülerek elde edilen objeler oluyor ama gümüşte kaynak olur,tepsi olur ,şamdan olur,sürahi olur,vazo oluyor üstüne çok çeşit işlemler uygulanabiliyor yani gümüşün kullanım alanı çok daha geniş bakıra göre.

B: Bakıra turistik eşya dediniz ya gümüş de turistik eşya değil mi?

A: Yok gümüş turistik eşya olarak geçmez.

B: Hala geleneksel mi?

A: Onu geleneksel olarak ne kadar olarak geleneğe gümüş daha çok A sınıfı dediğimiz kategoriye hitap eden daha elit kesime hitap eden.Maden konumundaki

her insanın ulaşabileceği bir maden değil. Halkın büyük bir kesimi gümüş dendiğinde sadece takı aklına geliyor. Yani gümüşten bir sofrta takımı bir çatal kaşık bıçak olduğu yada tabak olduğu kepçe olduğu yada tepsi olduğunu ülkemizin %80 i bilmiyor.

B: Birde çok lükste geliyor.

A: Evet birde gümüşün antibakteriyel bir özelliği var mikrop öldürücü özelliği var.

B: O yüzden sürahilerde kullanılması çok fark ediyor.

A: Kesinlikle ama bu biraz maddiyatla ilgili bir o kadar da insanımız bilmiyor.

B: Peki gümüş gibi eşyaları evde daha çok kullanılması için sizce ne yapılması lazım.Bu eşyaların şeklini biçimini mi değiştirmek lazım yoksa maliyetimi azaltmamız lazım.

A: Bu bana göre tanıtımla alakalı Bir şey.Türkiye de gümüş kullanabilecek ciddi bir nüfus var ama bilmiyorlar gümüş daha çok alsalar bile belli bir seviyedeki insanlar gümüş kültürü olanlar haricindeki insanlar gümüşü alsa bile hatta hasbelkader bir şekilde hediye gittiye bile onu süs olarak tutuyor halbuki onu kullanması gerekiyor.Kararıyor gümüş kararınca da insanlar uzaklaşıyor o gümüşten halbuki o kaşığı kullansalar günlük kullandığı gibi o gümüşü kullansalar aslında kararmıcak ama onu süs eşyası olarak gördüklerinden dolayı ona bir bakım yapılması gerektiğini düşünüyor zaten o kültürde Maalesef yok o biraz da tanıtımla alakalı gümüşün tanıtımının eksik olduğunu düşünüyorum.

B: Sadece tanıtım mı yoksa ürettiğiniz bir sürahi diyelim burdaki gençler alsa onlar evde kullanır mı sizde yoksa?

A: Gümüş herşekilde kullanmaya müsaittir.Her konuda kullanılabilir pozisyonda gümüş üretiyoruz.

Tabağı da bardağında çaydanlığını da herşeyini biz yüzdeyüz kullanabilecek durumda üretiyoruz.

B: Siz bu ürettiklerini bir şekle göre mi üretiyorsunuz yoksa sipariş üzerine mi üretiyorsunuz?

A: Her iki türlü de oluyor.

B: Mesela sipariş olarak gelenler çok süslü her tarafında süslemesi olan eski çerçevelere benzeyen eşyalar mı yoksa?

A: Aslında o şekilde gelenler yine bize soruyor “ben bir sürahi istiyorum sen bana nasıl Bir şey yapabilirsin” diyor. Çizimiyle gelen çok az.

B: Siz nasıl bir şey yapıyorsunuz?

A: Önce onu dinliyoruz iç dünyasındaki hayali zevki klasik mi modern mi onun bir karakterini anlamaya çalıştıktan sonra onun isteği doğrultusunda birşeyler sunuyoruz.

B: Peki gümüşten bir şey yapmak sadece malzemesi ve işçiliği yüzünden mi pahalıya mal olan Bir şey yoksa ordaki yaptığınız işlemler mi daha çok?

A: Madenin kendisi zaten pahalı bir de şöyle düşünün konfeksiyon olarak aldığınız bir elbise ile ısmarlama yaptırdığınız bir elbise arasındaki farkı düşünün bazen alıyoruz kişiye özel yapıyoruz tek yapıyoruz dolayısıyla çok sürüm olmadığı için işçiliğide yüksek oluyor.

B: Bu işçiliğin azaltmanın yolu var mı? Mesela ben size geldim sürahi istiyorum ama çok minimal olabilecek en sade sürahi istiyorum o zaman maliyet nasıl oluyor?

A: Diyelim bir tane sürahi alacaksınız bir kilo o sürahinin hiç işlenmemiş halini alın 2000 lira. Bizim o bir kilodan aldığımız işçilik ya 500 liradır ya 600 liradır. Siz onun ne kadar işçiliğini azaltırsanız azaltın malzemenin kendisi çok pahalı olduğu için çok gözüküyor. Aslında altında da işçilik aynıdır. Gümüşteki işçilik altından farklı değil altında işçilik daha fazla ama maden çok fazla bir bilezikte kalkıp bir milyar lira para veriyorsun o bileziğe onun üzerinde 100-200 lira işçilik var. Ama bir bileziğe verdiğiniz 100 lira ama kocaman bir tepsiye verdiğinizde 200-300 lira düşündüğünüz zaman gümüşteki işçilik aslında daha az. O mantıkla baktığınız zaman bilezik aldığınızda da düşüyor.

B: Bu gümüş eşyalar bizim gördüğümüz kadarıyla hocalarla beraber on sene önce üretilen ama şöyle düşünüyoruz daha farklı bir farklı demiyim de maliyeti daha düşük olsun ama tipi daha farklı olsun mesala İKEA da satılan bir ürünün burda üretilen versiyonu gibi.

A: Gümüşte işçilik düştükçe satış daha çok azalıyor. Gümüşün bu pozisyonda olmasının sebebi fiyatı değil gümüş kullanma alışkanlığıyla alakalı bundan 15 sene önce gümüş bu günden daha pahalıydı.

B: Evet bir de altına göre aslında.

A: Şöyle söylüyüm bundan 8-9 sene önce gümüşün kilosu 4000 liraya satılıyordu işçilikli olarak bugün işçilikli olarak gümüşün kilosu 2500 liraya satılıyor ama o zaman daha çok iş vardı.

B: Konfesyonda kişiye özel farkını söylüyoruz hep gümüşün günümüzde daha çok satması için kişiye özel olma özelliğini ortaya çıkarın o zaman.

A: Kişiye özel yapıyor ama gümüş mağazalarını biliyorsunuz dolu mallar var

çünkü gelen bakıp seçip alıyor. Benim burda ısrarla üstünde durduğum **gümüşte bizim eskiden Türkiye de gümüş kullanan bir kitle vardı. Eski İstanbullu diyelim Eski İzmirli diyelim gümüş kültürü vardı kullanıyorlardı. Gaziantep te hala çeyize gümüş koyuluyor Gaziantep te keza öyle Adana da öyle. Ama bu gitgide azalıyor kayboluyor yeni nesil istemiyor. Bir de şöyle bir şey var benim kendi tespitim bizim çocukluğumuzda annelerimiz anneannelerimiz babaannelerimiz çalışmazdı bir kişi çalışırdı yirmi kişiye bakardı ve o hanımlar gümüşü şöyle diyelim belli bir kitleye hitap ediyor maddi durumu çok iyi olanlara hitap ediyor. Bize geliyor diyorlardı bana sofrta takımı lazım 15-20 gün sürer diyoruz yok diyor benim haftaya davetlim var. Şimdi sofrasını istiyor servis tabağını istiyor ocaklı yaptığımız sahanlar vardı onlardan istiyor günümüzde o davetleri de kimse vermiyor çünkü herkes çalışıyor. Şimdi bir davet verilecek bir restoranda bir yerde arkadaşlarını topluyor.**

Şimdi bu şekilde evinde davet veren insanlarda bir sofrta kültürü oluyor şimdi o sofrta kültürü kalkıyor birçok şey birbirine zincirli gidiyor.

B: Sofra kültürü kalkıyorsa o zaman gümüşün kullanılacak başka bir alan çıkması lazım. kaybolacağına yeni alanlar için üretilsin.

A: Mutlaka ama bir de şöyle Bir şey söyliyim ilave edeceğim daha önceden büyük şirketler çok fazla promosyon dağıtıyorlardı. Biz 10cu aydan sonra eve gidemiyorduk işlerden dolayı. 150 tane 300 tane 500 tane bir ara benden 700 tane vazo istediler şimdi bunlar hediye dağıtılınca o hediyeyi gümüş olarak alan insanlarda bir gümüşü hediye alma kültürü oluşuyordu. Çünkü ona bir hediye gümüş gelmiş zamanı geliyor bi ev alacak bakıyor sekiz tane gümüş var orda bu günün parasıyla 8-10bin lira para alıyor a diyor bu ne güzel şeymiş. Yani artı evde hediye gidiyor hemde uzun vadede bu adamın bütçesine bir katkı oluyor yani dolasıyla bir arkadaşı ev aldığında yada doğum yağıtığında alıyor ona bir gümüş götürüyor. Şimdi o hediye kalmadığı için o unutuldu. Bunu da yanılmıyorsam Çiller döneminde bu yasaklandı gibi biliyorum ya da bir yaptırımlar uygulanmaya başlayınca gümüşte promosyon azaldı bitti şimdi tamamen. Vergiden mi düşemiyorlarmış buna benze birşeyler.

Adam diyordu 10 bin liralık gümüş aldık diyordu bunu olduğu gibi düşüyordu şimdi artk Müsaade edilmiyor demek ki promosyon olarak dağıtacaklara cazip gelmiyor. Şöyle Bir şey var o bana saçma geliyor bu adam zaten benden bunu aldığında zaten fatura alarak belgeliyor bunu düşebilmen lazım.

B: Evet aslında bunun vergisi de yüksek aslında.

A: Benden iş alındığında ben istihdam yaratıyordum benden iş alındığında yanımda 12 kişi çalıştırıyordum şimdi tek kişi çalışıyor şimdi. Ben eski dediğim dönemde 12 kişinin sigorta primini ödüyordum şimdi hem istihdam yaratmış oluyorum hem vergi veriyorum ama tek kişi vergisinden düşemiyor diye onu almaktan vazgeçince birçok kişi otomatikman hem işinden oluyor bana da maddi kayıpta oluyor böylede çok önemli Bir şey de var.

B: Ben onunla ilgili bBir şey okumuştum Japon da 50lerde sanırım zor durumda oldukları zamanlar daha teknolojik birşeyler üretmezken el sanatlarını özendirici yasalar çıkarmış ve şey olmuş çay setleri varya onlarda çay seramonisi çok önemli. Bu çay setlerinin fabrikada üretimi yasaklanmış ve sadece küçük atölyede üretip oradan alınsın denilmiş **bu sayede hem atölyelerde daha çok üretiyorlar hem özelliği korunuyor hem insanlar daha çok aldıkça fiyatı makul oluyor. Öyle Bir şey burdada makul olmaz mı.**

A: Bizde zaten seri üretim yok.

B: Ama ürettiğiniz bir şeyin tepsinin vazonun daha ucuz versiyonu da var.

A: Gümüş kendisi çok yüksek bir maden olduğu için bizde o fiyatıyla ilgili bizimle ilgili değil.

B: Ama bakır var pirinç var.

A: Bu konuda Bir şey söyleyemiyorum aslında ama onlarda çok fazla gitmiyor. Ben inanıyorum ki gümüş onlardan çok gidiyor. Onlar zaten turistik amaçlı olduğundan iç piyasada zaten tüketilmiyor.

A: Ben ne bileyim gümüşün tanıtımının çok eksik olduğunu düşünüyorum.

B: Ben mesela gençlerin önüne iki ürün koydum yanya ikiside aynı ürün biri ucuz ve büyük mağazalarda satılan diğeri de özel üretim çok fazla işlemesi var onlar ötekini seçiyor.

A: Şimdi şöyle Bir şey var gümüşün daha ucuz olması isteniyorsa ayarı düşürülebilir. 22 ayar bilezik var 18 ayarı var 14 ayarı var gümüşünde aynı şekilde ayarı düşürülebilir gümüş değerini kaybetmez gümüş gene gümüştür şu anda 925 çalışıyoruz 900 de çalışılabilir 800 de çalışılabilir bundan 30 sene önce biz 800 çalışıyorduk gitgide bu 925 e çıktı yüksek ayara daha çok talep oluyor ama dediğim gibi bu gümüşün bugün burada durmasının satılmamasının nedeni fiyatı değil bize en çok şikayet kararıyor diye geliyordu ama sadece o değil çünkü bakın kızım önemli bir Amerikan şirketinde çalışıyor tutup bir tane plaket yapmışlar tabak cumhurbaşkanına hediye edecekler ellerinde

kirlenmiş beni arıyor nasıl temizlicez diye sonra öğrendim ki pirinç. Dedim kızım koskoca cumhurbaşkanına nasıl pirinç hediye ediyorsunuz dedi gümüş yasak almıyorlar.

B: Gümüş yasak mı?

A: Rüşvet gibi olacak lüks değerli diye. Ama siz bir meslek grubunun fişini çekiyorsunuz böyle siz onu alın evinize götürmeyin devletin elinde kalır kalkıp bunu evinize götürmenize gerek yok Azerbaycan da cumhurbaşkanı Aliyev in emri ile bu işi öğrenmek istiyorlardı. Burdan gittim sekiz ay orada eğitim verdim milyon dolardan fazla para harcadılar bu işi öğrenmek için.

B: Üniversitede?

A: Hayır darphanede kendi bünyelerinde. Darphanede bölüm açtılar 15-20 kişi bize verdiler biz de onlara sekiz ay eğitim verdik bizim burda ise gözümüzün önünde gitgide yok oluyor hiç kimse tınmıyor hiç bir üniversite ilgilenmiyor.

B: Biz işte geldik.

A: Özür giliyorum ama benim anlattığım pozisyon şöyle o örsüyle çekiciyle Azerbaycana gittik birde bizim mesleğin şöyle bir özelliği var onun çekici ve örsü satılmaz hiç yoktur sanatkâr o çekici ve örsü kendisi yapacak.Çünkü yaptığımız iş ekstrem bir iş yapıyorsunuz normale olmaz nasıl olacak onu siz kendiniz yapacaksınız.Bu kadar çok yönlü bir meslek Azarbaycan da biz kalktık bana demir atölyesi açtılar.Dedim ki bana bir tanede yer lazım demir çelik üzerine orayada ben çelik örs yapıyordum ondan sonra gümüş atölyesine gidip orada işliyordum.Üç kişi iki kişiyide kendime yardımcı olarak götürmüştüm süre kısıtlı olduğu için bide yani bir kişi bile çok yönlü yapabilecek olan bir kişi bile bir üniversite de bu işi yapabilir.

B: Biz bile bu dersi yapabilmek için zorlanıyoruz.

A: Ama şöyle Bir şey var ben ısrarla söylediğim o meslek için öğrenci bulamazsınız neden çünkü her öğrenci meslek seçerken geleceğini düşünerek yapıyor ee biz burda hepimiz açız o yetişecek olan arkadaş potansiyel bir aç olarak gelecek adam manyak mı yani .İlk önce bu işin önünü açacak bana görede devletin yaptığının tam tersi el sanatlarıyla bazı indirimlere gidecek diyecek mi mesala el sanatları olarak kabul edilen şu meslek grubundan alan şirketleride %18 değilde %10 olsun yani bir gümüş el sanatlarını alıp birilerine hediye olarak dağıtması için o şirketlerin teşvik etmesi lazım.

B: Aslında Türkiye de çok satmıyor dedik ama dünyada da gümüş şu aralar çok moda özellikle gümüş üzerine o akdar çok ürün çıkıyorki artık tasarımcılar artık atölyelerde üretim yaptırıyor çok ünlü üst markalara onlar yeni üks haline geldi.Türkiyede bakıyorum yaptıkları o gümüş eşyada şamdan değil de belki hiç görmediğimiz şekilde

Bir şey yapıyorlar sonuçta farklı.

A: İsim vererek söylüyorum siz bunları açıklamak zorunda değilsiniz. Bundan 5-6 sene önce Karolin Koç rahmetli Mustafa Koç ün eşi o geldi benim atölyeye haremlik diye bir firma kurmuşlar bu çeşitli elle ilgili bir tasarımlar yapıyorlar kahve kaşığı istediler benden. Ama bir ölçek bir kişilik bir fincanlık olacak şekilde. Nasıl birkaç tane çizimlede gelmişler nasıl birşeyler yapabileceklerine dair 15 dk da bunlara 8-10 tane model kaşık yaptım ben.

B: Sonra onu ne yaptılar.

A: Bu da belki benim hatam biz böyle şeyle üzülmeyiz yardımcı olamya çalışırız. Bu sefer kullanmaya çalıştılar bana şunu da yap bunu da yap dedim parası hele bir beğenelim. Kusura bakmayın dedim ben sizinle uğraşamam sen nasıl bir adamsın dediler ee dedim böyle olmaz ki yani.

B: Parasını vermeden şey istiyolar.

A: Beğenirsem alıcam. Ama ben sizin için uğraşıyorum bunu.

B: Bende tasarımcıyım bende aynısını yaşıyorum.

A: Bizim Yahudilerin yahudiler burda 6-7 fabrika açmışlar gümüş üzerine ne kadar çok iş yaptıklarını tasavvur edemezsiniz. Müthiş çalışıyorlar geceli gündüzlü. Yanda çalışan arkadaşlarımız var diyor ki ben eve gidemiyorum bunaldım diyor. Az önce sizin söylediğini şey yapmış oluyorum bunlar birazda inançları gereği kullanıyor gümüşü dini konularlada ama bilmiyorum.

B: Ben şunları bulmuştum şu vazo mesela o akdar pahalıki fiyatı.

A: Gümüş mü o.

B: Bunları hepsi gümüş. Yani böyle şeyler yapıyor alıcısı az ama o kadar ucuk fiyatlara satılıyor ki. sadece ürün ve işçilik değil şey değeride var. Şu mesela lüks bir ürün olduğu için aslında eve koymalık kullanmalık da değil ama.

A: Şimdi evde kullanmalık çok güzel şeyler yapıyor ev dekorasyonunda kullanılıyor. İllaki evde kullanacağınız şey bir tek tabak çanak değil yani.

B: Bir de şeyi soracaktım onu unuttum. Gümüş şu an da lüks mü sizce 60 yıl öncesi kadar mı lüks?

A: Değil aslında.

B: Aslında lüks konumu azaldımı ama artıda diyebiliriz daha az üretiliyor.

A: O biraz görece mi diyeyim yani kullanan azalıyor. Bizim müşterimizin yüzde 80 i altmış yaş üstü.

B: Peki burada üretilen ürünlerin kendisini farklı üretsek bu sefer daha çok tanınıp

daha çok satılır mı mesela.Sadece tanıtıma mı bağlı?

A: Ben şimdi gümüşün antibakteriyel özelliğinden dolayı şu damacana suları alıyoruz ben kalktım İTÜ de bir kimya fakültesinde bir hocayı aradım dedim hocam ben bir gümüş sürahi getirmek istiyorum onda bir analiz yapılmasını istiyorum gümüş içine bakteri dolu bir sürahiyi koyun bakalım gerçekten öldürüyor mu ben böyle bir deney yapmak istiyorum. Deney yapmaya gerek yok dedi öldürür. Ama dedim ben bunun ne kadar sürede yaptığını öğrenmek istiyorum. Dedi ne kadar çok olursa olsun sekiz saniye içinde öldürür. Ben dedim hocam ben bunu getireyim deney yapılsın raporunu almak istiyorum bizim böyle şeyleri bilinmeyen şeylere yapıyoruz bilinen şeye yapmıyorum dedi. Ne kadar ısrar ettiysemde adamı ikna edemedim bende bunun üzerine eve bir tane sürahi yaptım aldım eve götürdüm dedim ki madem 8 saniyede bir tane bakteri bile kalmıyor. Bir de şöyle Bir şey var internette araştırırsanız görürsünüz bilinen en kuvvetli antibiyotik yalan söylemiyim 8-9 tane bakteriyi öldürebiliyor mu gümüş tek başına 600 tane bakteriyi öldürebiliyormuş ve çok daha kısa bir sürede .İnternette ben bu şeyleri çok karıştırdım gerçi elimde yok şimdi bilgisayar. **Eve götürdüm sürahiyi damacanalara ne idüğü belirsiz sular ne kadar alsak da pis olduklarını biliyoruz. Eşim kullanmadı bir iki ay kaldı al götür dedi bununla mı uğraşacağım.Para yok kullanılmıyor.Gümüş kültürü başka Bir şey fiyatına takınılmasın gümüş kültürü bizde yok kullanmıyoruz.**

B: Fiyatlar çok değil zaten kullanmıyoruz.

A: Eve götürdüm yahu.

B: Ama eşiniz bile kullanmıyorsa.

A: Böyle Bir şey yok. Aldık kullanmadı ben bununla mı uğraşacağı mdedi al götür.Şimdi dediğim gibi başka bir şey yani: **insanların gözüne soka soka insan sağlığı için çok önemli bir metal olduğunu ilaç** .Geçenlerde kızım paylaşmıştı ilaç ağababaları mı diyim mafyasımı diyim onların ağırlıyla gümüşün tıp alanında.Eskiden gümüş tıp kullanılıyormuş. Napolyon gümüş matarında askerlerinin su taşımalarını zorunlu kılıyor. Mısır firavunu mu ne şeyine gümüş borularlar suyu bağlatıyor. Bunların hepsi hastalıklardan korunmak için. Veba salgınının da gümüş kullanan insanların bu salgınlardan etkilenmediğini yazıyor birçok kaynak. Bugün bile doktorlar çok büyük yanıkları gümüş folyoyla sarıyorlar antibakteriyel yönünden. Antibakteriyel çorap üretildi ayakta mantar oluşumunu engelliyor gümüş içerikli. Bir dönem antibakteriyel buzdolabı falan filan hepsi gümüş içerikli ama bunu insanlarımıza anlatabilirsek kullanma yönünü geliştiririz fakat bana amaç gümüş kullanmak olmamalı illaki gümüş kullanıcıysanız da ne olacak o

zaman sanayiye dönüşür teknolojiye döner makinelerde preste takır takır basarlar aynı çelik yapar gibi yine el sanatı ölür.Burada amaç el sanatlarını yaşatmak ise el sanatlarıyla ilgili olan şeylere devlet teşvik verecek hediye olarak şirketlere diyecek ki el sanatı bunu kategorilere ayıracak bu işleri alanlara işte vergisinden mi kdv sinden mi bi yerinden bir şekilde bir şey yapmalı.

B: Son yıllarda size bir sürü şey geliyormuş sanırım trt den belgesel çekmeye gelmişler yada fotoğraf çekmişler bu handa bir sürü insan bu handa internete koymuş.

A: Onlar kendileri çekip koymuşlar. Trt belgeselinde beni görmüşsünüzdür. O benim di benim atölyede çektiler.

B: Onun hakkında ne düşünüyorsunuz.

A: Birşey söylicem onun cevabını siz verirsiniz.Ben bu Azerbaycan hikayesini anlattım dedim böyle böyle çok büyük paralar yatırdılar biz dedim 6-7 bin kişiydik şimdi 300-500 kişiye düştük şimdi gitgide yok oluyoruz.

B: 7000 kişi ne zamandı?

A: 90 lı yıllardı.Şimdi 300kişi vardır yoktur.Üye sayımız galiba 80-90 kişi.Arkadaş geldi hatta neden geldiğini söyleme ihtiyacı duyuyor adam bana dediki kameraları kurdu anlat dedi usta ne anlatacaksın dedi.Ben dedim ki birden esti neyini anlatayım canım efendim, gayri düzen tutmaz telimiz bizim , derdimi anlatsam ummana sığmaz , omuzdan kesilmiş kolumuz bizim .Yapımcı ondan sonra göndermiş çekim bittikten sonra git bu arkadaş bi şiir daha okusun onun için mi geldin dedim evet.Şurda bir yerini yapımcı kesti dedi siz dediğiniz ya Azaerbeycana gittik işte gitgide yok oluyoruz. Niye dedim abi işte dedi Trt iktidarın kanalı dedi burda dedi İktidara dedi şey var şikayet var . Dedim ya bu serzenişti dedim sanatkarın bir serzenişti dedim ben dedim ben biliyorum hükümetin kanalı olduğunu kelimelerimi seçerek kullandım ne diyeceksiniz ki buna.

B: Bu internette mesela İstanbul zanaatkarları diye bir site kurmuşlar İstanbulda zanaatla ulaşan insanların adreslerini verip tasarımcılar ve üreticiler faydalansın diye bir harita koymuşlar mesela o tür şeylerden ne bileyim bir katkı sağlar mı?

A: Ben şey yaptım hatta geçen geldi vidyosunu çekti arkadaş devlet sanatçısı yapıyolar mu gidip bazı şeyleri verdiğiniz zaman kaybısı nedir bilmiyorum dediklerine göre bir yeşil pasaport veriyormuş.Faydası nedir bilmiyorum.Onları yapacağına biraz şey yapsalar bu sanatı geliştirecek birşeyler yapsalar o zaman öğrenciler bu meslekte bir ışık var ben bu mesleği öğrendiğimde geliştirdiğimde geleceğimi garanti altına alırım diye düşünürse öğrenci de yetişir. Az önce deminden beri anlattıklarım üniversite de okullarda

istediğiniz kadar açın talep gelmez yani insanlar orada geleceklerine yönelik bir ışık almalı ki gelip yapsınlar.

B: Peki bizim burada yaptığımız iş hakkında ne düşünüyorsunuz?

A: Çok beğeniyorum.

B: Bunu o kadar zor yapıyoruz ki okuldan izin almak zor ceza verdiler.

A: Bizim şöyle bir durumum var. 40-50 senedir aynı yerdeyiz aynı işi yapıyoruz aynı beyinler hep birimizden etkileniyoruz siz tamamen farklı bir dünyadan geldiniz tamamen farklı beyinler otomatikman daha farklı şeyler ortaya çıkıyor.

B: Size tasarımcılar ben böyle Bir şey yaptırmak istiyorum diyor mu? Bize 2 kişilik bir grup gelmişti onlar mesela gümüşten değişik şeyler yapıyordu.

A: Bazen geliyorlar bizden fikir alıyorlar Bir şey yaptırıyorlar. Bir çizim getirmiş bizden farklı şeyler görünce Bir şey elde etmeye çalışıyor.

B: Genç tasarımcılar belki size ürünlerle gelse beraber yapsanız belki öyle bir ilerleme sağlanır. Bu tanıtım işini bilemiyorum.

A: Bundan bir ay önce fuar vardı kuyumculuk fuarı. Tasarımcıların olduğu bir bölüm vardı Design market diye beni oraya davet etmişlerdi ben orda birşeyler yapıyordum ama orada yapılanların hepsi takıydı. Takı çok rahat evde herkezin yapabileceği türde. Penseyle eğ bük bişey kes yapılabilir. Bizim işimiz çok sıra dışı onlara göre. Ondan dolayı dedim ben kendi kendime bir-iki tane şey yapayım da Bir şey görsünler. Direk meşe yaprağını alıp döktüm ben bi işçilik yapmadım buna ama şunları...Yani diyeceğim o takıcıların yapabileceği herşeyi yaparız ama kocaman 5 10 kiloluk gondolları da yapıyoruz. O nedenle bu yazık olacak bu mesleğin gitmesi.

B: Biz de uğraşyoruz yazık olmasın diye.

A: Ama bunu devletin yapması lazım

B: Tabi devlet yaparsa olur da ona da biz bir şey yapamıyoruz.

A: Hatta ben bizim dernekteki arkadaşlara dedim ki bizim bir PR şirketiyle anlaşılıp onların kamuoyu oluşturması lazım. Kamuoyu oluşmadan birşeyin olabileceğine ben inanmıyorum.

B: Peki burada film çekilmesi bile bir katkıda bulunmuyor mu?

A: Omlar yıllardır gelip yapıyor ama...Bundan birkaç sene önce Papa gelmişti TR'ye, tuttu cumhurbaşkanı bizim yaptığımız bir sürahiyi ona hediye etmişti. Belki 10-20 sene sonra böyle bir şey olunca gidip İtalya'dan mı Fransa'dan mı alır onu, öyle hediye eder. Yada biz gidip Azerbaycan'da öğrettik ya, gider onlardan alırlar. Ama bizim bir

şekilde bunları onlara anlatmamız lazım.

A: Tasarımla ilgili ..Kafanızda tasarladığınız birşeyin aletleri olmayabiliyor. Yani kuyumcu malzemeleri satan yerleri dolaşırsanız öyle bir alet bulamayabilirsiniz, onları biz yaparız. Kendi aletlerimizi de kendimiz yapıyoruz yani.

B.4. Garo Kürkçügil

Location: Ming Silver Workshop, Date: 23rd May 2017

B: Berilsu Tarcan

G: Garo Kürkçügil

B: Kaç senedir bu işi yapıyorsunuz?

G: 35 ...

B: Kuyumculuktan sonra buna döndünüz. Peki kuyumculukla bunun farkları neler?

G: Burda parçalar objeler büyük. Orda daha küçük parçalar var kuyumculukta el işi herşeyi evinde yapıyor ama burda .. ayrı yerde.Parçaları ... yapıyor.Daha önce kuyum atölyesinde işlemeyi de eritmeyi de içerde yapabiliyorsun yani her işini kendin yapabiliyorsun.

B: Daha önce konuştuklarım kuyumculukta el işi o kadar önemli değil ama makinayla yapıyorsun diğer işlerde el işi daha önemli.

G: Eskiden değildi şimdi öyle oldu şöyle söylüyim 20 yılda baya bir sektör ilerledi makineler çıktı vesaire kapasitesi olan.. makineyle çalışıyor makine alıyor ama halen el işi yapan atölyeler var az da olsa var. Onlar da iş yapıyorlar özel sipariş.

B: Peki şimdi bu yaptığınız işlerde 40 yıl öncesine göre ne tür farklılıklar var sadece sayı olarak değil de bir şamdan istiyorlar diyorlar diyelim onun görünüşü olsun ürünün kendisi olsun üstündeki süsleme olsun bir değişiklik var mı yoksa hala 40 sene öncekiyle aynı şeyler mi isteniyor?

G: Şöyle aynı bu yaptığım aşamalar aynı ama modeller değişik yani modern olanlar var italyan kakmalar var.

B: Yani mesela kakmanın türü mü değişti? Türü derken diyelim ki bitki çiçeği yapıyordu şimdi başka bir formu yapıyoruz mu?

G: Gül olurdu Bektaşî dediğimiz Yalama dediğimiz modeller vardı şimdi ürettiğimiz modellerde italyan kakma ince kakma kalem işçiliği gibi ince kakmalar

var şuan daha çok tercih ediliyor.

B: Peki ürün olarak bir değişik var mı?

G: Modeller çoğaldı çünkü eski modeller demode oldu klasikleşti şimdi insanlar daha değişik şeyler arıyor.

B: Ne gibi?

G: Şamdan.Sade model şamdanlar ürettik.

B: Sade model şimdi daha çok tercih ediliyor yani

G:Veya ne diyim çizim yapan tasarımcı kişilerde geliyor yapar mısın diye.Yaptık ama ne kadar tercih ediliyor satılması matılması çok değil.

B: Anladım.Peki sizce bunlar eskiden daha mı lükstü yoksa şimdi mi daha lüks olmaya başladı?

G: Şimdi daha lüks insanların alım gücü azaldı lüksleşti.YAni şöyle söyliyim evvelden her düğün yapan kız tarafı erkek tarafı birbirlerine şekerlik veya tepsi götürürlerdi şuan camı tercih edenler çok.Parasını düşünüyor.

B: Sadece maddi acıdan mı?Bazı konuştuklarımda kültür farkı var diyor.

G: Kültürü de kaybediyoruz.

B: Peki bunun için tanıtımın mı daha çok yapılması lazım yoksa nasıl Bir şey lazım yoksa insanların kültürünün mü değişmesi lazım.

G: Reklamla olacak Bir şey artı gümüşün yararlarını antibakteriyel bir madde oluşu.Artık insanlar ...

reklamlar yapmak gerekiyor.

B: Eskiden promosyon şirketlerde gümüş şeyler söylüyormuş sonra onlar yasaklanmış.

G: Yasaklandı .Yasak 94 döneminde yasaklandı. İnsanlar hediye alır vergiden düşebiliyorlardı sonra ...yasaklandı. Yasaklandıktan sonra şirket müşterilerimiz yasaklandı bizim.

B: Peki mesela 10 yıl sonra sizce ne tür değişiklikler olabilir. Sipariş verilen ürünler aynı olabilir mi azalır mı?

G: Kasa aynı olur diyim ama görünüşü motifler değişebilir göz alışyo o modele eskiyor yeni versiyonlar çıkabiliyor. Ama eskide kaybolmuyor kataloglarda yeniler var görmeyen insanlar var mesela onlar alabiliyor.

B: Şamdan daha mı çok şu an isteniyor yada bardak daha fazla satıyor öyle bir farklılık var mı?

G: konuşursak henüz o şey kaybolmuş değil .Tepsi veya şekerlik nişanlarda

düğünlerde alınıyor.Bazı insanlar bunu almak istiyorlar aslında büyük parça değil de daha küçük gramaj olarak kendi bütçesine uygun en küçük olanı tercih ediyorlar.

B: Peki dış piyasada?

G: Dış piyasada yani Amerika da İsrail de onların kültürü henüz devam ediyor ve ihracat olarak oralara çalışıyoruz bir sıkıntı yok.

B: Mesela 5-10 yıl sonrada devam eder diyorsunuz?

G: Evet İnşallah.

B:Peki şimdi yaptırdığımız projeler hakkında ne düşünüyorsunuz. Satıp satmaması olarak değil zaten ona hiç bakmıyoruz biz.

G: Satabilir.

B: Satmasa da olur.

G: Arkadaşlar eller alışı en azından aletleri öğrendiler nasıl olduğunu nerden başlayıp nasıl bittiğini öğrendiler.El becerisinden çok nerden başlıyor nasıl üretiliyor anladılar.Bu tabii herkezin ... el becerisi daha farklı diyecek birşeyimiz yok kabiliyet çünkü yine de güzel şeyler çıkar ortaya.

B: Ama mesela şey yaptırıyoruz ya biberlik tuzlu ya da tepsi falan yaptırıyoruz ya onların hakkında ne düşünüyorsunuz yada önceki projeler saç tokası falan yaptırдық?

G: Yani bence bize yakın işler daha çok mutlu ediyor bizi en azından bizim branşımıza geliyor.Tokayla pek ilgilenmiyoruz ama.Modern bir tepsi.

B: Biz şey istiyoruz bende mesela alıyım onu evde kullanabileyim çünkü süslemeli işlemeli bir şeyi genç bir insan evinde kullanmak istemez. Ama genç ...

G: Bunun mesela belirli çizleri var işleme yapılmadan da kullanılıyor bu ... Zaten kendisi bir görüntü yaratıyor öylede kullanılabilir. Zaten o açıkları kapatmak lazım bazı şey çok düzdür o motifle işlemeyle onu bir şekle sokuyorsun görsel açıdan bazı şeylerde de model bellidir çizgileri vardır kendi çizgileri sade direk bitirebilirsin bu o şekil olmuş.

B: Evet zaten öyle Bir şey istiyorduk.Bu yaptığımız şeylerde daha şey konuştuk gümüşü artık gençler hiç almıyor .Neden almıyor?

G: Benim görüşüm çünkü gençler okuyor bir meslek sahibi oluyor iş hayatına atılıyor annelerimizin günleri olurdu ... bunları sergilicek bir yerleri vardı çıkartırdı bak bunları aldım biraz o havalar vardı yani birde bununla ilgilenmek lazım bunun bir .. olur gümüşlük dersin çıkartırsın ara sıra silersin edersin kendi evimizde bile bunlara yerimiz yok. Evde 2 tane şekerlik var kararmış eşim çalışıyor.

Ev hanımları artık çalışıyor çalışınca da bu tip şeyler kayboldu.

B: Kararıyor bakımını yapamıyorsun?

G. Bakımını yaparsın da. Bir sürü etken var önce maddi sonra hanımların evde olmaması iş hayatında olması sonra hırsızlıklar bunlara etki adam alıyor gümüşü geçen bir yıl evvel buraya bir avukat geldi başka Bir şey için geldi adamın evinden şamdan şekerlik tepsi hepsini çalmışlar bir tane tek bir şamdan kalmış keşke onuda alsalardı diyor ben şimdi buna nasıl eş bulacağım diyor.Bir tane çok güzel bir şey beğendi onuda gelip çalarlar diye almadı.Bir sürü etken var ama önce ekonomi sonra kültür kayboluyor.

B: Bu hana film çekmek için geliyorlar yada arada Trt den gelip çekim falan yapıyorlar mı yada fotoğraf çekmeye geliyorlar bunların hani bir etkisi olduğunu düşünüyor musunuz?ne düşünüyorsunuz?

G: Bu film yapanlar daha önce reklam da oluyordu atölyelerin mağazaların bizim ... falan ... görsel güzel Bir şey aslında reklamımız oluyordu veriyorduk kullanıyorlardı işleri bitince geri alıyordu. Biz vermedik belki ama bazı arkadaşlar vermişti.B u şekilde bir reklam oluyor ama onun dışında şimdi gümüş reklamına baksam ben ne yaparsam yapayım bu işi canlandıracağımı düşünmüyorum. DAha önce bazı dükkanlar yaptı gümüş olarak reklam verdiler benim işte rehberim vardı 3-4 sene para ödedim altın rehber diye hep parayı verdiniz mi işte o şekilde kaldı bir ilerleme kaydedemedik reklamdan.

B: Dünyada da bu gümüş eşyalar yine moda olmaya başladı ne bileyim süslü şeyler değilde değişik tipli şeyler

G: Bu işe alternatif biblolar çıktı bibloların içi polyester ama dışı gümüş kaplama... Bunu mesela gümüş diye satıyorlar .Bu gümüş diyor. ...

B: Anladım

G: Bu .. şimdi bu pirinç bu hammadesi .. gümüşün hammedi aynı şekilde 2000 lira bunun üzerine gelen işiçiği söylemiyorum buna bir gümüş katlama yapıyor.Gümüş diye değil belki bi kandırmaca yok ama ... bu da olabilir ... kaplaması olsun kaplama gümüş kaplama olacak şekilde.

B: Mesela işte şöyle şeyler .. mobilya değil de .. modern olan şeyler evet.

G: Onları çizcek arkadaşlar bu tarz şeyleri çizcekler yapılacak.

B: Belki öyle olacak.Bir de şey de var internette bazı yerlerde İstanbul daki zanaatlar diye bir internet sitesi yapmış kaydetmiş bazı yerleri ama burda şey var bir iş yapmak için sonuçta hana gidiyorsun ve handa bir hani bir iletişim içinde bulunmak zorundasın.Bu internete konulan şeyler size bir faydası oluyor mu?

G: İnternete koyulan şeyler?

B: Liste yapmış mesela İstanbul daki zanaatkârlar için, ahşap için nereye gitmek

gerekir öyle bir harita koymuş.

G: Hiç bi zararı yok bence yapılması gerekiyor.

B: Peki bu gelen tasarımcılara ne kadar geldi ya da bir kere gelen bir daha gelmedi yoksa sürekli gelip gidiyorlar mı?

G: Gelen tasarımcılar bir şeyler tasarlıyor tabii yapılıyor bunlar beklediklerini bulamıyorlar satış açısından.

- ..

-Geçenlerde bir tane bayan geldi ... Ben onları kestim lazerle de kesmedim. Ondan sonra bir de bana şey yaptırttı bambudan bir arkadaşım yönlendirmişti ... küçük bir dükkan yaptık ettik damlasını da yaptık bir daha geldi aldı ne de bir daha uğradı. ... (telefon)

B.5. Garbis Gedikoğlu

Location: Rose Silver Workshop, Date: 25th May 2017

B: Berilsu Tarcan

G: Garbis Gedikoğlu

**...Okulları var veyahutta çıraklarla şimdi çırak gelmeyen meslek ne olur?
Ölür yani geçenlerde aynısı**

B: TRT gelmiş bir belgesel falan birşeyler çekmiş kaybolan sanatlar onlar birkaç sene öncede çekmemişmiydi öyle Bir şey gümüşle ilgili

G: Şey için ticaret odasına başvurmuştuk kaybolan sanatlara alınsın gümüşçülük diye de onlardan bir haber gelmedi yani çırak olmayan iş Maalesef en sonunda bitiyor.

B: Peki şimdi elifnazların yaptığı işler hakkında ne düşünürsünüz yani şey çalışıyor çalışmıyor olarak değil de yani ürün olarak

G: İnşallah yarın bir gün marmara üniversitesinden öğrenciler gelecek gördün mü? Onlarda marmara üni. De kuyumculuk ve tasarım okuyorlar.Yüzük falan yapmışlar mumdan döktürmüşler onu yazında çırak olarak gelebilir miyiz diyor .Dedim yani 1-2 kişiyiz dedi söyleriz dedim sigorta yapamazlar dedim iki ay için kimse yapmaz dedim.

B: Neyse ki bizim okul yaptı.

G: Simdi buraya 500-600 lira para bide gelenin cebine 1-2 ufak bir harçlık koycaktık ama şimdi sigorta yaptırmayınca adam ağır geliyor birde yazın ölü sezon olarak

geçiyor istiyen olursa bir-iki kişi dedim siz gelcekmisiniz elifnaza “yok dedi bizim stajımız yok” dedi.

B: Onlar gelirlersedey hani 4-5 günlük gezi stajı diye geliyorlar öyle 1-2 ay gelemezler başka stajları var.

G: Onlarda öyle dedi başka stajımız var dedi iyi dedik siz bilirsiniz dedik.

B: Yoksa buraya gelmek istiyorlardı aslında biz izin vermiyoruz

G: Şey yok mu sizin okulda liste nerede staj yapacaklarının listesi.

B: Yok biz sağlamıyoruz onu kendileri buluyorlar.

G: Mesela kızım benim İstanbul Teknik üniversitesinde liste vermişler burdan bir yeri seç diye.Oğlum İtü de staj yapacağı zaman burdan seç diye bir liste vermişler bende düşünüyordum ki sizin okulda da vardır o.

B: Yok şöyle mesela itü ve odtü de var ama bizim yok mesela benim mezun olduğum okul AÜ de bizde kesinlikle yoktu nedenini şöyle açıkladı hocalar zaten biz iş hayatında biz kendi kendimize bir yer bulmak zorundayız tasarım dünyası öyle Bir şey o yüzden şimdiden bulmaya başlayın ki onların çocukları gibi bişey olmasın diye.Onu mesela doğru dediler ben mesela İspanya da buldum yani.

G: Düşünürsen o da mantıklı.

B: İşte yani böyle yani .. yapıyor anca. Neyse ne sorduktum ben onu unuttum şimdi.Bizim bilgide de şöy oldu mesela Bilgi biraz muhalif bir yer ya mesela bu projeyi yaptırabiliyoruz. Yoksa çok zor yani üniverside de dışarda iş yaptırmak çok zor.Ceza gelmiş ve üniversitenin öğrenci sayısını kesmişlerki daha az para kazansın. Okul dışı proje yaptırmak çok zor. Sigorta yaptırıyoruz mesela artı okul dışında oluyoruz ya mesela onlar çok zor. Onlar bütün gün okulda oturalım kitap açık bekleyelim istiyorlar. Neyse ben ne soracaktım... iş bu gümüşten ürettiğiniz şeyler on sene önce daha mı fazlaydı ne tür farklılıklar görüyorsunuz.

G: **On sene öncesi daha fazlaydı yirmi sene öncesi daha da fazlaydı gittikçe azalıyor.** Biraz da bu neyin etkisi biliyor musun. Evvelden şirketler hediyeye veriyordu gümüş şeyleri şimdi **maliye 2013 yılında mı ne bi kanun çıkardı gümüş hediye kaldırıldı. Gümüş yerine 500-600 liralık gömlek veriyor ama gümüş veremezsin gümüş vermek yasak diyor.** Ne oldu bize etkisi oldu şirket dediğiniz zaman bir ürününü aldığı zaman 100 parça 150 parça aynı üründen istiyor ben şunu yapıyorum farz-ı misal şunu yapınca **150 parça birden yapıyorum değişik değişik yaptığın zaman daha zor yapıyorsun ama 150 parça birden yaptığın zaman daha hızlı daha kolay yapıyorsun.Maliyeye tekrar söyledik bunu şapın diye ama işlerine gelir mi**

artık.Maliye bakanlığının... çıktı mı yaparsa yapar hep bizim faturalara bakarsın hep şirkettir o zaman herkes şirketlere çalıştığı için daha fazla fatura kesiyordu.

Sene boyunca 12 ayda 8 tane fatura ancak kesebildim.

B: Peki size tasarımcılar falan gelip ben bunu üretirmek istiyorum diyor mu? O nasıl oluyor ? Çok mu az?

G: 1-2 sefer yapıyor Bir şey olmazsa satmazsa yaptırmıyor ama ondan sonra onları satarsa geliyor gidiyor işte başka Bir şey yaptırıyor.

B: Peki daha çok satması için sadece tanıtım mı lazım yoksa tanıtım dışında Bir şey lazım mı?

G: Yani hem tanıtım şart hem reklam şart. Yani tv de bunun reklamı lazım. Mesela gümüşün antibakteriyel özelliği var çok çok özelliği var. Ayağındaki egzamayı gümüş çoraplar falan götürüyor kan dolaşımın falan bozursa gümüş çorap giyince götürüyor. Eskiden zengin İstanbullu ailelerde vardı yeni doğan çocuklara bundan kaplarla yedirirlerdi niye yedirirlerdi antibakteriyel mikrop kapmasını rahatsızlanmasın şu olmasın bu olmasın diye ama şimdiklerin hiçbiri bilmediği için bunu yapmıyor

B: Duydunuz mu şöyle bir terim ingilizcede işte gümüş kaşıkla doğmak diye.

G: Duymadım.

B: Yabancılarda aynı şey var gümüş kaşıkla doğmak zengin ve rahat bir aileye doğmak anlamına geliyor çok ilginç.Türkçede yok herhaldı öyle Bir şey

G: Hiç duymadım.ama yani gümüş kullanılacak aile kültürlü bir ailedir gümüş kullanmayanda değildir bana göre çok yani biz bunların professörü değiliz yani ama gümüş kullanmayan aile bana göre kültürlü aile değildir.Bizde kullanmıyoruz yani bizimde o kadar kültürümüz yok ama ne bileyim şimdik bu para hükümetten dolayı el değiştirdi ya mesela eski zenginler geliyo işte torunları falan gümüşlerini satıyor.Ellerinde ne gümüş var abov.Bizim evde 2 şekerlik bir tane tepsi var.

B: O da ilginç.

G: Güzel parçaydı aldım götürdüm onun için. Ama zengin gibi her hafta 1-2 tane gümüş götüremiyorsun ki.

B: O da doğru aslında hiç onu düşünmemiştim ama bizde tasarımcıyız ama evimizde öyle tasarım şeyler kullanmıyoruz işte en ucuz sandalyeyi kullanıyoruz benim evde koltuk yok en ucuz neyse onu alıyoruz öyle bir şey de var ama bu gümüş şu an daha mı lüks Bir şey yoksa daha mı az lüks Bir şey.

G: Gümüş artık lüks Bir şey değil birde gümüşün geri dönüşümü var.Bunu kırdın bozdun geri getir bana sat ben bunu geri alırım ama şu bakır şu sarı ezildi çöpe atarsın bunu şunun kilosu 30 lira şunun kilosu 2000 lira.

-(arka plan sesleri)

G: Heee ben ne bileyim işte ya gümüş artık lüksten çıktı bana göre gümüş pahalı ve ucuz Bir şey bence artık alırken pahalı ama sen bunu getirdiğin zaman ucuz. Şimdi bir takım elbise alıyorsun beymen e gittin 5000 lira verdin geçerken bi ağaçta bir çiveye bi dala dokundun kumaşı yıttı gitti ne oldu takım elbise çöp oldu. Ama bize geliyor adam Şu şamdan ben dükkanı açalı 30 sene oldu bu şamdan benim ustamın şamdanı ben girmeden evvel yapmış damgası bile artık silinmiş şurda nm yazıyor.30 sene ben dükkanı açtığımı oldu.10 sene ustanın yanına **40sene oldu şu şamdan en aşı 45 senelik şamdan tamir olacak şimdi bu noldu adam bunu kullanıyo sonra noluyor getiriyor tamir yaptırıyor gene kullanacak.**

B: Şunu da çekeyim cidden çok güzelmiş.

(fotoğraf çekme arası)

G: Vidaları kırılmış tamir ettik düzelttik vereceği parayı sordu 200 dedim 100riaya yaparsan yap yoksa böyle kullanıcam dedi.Şu vidaların hepsi sökölcek yerine yenisi takılacak.Hepsi kontrol edilcek vidaların 100 lira para alıcaz her yanı para olsa ne olacak ne var müşteri diyoruz adama iş yapıyoruz anlatabildim mi.

B: Sürekli geliyor diye.Bu Trt nin çektiği belgeseller falan peki işe yarıyor mu?

G: Anlattık biraz.

B: Bir de internete bir sürü video koyuyorlar.

G: Musevilerde mesela hepsinin evinde bardaklar gümüştür. Neden mesela?

B: Dinen değil mi?

G: Yok sağlık amaçlı antibakteriyel olduğu için ama adamlar sağlıklarına önem veriyor parası da var hepsinin evinde sürahide gümüş bardağında gümüş şarap bardağında gümüş. Adamların maddi durumları müsait çıkartıyorlar veriyorlar biz vermeye korkuyoruz.2 tane bardak alsak eve 500-600 tutar diyoruz.

B: Bir de internette İstanbul zanaatları diye site açıldı onlar işe yarar mı?Vidyo çekmişler onu sitelere koymuşlar.

G: Nerde bu?

B: Öyle bir harita yapmışlar.belki katkısı olur.

G: Güzel ben onu hiç görmemiştim ama.Güzel belki katkısı olur.

B: Bir sürü video çekmişler mesela zanaatkarla konuşup ne olacak diye sonrada

paylaşmışlar o videoları.Bir de dünyada gümüş eşyalar moda olmaya başladı tekrar bence çünkü çok büyük markalar gümüşten ürünler yapıyor

G: Şimdi var çok ünlü gümüş markası..... adamlar ona göre tasarım yapmışlar ona göre model yapmışlar herşeyi yapmışlar getirmişler..... biraz da biz şimdi yatırım da yapamıyoruz para kazanmadığın şeye yatırım yapmakta zor oluyor. Kuyumculara gidiyorsun bakıyorsun adamlar kaynağı fırında yapıyor hiç el sürmüyor banttan geçip gidiyor.Bizde de var mesela bant ama kimse alıp dükkanına koyamıyor.60binin üstünde para nasıl şimdi vereceksin düşünüyosun taşıyorsun ortak alalım diyorlar ortak alcaksın ama benim işimi yaparken bişi yok senin işini yaparken makine bozuldu sonra uğraş dur.

B:Peki böyle giderse ne olacak sizce.

G:10 sene sonra kalanlar gençler yapabildiği kadar yapacaklar vehayutta avrupadan getirecekler.

10 sene önce 700 kişiye şimdi 300 kişi kaldı.

-Tabii oda var şurda usta sayısı azaldı evelden dediğin gibi hanlar doluydu gümüşçüler şunlar bunlar şimdi topla dediğin gibi 200 -150 kişi çıkar çıkmaz.

B: Ben şeyi gördüm mesela pikap tamircisi 2-3 tane kalmış İstanbul da.

G: Doğrudur çünkü pikap bitti.

B: Hepsi öyle mi olacak yani yada öyle olmasına engel olmak için Bir şey yapılabilir mi acaba.Tabii biz devlete Bir şey yaptırıyoruz bizim elimizde değil yani.

G: Ben ustamın yanına girdiğimde bana sigorta yapcak mısın kaç para vereceksn diye sormadım şimdi gelen çocuk usta bana kaç para vereceksin sigorta yapcakmısın haklarımı verecekmisin diye soruyor.Bana asgari ücretin altında verirsen çalışmam diyor asgari istiyor sigorta istiyor sen bana ne vereceksin diye sorunca bilmiyorm bakıcaz diyor.

B: Devletin vermesi lazım aslında.

G: Devletin vermesi lazım esasında devlette sonuçta

B: Aslında şimdi el sanatlarına hocalarına tasarım eğitimi veriyorlar orda da kurslar açılıyor bazen ama gümüşle ilgili Bir şey yok.

G: Onun bende farkındayım da ne diyim ben de bilmiyorum ki.Sonu bu işin pek parlak değil.Mustafa benim yanımda 97 den beri çalışıyor.....Mustafa 44 yaşında en gencimiz Ali nin yiğeni Gökhan 35 yaşında Alican o aresin sahibi oda ares te çırağı ustası devretti ona ustası bıraktı o sahibi oldu yani yok artık ondan sonra yapacak bir şey yok .Onlar birde şey ... şunu yapıyor bunu yapıyor ... ama bizim ... bir de burda şimdi söylemek belki yanlış olur ama ... Gayret ustayla

**konuşmaktan Türk oldun mu şartlar farklı işliyor. Bazen yanında sigortasız çalıştırı
bişi olmaz ama ben burda sigortasız çalıştırsam elimden kurtulamam onun.**

B: Ama burda tersine avantajına olan şeyler yok mu.

G: Ne gibi mesela?

-...

-Onlar işini yürütür.

B: Ama tarihini okurken .. .onlar yapmaya başlamış çok yaygınmiş gayri
müslümlerin arasında Mesela bizim kurtuluş ta da oturuyorlar gümüşçülük onların
arasında da yaygın bir meslek olarak geçiyor.

G: Evvelden sigorta bakmıyorlardı da.Ben çalıştırıyım sigortasız benim başımı
yerler ama o çalıştırsa ona Bir şey olmaz .Evvelden 30 sene evvelsine gidelim benim
dükkanı açtığım zamanlara gidelim benim ustam ermeniden başka kimseyi çırak almazdı
öğretmezdi niye öğretmezdi çünkü ermeni askere gitmiyo subay olamiyo devlette bir
görev yapamıyor bir polis olamiyor bırak çöpçü bile olamiyorsun onlar diyo heryere girer
diyor sen nereye gireceksin diyordu. Kuyumculukta aynısıydı ama ne oldu zamanla o
geldi gitti derken adam bulamadı benim işim ilkokul da öğretmenlik yapıyor o zamanlar
ilkokuldan ayrılan çocuklara derdi ki çocuklara eşim gümüşçü istiyorsanız kartını veriyim
gidin yazın orda çıraklık yapın bir tane gelmedi bir tane gelmedi yani yapacak bir şeyde
yok. Günümüzü böyle geçiriyoruz

APPENDIX C

TRANSCRIPTS OF THE INTERVIEW WITH STUDENTS

Location: Bilgi University Date: 2nd June 2017

Aslı: Aslı Kıyak İngin (Instructor)

Lara: Lara Divriş (Student)

Gözde: Gözde Çubukcu (Student)

Atakan: Ali Rıza Atakan Gür (Student)

Batuhan: Adil Batuhan KAşut (Student)

Ece: Ece Kökçak (Student)

Ayşenaz: Ayşenaz Toker (Instructor)

Polen: Polen Kenziman (Student)

Dila Arık (Student)

Sezin Çelebi (Student)

Selin Öztürk (Student)

İrem Altunsu (Student)

Deniz Yıldırım (Student)

Alara Altınören (Student)

Elifnaz Pamukçu (Student)

Aslı: ben şöyle bir soruyla açayım ne bekliyordunuz ne buldunuz.Bu atölyeye girmeden önce yani atölye derken stüdyoya başlamadan kafanızda ne vardı şimdi ne oldu ne oldu derken şimdi ikinci aşamadasınız mesela orda çıraklık yaptınız mesela sonra orda uzaktayken çalışıp sonra tekrar ilişki kurduğunuz süreç üç aşamalı bir durum.

Lara: Ben başlarken pek Bir şey düşünmemiştim .. Başlayınca önce şey geldi işte bütün yapım aşaması çok zor. Çok emek isteyen çok şey yapan falan ama sorna ilk proje bittikten sonra ikinciye geçerken aslında tasarım sürecinin daha da zor olduğunu ürün yapmanın nasıl yapıldığını bildikten sonra nasıl yapılabileceğini bildikten sonra daha basit geldi süreç.

Aslı: Yapmayı bilmek yada malzemeye hakim olmaz sürece hakim olmak senin tasarım sürecinide baştan ona göre kurgulamanı ve düşünmene yaradı daha rahat düşündün çok uçmadın demekki o yüzden neler yapılabileceğini

Lara: O yüzden tasarım süreci ikinci aşamada daha zor geldi

Aslı: Daha zor geldi?

Lara: Şey olarak başta düşünüyordum bunları yapmak çok zor diye daha sonra bunu yaparız ama tasarlaması zor diye düşündüm.

Aslı: Okey onun biraz üzerine gideceğiz sonra anlamak istiyorum.

Gözde: Ben şey diyebilirim ben herkesten sonra geldim stüdyoya .İlk brief i kaçırdım zaten öyle eksik girdiğim için başta tedirgindim o yüzden ne yapacağız kimse de daha müthiş anlamamıştı anlatamıyordu ben de zaten sıfırım o yüzden çok böyle soğuktum şeye karşı yapacağımız şey ne olacak gibi ama ondan sora yaptk daha sonra ustalarla tanıştıktan sonra o zaman da çok gerdim bir ısındım hani böyle Bir şey beklemiyordum ama korkuyordum ama o korku kalmadı daha çok sıcak bir duygu kaldı..şeyin etkisi. Bir dönemi şey bitirdim tamamen hakkını verdiğimi düşünüyorum.

Aslı: Evet sırada Atakan sende söyle herkes görüş bildirsin.

-Atakan: Ben Lara nın dediğini düşünüyordum da daha mı zor oldu daha mı kolay oldu diye böyle başta yani çok tasarım anlamında yani böyle çok iyi bir ürün üstünden başlamamıştık yani bi öyleydi ve onda sanki daha şeydik daha böyle rahat davranıyorduk malzemeyle tektikle daha bi onlarla ilgileniyorduk sonra brief te sonunda ürün üretmemiz gerektiği için orda böyle Bir şey oldu yani biraz da öngörüyoruz malzemeyle neler yapılabileceğini ama orda bir gerginlik oldu bende.

Aslı:İlkinde di mi?

Atakan: Hayır ikincisinde ilkinde değil.

Aslı: İlkine ne oldu?

Atakan: İlkinde zaten malzeme ile ve teknik üzerinden bir ürüne varacağımız için ürünün ne olduğu belli değildi.

Aslı: Yine de Bir şey vardı?

Atakan: Evet ama tamda eklenti vucut eklentisi olduğu için çok şey soyut Bir şey gibi bir yandan yine o yüzden kafamızda canlanmış değildi o yüzden çıkcaktı yani.

Aslı: İkincide?

Atakan: İkincide daha table landscape kısmında masaüstünde durabilecek bişeyler olunca yine böyle aklımıza ister istemez birşeyler geliyordu tabak falan bir sürü ürünler aklımıza geliyordu o yüzden onlara rakip olmak yeni böyle Bir şey üretmek mi yada böyle onun arasında daha önce kullandığımız malzeme teknikleri kullanarak yeni Bir şey üretmek mi aradaki git-gel beni şey işte yani zorlamıştı diyim zorlamıştı düşündürmüştü.

Aslı: Okey teşekkür ederiz Bu konuya gelelim o zaman.

Atakan: Ben başlamadan ne düşünüyordum yani.

Aslı: Sen biraz biliyordun belki bişeyler belki?

Atakan: Ustalar üzerinden ilerlediği için ustalarında teknikte çok ön planda olduklarını düşünüyordum yani o tasarım sürecinde daha nceden yaptıkları şeyler falan böyle şeyi o ustaların kendilerine güvenleri falan benim çok hoşuma gitti herşeyi yapabiliriz aşırı netlerdi yani açıkcası o kadar beklemiyordum daha böyle daha sadece kendi şeylerini yapabilirler öyle bekliyordum ama baya şey çok iddaalılar beklediğimden.

Aslı: Şey diyosun araba çizin gümüşten yaparız.

Atakan: Evet gümüşten araba bile yaparız dediler.

Gözde: Çizin getirin biz yaparız.

Aslı: Görmeye değer.Peki var mı sıradan ?

Batuhan: Hocam herşeyi söyledi aslında arkadaşlarım ama bende bir üstünden geçeyim Lara nın dediği bende de oldu şeyde üretim falan öğrendikten sonra tasarım kısmı daha kolaylaştı çünkü malzemeye de hakim olmaya başladık işte tepsi atıyorum kakmacılık sıgamacılık bunlarda tasarım da ortaya çıkmaya başladı teknik bildiğimiz için bunlara çok hakim olmadan ben de bir düşünüyordum nasıl yapacağız diye hatta yaptığım mock up larda da çok bilinçli değilim yani bir kere kolye yapmışım ben şimdi mesela daha farklı şeyler yapabilirim ben daha çok teknik bildiğim için onun dışında bazen şey ilk girişte zorlanıyorduk yani hepimiz brief vardı ama çok net değildi kafamızda sonra herşey daha netleşmeye başladı konuştukça denedikçe onun haricinde ustalar..

Aslı: O önemli ama değil mi ?Brief başta bazen çok şey olmuyor ama küçük denemek yani onu bu bir süreç onu kabul etmek lazım.

Batuhan: Ustalarda çok güven veriyordu gerçekten o da çok doğru baya güveniyorlardı kendilerine ve söylediğimiz birşeyin bazen hani daha da iyisini yapıyorlardı bize gösteriyorlardı. İlişkiler de iyiydi ustalarla işte handaki diğer kişilerle güzeldi yani güzel bir süreçti.

Aslı: Okey teşekkürler.

Ece: Ben de başta çok tedirgin başladım yani. Ben gülerken genellikle .. ben de en başta çok tedirgin başladım bilmediğimiz bir dünya gibiydi oraya gitmek ustaların nasıl davranacağını ne yapacağını çok tedirgindim en başta ama sonra hani onlarla işli dışınca olunca çok rahat bir şekilde gidip gelmeye başladık başta çay isterken bile çok geriliyordum. Daha sonra işte ilk projeye ikinciye karşılaştırırsam ilk de daha rahattım aynı şekilde arkadaşlarım gibi bende çünkü birşeyler denediğimiz için o bir şekilde ortaya çıkıyordu ama maketlerden gidince hani olur mu olmaz mı hani ustayla gidip hani o onun

fikrini aynı zamanda katarak daha zor oluyor aslında onu fark ettim ve hani ustalarında tasarımcılarla çalışmış olması sayesinde biz de hani artık onlar alışkın olduğu için nasıl tasarlandığına nasıl şey yapıldığına bize çok yardımcı oluyorlardı. Ben de böyle düşünüyorum.

Ayşenaz: Peki bunun şeyle alakası olduğunu düşünüyor musun aslına bakarsanız ne yapsam değilde çok da fonksiyonun ön planda olmadığı .. ama ikincisinde .. pozisyonu olan Bir şey acaba bununla alakası olabilir mi?

Aslı: İkisinin de fonksiyonu vardı bence.

Ayşenaz: Yok biri şey olmuyor baya bir kullanım yani öbüründe öbürü kadar takı yada body companion dediğimiz şey bir vazoya yada bir kase kadar şey de değildi.

Aslı: Benim için ikisi de aynı değerde.

Ayşenaz: Yok değer olarak demiyorum.

Ayşenaz: Komplike bir ürün olarak bir vazoya ile bir arabayı karşılaştırınca araba daha komplike onu diyorum bunda bir denge şeyi olcak şeylerde bilmiyorum bana sanki onunla bir alakası olabilir gibi geldi ama bilmiyorum. Polen sen ne diyorsun.

Polen: Ya bende böyle ilk başta herkes gibi çok gergin başladım aslında bu atölyeyi çok isteyerek seçtim ama sonuçta biz aşağıda da kendi atölyemizde çalışıyorduk ama burası biraz daha farklıydı ve ustalar üzerinden gidecek olursam biraz böyle daha ciddi daha böyle rahat olmayan bir ortam bekliyordum ama ustaların çok yaklaşımı flan çok yakındı Bir şeyi yanlış yaptığımızda hiç tereddüt etmeden kendi işlerini bırakıp yardım ettiler onun dışında Naz da çok biliyor Garbis usta sürekli bize dene biz yaparız sen dene birde sürekli bir teşvik etme şeyi vardı. Biz biraz erken rahatladık diye düşünüyorum Naz la bu konuda onun dışında böyle ihmm gerçekten Lara yada şu konuda katılıyorum oradaki üretim sürecini bildikten sonra ikinci projede çok daha rahat ettik artık böyle birşeyleri kafamızda netleştirmiştik bu malzemeye şunu uygularsam olur yada olmaz gibi. Onun dışında çok güzel bir süreç geçirdiğimizi düşünüyorum.

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-(ece)Bende en başta herkes gibi biraz gergindim hani ciddi olacağız bu kadar hani birbirimizle samimi olup herşeyi paylaşamıcağımızı düşünmüştüm ama öyle olmadı bir de bu kadar işin içine girebileceğimizi düşünmemiştim yani hani izleriz birkaç Bir şey deneriz ama o kadar işin içinde olmayız gibi hissediyordum ama öyle olmadı bayağı Bir şey öğrendik aslında.

Aslı: Öğrendiniz hem işin içine de girdiniz di mi?

Ece: Evet hem öğrendik onlara da yardım ettik onların işine yardım bizim

projemiz dışında hem de bütün teknikleri görüp denemiş olduk ben bu kadar hepsini bir arada görebileceğimizi düşünmemiştim onun dışında projeler arasında ilki bana daha rahat geldi şöyle bütün süreç ordaydı çünkü iç içeydi malzemeyi öğrenmek tekniği öğrenmek aynı zamanda tasarımı düşünmek ikincisinde evet teknikleri bilerek tasarladık aslında ama atölyeden o sırada uzak olduğumuz için tasarladıktan sonra oraya gitmek ustayı o projeye alıştırmak biraz zor oldu tekniğe uyumsuzluğu değil de evet evet .Hani nasıl söyliyim o olur aslında ama hani usta başka bişey öneriyor sen onu aslında karar vermiş oluyorsun o iletişim biraz şey oldu. Öteki türlü zaten fikir alışverişi içindeydik süreç boyunca ilk projede o şekilde.

-Dila: Ben başlarken böyle bir tedirginlikle başlamadım aslında genel olarak öyle şeyler söylediler zaten ustaların çoğunun bizimle böyle bir iletişimde olacağını tahmin etmişim açıkçası onun dışında burda öğrendiğimiz birçok şey dışarda ürün incelerken çok yardımcı oldu bence. Bir de Özlem Tuna nın söylediği Bir şey vardı maliyet açısından bazı atölyelerde galiba hani söylememişler ne ne kadar falan gibi biz genel olarak ne ne ne kadar nasıl malediliyor mesela Vilyan usta bana anlatırken deneyimledim bunu şu kadar sürede üretiyoruz böyle aşamalardan geçiyor yada şu kadar bir maliyeti oluyor gibi şeyler iletişimde bulunduk bir de şöyle bişey gördüm bence bişi tasarlarken onun nasıl üretildiğini bilmek çok önemli yine Vilyan ustanın söylediği şeylerde hem bunu kendimde gördüm **gerçekten malzemeyi üretim şeklini benimsemiş olmak tasarlarken çok önemli bir rol oynuyor onun dışında da biri o atölyeye iş götürdüğünde üretim aşamasını yada malzemeyi tanımadan götürüyorsa eğer süreci çok uzatıyor defalarca denendiğini onun verdiği bizim kritik adı altında söylediğimiz deneyimlerini aylaştığımızda o karşıdaki insanların olmadığını bunu ve kendi bildikleri yoldan ilerlediği aslında bilirken yapan kişinin deneyimlerinden faydalanmaları gerektiği konuştuk.**Biz şanslıydık epey çünkü hem bir eğitim tarzı öğrendik orda hatta zonradan zilli geldi onda bile gerçekten inanılmaz bir tavrı vardı Vilyan ustanın onun dışında olumlu olumsuz Bir şey aklıma gelmiyor.

-Sezin: Biz de aynı atölyedeydik aslında benzer şeyler söyleyeceğim benim ilk atölyeyi seçme amacımda aslında şeydi sadece tasarlamak çizmek biz başta öyle yapıyoruz aslında ama orda işin biraz mutfak kısmını görmüş oluyoruz **elimle birşeyler yapayım o aşamayı da göreyim istediğim için seçtim** en başta da ki öylede oldu süreç de yanılmadı o anlamda. Gidip orda elimizde bişeyleri deneyip malzemeyi çok iyi tanıdığımızı düşünüyorum ada herşeyin nasıl yapıldığını öğrendik. Bizim projelerde aslında ikinci proje de yani ilk projede de ikincisinde de aynı süreci işledik hani ilkinde

de önce çizip tasarladık Vilyan ustanın yanında sonra üretime geçtik ikisinde de benser şeylerdi çok bir fark yoktu benim için yani ama öğrenim açısından çok şey kattığını düşünüyorum.

-(selin)benim atölyeyi seçme sebepim bitmiş bir ürün çıkacak olmasıydı diğer stüdyolar gibi render da kalacak Bir şey değildi ben bunu yapıp ortaya koyacaktım.Ama atölyeye gittiğim zaman şöyle bir şey oldu bir baktım her yerde bardak alttıkları var her yerde vazolar var korkmaya başladım biraz sonra ustam bana dediki bunu vazo yada bardak alttığı olarak düşünme sen burada metalleri tanıcaksın dedi bir gün otomobil bile üretsen dış iskeletini yaparken metale nasıl davranacağını bileceksin ona göre çizim yapıcaksın dedi e ondan sonra biraz sevmeye başladım ve sadece ürüne odaklı değil herşeyi biraz görüyüm herşeyi biraz fikrim olsun nasıl davranıyor metal hangi metal nasıl kullanılır ben hani bakır ne pirinç ne bunların hani mikronları bile olduğunu bilmeyen biriydim burda öğrendim neyin ne kadar taşıdığını neyin nerde kullanılacağını burda öğrendim. Bir de şöyle bir şey var dışardan anne bak bu döküm işte bu sıvama diyebiliyorum o benim için güzel Bir şey onun dışında yaptığımız ürünler de hoşuma gitti hem farklı şeyler hem kullanabileceğimiz şeyler yapıyoruz hem de bunu gösterebiliyoruz diğer insanlara anlatabiliyoruz onun için ben gerçekten faydalı bir stüdyo olduğunu düşünüyorum.

Aslı: Teşekkür ederiz.

İrem:Ben de ilk bu stüdyoyu seçerken ustalarla beraber çalışma imkanı için seçmiştim çünkü bundan sonraki her projede mesleki hayatımda öğrencilik hayatımda da birileriyle çalışmak zorundayım bir ustayla çalışmak zorundayım bu ilişkiyi ne kadar iyileştirebilirim ve ilerletebilirim diye düşündüm çünkü mesela up n down da bu okulun ordaki maragozla beraber çalışmıştık orda bana çok iyi bir fikir vermişti bağlantı için ama ondan sonra strüktürümü bozmuştu çünkü ben nerede dur diyeceğimi bilememiştim ve burda aynı zamanda hocalarında olması yani iki yönden feedback almak hem ustadan bu olur bu olmaz hem hocalardan bu olur bu olmaz hem de kendi kafamda bunları birleştirip bir ürün ortaya çıkartmak çok iyi oldu ve özellikle birinci projede mesela çok farklı şeyler çıkmasını beklemiyordum ben sonuç olarak hepimiz bennzer atölyelerde benzer malzemelerle aynı malzemelerle çalışıyoruz ve herkes farklı Bir şey çıkarınca gerçekten bundan etkilenmiştim. Ve metalleri tanımak mesela şuna kadar sürekli ahşaba yöneliyordum yada okulda gördüğüm vakum forming yada vesaire şuanda metalle rahat rahat çalışabilirim mesela korkmuyorum metalden.

-Deniz: Ben bu stüdyoyu seçerken aslında en başta dönem bitiği için rahat

söylücem 3. sıraya yazmıştım sonra sonra kendi kendime kızdım ben neden 3. sıraya yazmışım diye çünkü şeyi düşündüm hep dönem boyunca diğer stüdyoların gidip büyük yeni han da istedikleri gibi ustaların yanında böyle bişey deneyimleme şansları yok çünkü hep sorduğunuzda orda her geçeni almıyoruz biraya yukarıya kimse çıkamaz yaptığımız işi göremez o yüzden şanslısınız gittik hemen bir masaya oturduk çünkü çırağı bile oturtmuyorlar orada o yüzden bizim için çok özel bir deneyim olduğunu düşünüyorum iyiki bu stüdyo denk gelmiş. Onun dışında ilk proje ikinci proje kendi açımdan konuşayım farklı bakışları olduğu için daha kolay daha değildi diyemiyorum ama hani zaman geçtikçe ustayla ve ustanın da bizle hitabı değiştiği için ilk başta deniz bunu yapma demiyordu ama ikinci seferde deniz bunu böyle yaparsan bu böyle olmaz istediğin şey ortaya çıkmaz.Ama ben böyle böyle bir şey istiyorum o zaman böyle böyle yaparım diyerek gerçekten han ve sadece han değil çevresinde de birçok yere gidip çok fazla gözlem yapma şansımız oldu gözlem yaptığımızda sürekli notlar aldık fotoğraflar çektik her isteyen normal bir tasarım öğrencisinin göremeyeceği şeyleri gördük.

Hem sizinle hem onlarla kontak halinde olduğumuz içinde sizde öğrendiklerimizi onlara onlardan öğrendiklerimizi sizlere biz arada böyle gitgel yaparak iyi bir şekilde harmanlandığımızı düşünüyorum bu stüdyoda.

Alara:Açık konuşuyum benimde 3. sıradaydı bu stüdyo ama daha ilk haftada soran herkese kesinlikle bu stüdyoyu almanız lazım dedim çünkü hiç yani

Aslı: İlk hafta iş güvenliği vardı.

Alara: Yo yani kapalıçarşıya gitmeye başladığımız için.

Aslı: Kapalıçarşıya gitmek ...

Alara: Kesinlikle ben bu kadar han odaklı çalışacağımızı tahmin etmezdim başta sanki okulda birşeyler yapacaktık en sonra hallinide hana gidip yaptıracaktık gibi düşünüyordum ama bu kadar handa bu kadar şey kapabileceğimizi hayal etmezdim düşünemezdim yani. Dışardan konuştuğum insanlarla bugün kaynak yaptık bugün sıvama yaptık inanmıyorlar bile bunu yapamazsınız nasıl yapabiliyorsunuz böyle şeyler öğrenmek kesinlikle bence okulda şuan almayan bu stüdyoyu almalı hatta şuanda yarım kaldığını düşünüyorum alabilsek tekrar almayı isteriz yani.

Aslı: Ama gidebilirsiniz yani kapı açıldı artık.. ... amacınız o zaten. .. bundan sonra sizin bir parçanız orası.(...)

Aslı: Nasıl kurduğunuz ve sürdürdüğünüze göre...

Deniz: Baya üzölmüşlerdi gelmicek misiniz bir daha diye.

Aslı : Arada bir ziyaret yapın tamamen terkediyor olmasın.

Alara: Projeleri değerlendirmem gerekirse aslında ilk ve ikinci proje bu daha zordu bu daha kolaydı gibi gelmedi bana başta daha yeni yeni öğrendiğimiz için denemelerle Bir şey ortaya çıkmış gibi oldu ikincide tasarım için çok fazla şey düşünüp bildiğimiz şeyleri de birlikte harmanlayarak Bir şey çıkarttığımız içinde öyle gelmiş olabilir ama ikisinde aynı seviyede tutuyorum ben ve ikincide daha ustayla daha iyi anlaşabildiğimiz için konuşma şeylerimiz daha çok değiştiği için sizden de ondan da yardım alarak daha iyi şeyler çıkartabildiğimizi düşünüyorum ve kesinlikle yani kimsenin bence katamıcağı şeyleri kattı ustalarımız bize ben almayı daha çok isterim yazın falan gideceğim kesinlikle.

Deniz: İş disiplini gibi oldu sabah 9buçukta orda olmak zorundayız.Arıyorlar Bir şey mi oldu geç kalıyorsunuz.

Aslı: Hayatın bir parçası oldunuz artık stüdyoda o birebir . iş hayatında da çok bir rastlamıcağımız bir hayat şekli aslında zanaat o atölyeler aslında dünyada bile çok kalmış Bir şey değil yani böyle ilginç bir şeye tanık oldunuz zaten onun bir parçası oldunuz iş ortamı başkayaşamış olmanız aslında farklı bir bakış açısı da kazandırmış.

Elifnaz: Geçen 2. sınıfın birinci döneminde üst sınıflarla konuşuyorduk hep şey diyorlardı işte eğer Şişhane dönemi vardı onlarda ustanın kıymetini bil falan diyorlardı hani bende Karaköy de birinci sınıfta çok gidip geldik tanıdık bir yerin olması çok iyi sana yardımcı oluyor indirim falanda yapıyorlar ve hani gittiğim zaman ustalarla tanıştık siz dediniz ya böyle bir ilişki kurmanız için bu stüdyoyu açtık gerçektende bence başardınız bunu çünkü hani birşeyim olsa ustaya giderim usta beni Kapalıçarşıda ordan oraya yönlendirir kendi yapamıyorsa bile bu şekilde bana gelecekte de yardımcı olacağını düşünüyorum ve hani herkezin de dediği gibi Bir şey oluyor olur olmaz ustalar birşekilde yapıyorlar.Ben mesela Bir şey olduğu zaman hani belki ondan yoktur belki başka bir yere gönderir küçücük yer ama o yerlerden öyle şeyler çıkıyor ki mesela hani Mustafa abi alıyordu kalfamızdı bizimde hemen 2 dk da hallediyordu kendi işlerinin arasında bize yardımcı oluyorlardı falan güzel bir stüdyoydu eğlenceliydi yazın falanda bende diğer arkadaşlarım gibi bende ziyarete giderim.

...

Aslı: Evet şimdi bence güzel iyi bir stüdyo oldu ben eeee beş yılı da değerlendiriyorum tabii daha önceki başka deneyimlerde var. Özellikle ilk projenizde ee bugüne kadar yapamadığımız Bir şey yaptığımızı düşünüyorum bütün o denemeler o atölyedeki bilgi çok iyi ürün aşamasında üretim aşamasında sürdürdüğünüzü düşünüyorum gerçekten çok başarılıydı bu arada görüşmeler yapıyoruz. O ilk özellikle

ilk projenizi yurtdışına taşımayı çıkarmayı düşünüyoruz bu Haziran da Berlin’de Bir şey vardı ona yetiştiremedik olmadı Berlin State of Design diye bir etkinlik. Şimdi Köln de ocak ayında mobilya fuarı var çok meşhurdur Köln mobilya fuarı kent etkinlikleri o

kapsamda benimde daha önce ortak çalıştığım bir kadınla o işi yürüten .. yapıyor kendiside birçok alanda tasarım stüdyoları sergileri vesaire etkinlikleri düzenliyor onun bir parçası olma ihtimali de var ben bir mail atmıştım .. ne kadar bir alan istiyorsunuz diye sormuş şimdi okul pek bi kaynak vermicek biz de kaynak bulabilir miyiz die bakıcaz bütün olasılıkları .Olabilir yani şeyde diyorlar özellikle ikincilerde bence bi tık daha rafine olması gerekiyor bazı işlerin ama ilkk işler direk satışa başlayabilecek potansiyeli de var fazla bile .. keşke hep beraber gidebilsek öyle birşyi karşılamak mümkün değil ama tahmine tatil dönemine denk gelicek isteyenler belki yer ayarlama konusundan ordan bir opsiyon kolay Bir şey yaratabilirz ama herkes gelebilir bence öyle bir sergide bulunmanız öyle bir ortamda bulunmanız gerekirse satış yapmanız satış köşesinde oluşturabiliriz. Ee böyle bir deneyim açısından iyi olur şu an görüşmeler sürüyor bakıcaz onunla ilgili eğer eksikleriniz varsa o projeye ilgili özellikle basın dosyası da oluşturuyoruz ya onun için onları tamanlayın yani Türkçenize İngilizcenize bakın yani bir işi ürettik bitti olmuyor onların işte maliyeti satışı arka fonu sunumu vesairesi çok önemli oluyor o bilgiyi orda düşük bir cümle bütün ürün çok iyide olsa düşük bir cümle yazdığımız da böylee ada oluyor tasarımcı hakkında bilgi veriyor ne yazdığımız nasıl yazdığımız onlara dikkat etmenizde fayda var.

-Branding markalaşma o sadece şeylerde olmuyor .. çünkü bunlarda da bu açıklamayı nasıl yazdığımız ... nasıl aktardığımız falan bunlar çok önemli o yüzden var mı .. onu hakaten tamamlayın yoksa hani...

Aslı: Ben iyi bir çalışma olduğunu hakkını verdiğiniz düşünüyorum ilk proje için özellikle o süreci çok iyi malzemeyi süreçten öğrenip herşeyi unutup tasarlamadınız sonuna kadar götürdünüz o çok önemli. Sonraki de başka bir deneyimdi aslında son projeniz o da o deneyimi atölyeyle o ilişkiyi o süreci malzemeyi vesaire bildikten sonra biraz daha aslında bundan her zaman .. içinde olamıcaksınız bundan sonraki süreçler için bir giriş gibiydi. Nasıl bir ilişki kuracaksınız onu deneyimlediniz daha farklı birşeydi ara ara gidiliyor sonunda fikir bitti gidelim değil de ara ara gitmek takip etmek önemli oluyor o işlerde onu deneyimlediniz bence iyi oldu sonra projede herkes biraz dağıldı bahardan dolayı daha çok focus olsanız belki daha erken bu görüşmelere gitmeye başlasanız bence finishler vesaireler çok daha iyi bir noktaya gelebilirdi diye düşünüyorum bu haliyle de bu proje fena değil bence yani .. genel olarak konuşuyorum tabii herkes üstüne alınmasın.

Durum bu. Ordaki şeyi tatmak ilkindeki heyecanınız enerjiniz neden ikincide gelmeme gitmeme yapmamaya döndü ben onu gerçekten merak ediyorum.

-...

-Aslı: O çok önemli yani hata etmiş olabilir miyiz diye düşünüyorum ben düşünmüyorum bendim öneren kabul ediyorum ama farklı bir bakış açısı sundu o bildiğimiz table tops tableware falan dediğimizde çok bildiğimiz şeylere ki baktınız zaten sonra o noktaya gelenlerde oldu tipolojiler var ama bu farklı bir bakış açısı kazanmak biraz daha kavramsal yaklaşmak olayı daha farklı bir boyuttan algılamak ki yaparken demin çok güzel Bir şey brief i ilk görünce biraz çekindim falan diyenler oldu ama sonra süreçte yaparak işte yapmaya başlamak orda ona takılmamak biraz denemek denedikçe feedback alıyorsunuz ve öyle geliyor hep beraber kuruyoruz onu bizimde kafamızda table landscape den böyle şeyler çıkar diye Bir şey yok ... düşünülüyor ve onun üzerinden ilerlemeniz diye düşünmüştük bence yine de iyi oldu öyle düşündüğümüz hala o bakış açısı var hani sadece gidip işte Bir şey yapmak değil de daha bütünü düşündüğünüz biraradalığı düşündüğünüz işler çıktı

Ayşenaz: Bende şey eklemek istiyorum ilk proje bence de süreç çok iyiydi işte çok güzel işler çıktı hakaten ordan aldığımız teknikleri direk ürüne yansıttınız belki de dediğim gibi ikinci projenin zorluğu şu an. Örneğinden söyücem yani bulduğunuz bir üretim tekniği biraz daha formal Bir şey olan jewelery e yansıtması daha kolaydı bir bağlamı var masaüstünde ya da masanın etrafında bir işe yaracak o yüzden biraz daha zordu yani biraz daha bir tasarım problemi gibiydi biraz daha giriş egzersizi yine şey bir proje giriş egzersizi dediğim zaman önemsiz bir proje olduğunu sanmayın ama zaten çiraklığa yeni başladınız giriş oldu sizin için. Ve orda malzemeye birebir çalıştığınız için süreçler mockuplar falan fakat ikinci proje için bende aslı hocaya katılıyorum bir böyle bahar aradaki tatiller falan herkes bir koptu bir de ben bunu herkeze söylemek istiyorum ki orda tabii ki her salı günü gidip her salı cuma gidemediniz burda çalıştınız arada oraya gidip gördünüz falan buradaki çalışmanız bence biraz zayıf kaldı yani yine orda ustalarla ilişkiniz ve yaptını denemeleriniz iyidi ama şeye çok önem verin hakaten sizden 20 fikir istedikya mesela ben hala takmış durumdayım.Yani öyle Bir şey yok hani bunnu yapmanın başka bir yolu yok hakaten oturup şöyle Atakan geldi o gün şöyle şöyle 2 günde şu kadar eskiz yapmıştı iyi olmasına gerek yok eskizlerin uçan kaçan değil düşünme yani şöyle düşünmek değil de yada konuşarak bunun burası böyle olsun diye anlatıyorsunuz ya çizerek düşünmek çok kötüde sizin için kimseye göstermeyin utanıyorsanız ama ordan çıkan fikirleri daha iyi çizersiniz.Yani çizmek ve yapmak mock

up yapmakta aynı derecede önemli mesela Dila sen o gün çok üzdün beni o gün böyle 2 tane şey çizdin handa öyle değil çizmemen

Dila: Ben çok düşününce bir kere ne ... düşünmem lazım ...çünkü düşünmeden çiziyordum ben çok düşündüğüm için.

Ayşenaz: Tamam bırak onu demek ki sorunu biliyorsun o zaman.

Aslı: Senin de farklı bir bakış açın var ben onu görüyorum o düşünceleri o zaman yazacaksın farklı bir teknik bul illa çizime takıla kalma o zaman yol açılır. Hepniz için geçerli bir noktada takılıyorsanız birşeyin sizi ifade etmediğini düşünüyorsanız yada ona adapte olamadıysanız ya da konu size şey geliyorsa kendinize yol açacaksınız budur.Yada atölye düşündüğünüz gibi değil bizim atölye onlara benzemiyor onlarda böyle bunda böyle ama her yerin bir durumu var ve o durumun bir potansiyeli var onu mu çıkaracaksınız yoksa şikayet ederek o dönem bitecek mi yani orda aslında potansiyeli ortaya çıkarmak vazife yoksa iyi bir ürün yapmak değil süreci nasıl değerlendirdiğiniz asıl nasıl bir metod kullandınız nasıl yaklaştınız ne kadar egzersiz yaptınız bu sizi tanımlıyor yani bundan sonra kendinize yani metodoloji olarak ben çok düşünüyorum okey bu negatif Bir şey değil bunu ben nasıl pozitif birşeye çevirebilirim bunu nasıl anlatabilirim bu yöntem var ama bunun farklı yolları da var o zaman herkesin kendi karakteri var onun üzerinden kendinize yol açmanız gerekiyor.Bütün bu okul sürecinde bundan sonrası içinde geçerli.

Ayşenaz: Aklındaki herşeyi ordan bir cümle olarak geçip bir yerlere gitmesin onun bir karşılığı olsun.Bir mesela şey oluyor bende de oluyor bazen bakıyorum aynı şeyleri çizmeye başlıyorum bakıyorum 3 sayfa önce aynı sonra onların hepsini yayınca o da iyi oluyor demek ki aynı şeyler burda bir tekrar var buraya doğru gidebilirim hani hepsinin birbirinden farklı Bir şey düşünüyorsunuz onu birazını değiştiriyorsun tekrar çiziyorsun çünkü şey oluyor ya sizde böyle onun ayrı fikir yepyeni hepsi falan öyle değil yani Bir şey yap onun birazını değiştir yani evriliyor yani hani tekerleği baştan yaratmıyoruz ya tekerlek bile aslında dönen bir kayadan oluyor zaten varolan şeyler var sentez yapıyorsunuz aslında yani yavaş yavaş sürekli böyle bir anda devrimsel Bir şey yok yani.

Aslı: Benimde kritik edeceğim başka bir konu belki son kritikten bile sonra daha ürünleri yeni denemeye o yani yapacağınız tasarımda çok önemli deneyim çok önemli bir nasıl bir ortamda nasıl bir yeme demeyimi nasıl bir ortam ve ürününüzle ilgili nasıl bir deneyim düşünüyorsunuz birincisi bu birde o içinde düşündüğünüzü şeyle ilişkisi bir malzeme ilişki bazı şeylerde sorun oldu o sorunu jüride de gördük o olur mu bu olur mu sizin yani artık ee bize bişeyler öğretmeniz gerekiyordu mesela benim bildiğim bilginin

çok ötesinde çünkü o alanda bu konuda çalıştığımız için ustalardan atölyelerden çok şey öğrenebilirsiniz tek kendi ustanız yok araştırabilirsiniz deneyebilirsiniz çok bunun ucu açık bişeyi kafaya takmak o anlamda onun dışında boyutuyla şeyiyle onu yeme şeyiyle baharat di mi? Mutfağa girmiyο olabilirsin ama o baharatlarla en azından denemeye başlayabilirsin gözlemleyebilirsin çiçekler gitmek görmek çiçekçide denemek artık uğraştınız şey ile böyle bir şey ilişkisine girmeniz gerekiyor karı koca ilişkisi ... eee daha iyi ... yani şey uzak değil başka jurilerde de ben görüyorum bişey yaptı ama dokunmaya çekiniyor oynayın bakın deneyin tartın bırakın biraz zaman geçsin başka biri yani o konuya girin konuyada girmek çok önemli yani bence bundan sonra ben biraz bu projede onunda eksik olduğunu düşünüyorum yani bir konu ekmek mesela dimi en son boyutlar dimi ama ... birazda o şeyleri görmek denemek tartmak sizi başka noktaya taşırdı .. değil aslında orda o kadar ilginç çıktılar olabilir ki sizin tasarımınızı bambaşka noktaya getirebilir onlarıda deneyimlemeniz önemli olur.Bundan sonra artık dikkat edersiniz diye düşünüyorum başka.

-...

Aslı: Süreci de yoğun yaşamamanız bence çok kesintiye uğradı onunla ilişkisi olabilir. Bu arada ilk başta kap yapanlar bile oldu biz beklemezken siz son projeyi yapmaya başladınız o deneyimlerde önemli.Biz inanırmısınız .. çalıştığımız için daha önce biz ustaları biliyoruz maliyetleri biliyoruz gümüş atölyeleri çok pahalı filan bakır ve pirinç şişhane de en pahalı malzeme gümüş zaten lafı yok biz nasıl olacak şeyler... dememizdeki şey siz denemeleri falan bile bakırlarla gümüşlerle yaptınız ustalarında o ortamında sağladığı bir kolaylık başka bişey de olabilirdi.

APPENDIX D

PROJECT DESCRIPTIONS AND BRIEFS

Project Description:

Similar to open studios, craft neighbourhoods in İstanbul bear a great potential for understanding the practice of craft, its techniques and materials used. Originating from this idea, ID202 aims to expand the borders of the design studio and relocate it from campus to the city.

During the project, students work as “apprentices” in the craft workshops. Throughout their apprenticeship, they will experience a different mode of production first-hand. While utilizing this to design and produce a finished product, network of craft production is crucial to understand and employ.

Materials and techniques used in the workshop, knowledge of the masters; social and cultural relations and everyday life in the craft neighbourhood are important components to the design process.

Project: Crafting Body Companion:

For this project, students reinterpreted and explored the potentials of production techniques and/or materials that are used in your workshop and its network. As a continuation of the research and trials, they designed a “body companion.”

Research and Design process are important, and are presented along with the final product.

The aim was adding another layer to body, taking different layers of the workshop, its network and its surrounding area as a starting point (stories / architecture / movements / sounds / colors / textures / materials / production techniques / forms / patterns and moulds...)

P2: Deciphering the Craft

personal project

Blog

For until the rest of the term, you are expected to keep a blog to publish your apprenticeship process and experience, daily!

P2a. Deciphering the Workshop

A thorough observation and analysis of the workshop;

- its location and plan
- stories about people who work there
- workshop rules
- workshop routines

Submission on A3s (09.03.2017 23:59) (on Drive and Printouts)

P2b. Deciphering the Production

Observation and analysis of;

- materials used
- production techniques
- tools used
- production networks and techniques of related ateliers
- movements

Submission on A3s (16.03.2017 23:59) (on Drive and Printouts)

P2c. Deciphering the Object

A thorough observation and analysis of how one product is produced in the workshop. Choose one object, finished or still being produced to decipher the production process and steps: including production techniques, tools, materials used. Use photographs, sketches and/or diagrams to produce a storyboard.

Submission on A3s (16.03.2017 23:59) (on Drive and Printouts)



Project brief (P2a,P2b,P2c)

P2d. Crafting Body Companion

For this project, you will reinterpret and explore the potentials of production techniques and/or materials that are used in your workshop and its network. As a continuation of your research and trials, you will design a "body companion." Research and Design process are as important, and will be presented along with the final product.

Taking different layers of the workshop, its network and its surrounding area as a starting point (stories / architecture / movements / sounds / colors / textures / materials / production techniques / forms / patterns and moulds etc.), how will you add another layer to body?

Submission:

1/1 prototype
Set of orthographic drawings
Showcase of your design and production process, and methodology (sketches / photos / material and production trials) -Format TBC-

Field Trips:

03.03.2017: "Cevher ve Zanaat" (Rezan Has Museum)
14.03.2017, 09.00: Şenay Akın's Atelier
16-19.03.2017: Istanbul Jewelry Show

Assesment:

P2a: 10%
P2b: 10%
P2c: 10%
P2d: 60%
Attendance: 10%



Project brief (P2d)

APPENDIX E

WRITTEN EXPLANATIONS OF PROJECTS AND COLOR CODING

Deciphering:

Purposes in choosing the studio

Apprenticeship processes

Production techniques

Design process

Design context

Material selections

Project Name: Han's Brass

Student Name: Ali Rıza Atakan Gür

Workshop and Craftsmen Names: Halil & Ali Silver – Gökhan & Salih



I worried about the role of the person in the design and production process, which was the greatest reason for choosing the Grand Bazaar studio. I think that the relationship between material and people goes beyond everyday trends and that material and human character are important inputs for design. What I refer to as the character of the material here is in fact the material's own potential. As I started to work in the studio, I noticed that the knowledge of the masters about their materials was very high. We were able to get quite convincing and clear answers to my questions about potential material potentials. After this point, I began to think about how I could use myself in a more active role in exploring material potentials. Because the masters were producing with reference to many experiences that could not be counted like their own 30 year material experiments, their own drawings, new products coming from mistakes they made, and forms they saw from other masters. I started to look for new forms with the materials and tools in the workshop. I particularly noted that what I'm talking about here is not influenced by new trends or the basic design class in the school because I think that this information will pull me off the wall and make my role a tool rather than a designer. I have been in a lot of basic experiments such as cutting, bending, tattooing, punching, 3-dimensional transfer from 2-dimensional and vice versa, without trying to translate it into material in my imagination. One of my experiments was on a log in the workshop. Our craftsmen told us that we could do experiments on the material using the gaps they had previously opened on the log in the workshop. This log was actually something I thought the beginners were using for ironing the table. When a flat plate was pounded on this billet and pounded with a hammer, it evolved into a material block. I started the final project in case I could do the same application elsewhere. I started putting metal surfaces on the dads, paving stones, and walls in the city. The materials that I set out as flat plates showed different performances in different textures. After all these experiments, when I came to the Great New Han, I continued in the Great New Han as long as I related the Han itself with the body of the architecture given to us and the plates I made with the companion part. I went to the project with 3 points I set in Han. One of these three points is a hole on the wall of the handkerchief where the people usually put out their cigarettes, the other one is very conspicuous and a hole in the wall right opposite the own workshop, and the last one is a hole where people usually pass away. The common feature of these three points was that they had to interact with the people in the han. **They can be expressed as putting out ashes, seeing each passing and escaping. These products can function over time as they are driven by actions in site selection. For example, continuing to extinguish ash can turn into a mirror that can reflect differently with its form and brightness, or into a vessel in which water can be put in for Han animals.**

I used the technique that handicraftsmen used in my practice. Material selection is also the same material used in the han frequently used materials such as **brass and aluminum. These materials are both susceptible to both the hardness for the beating and the shape of the underlying organic form.** As for their color, the house also draws attention to the intervention by creating a contrast with the wall colors.

Project Name: Ma'star

Student Name: GÖZDE ÇUBUKCU

Workshop & Craftsmen Names: Halil&Ali Gümüşçülük - Gökhan/Salih usta



I had a reason to choose the Grand-bazaar studio from the studios that our faculty offered us because I wanted to take care of more crafts rather than mass production in the future, although the name of our department was 'industrial', the studio venture met me with great motivation in this respect. I was sincere with my masters, and they tried to show me everything they knew. It seems that we were just apprentices in the workshop where all things except for some cases were hand-measured, visually inspected and made to be built. In time we became more familiar with the tasks we gave ourselves, our workshops and their potentials. Even at the end of the work we have become closer to the masters of our craftsmen. We witnessed the departure, construction and results of the products. Salih the master has been forging from morning until evening, even though I could not get used to his voice in the beginning, "What are these pieces of cardboard that cover a large wall of the workshop?" They are called mastars, the mastars are laid on the silver plate in the form of a flat plate and cut and cut, so the product to be made is given with the simplest type of mastars. I wanted to use the mastars that our craftsmen used as the project path. After using the infinitives for the first time, I got the question of how I could use these infinitives differently when my workshop friend and I did different shapes, and I decided to proceed with this potential. After a while I went to the same sculpture and tried to reveal the body friend we wanted from us, close to the line of our workshop using our master's technique of forging, handsawing, welding, leveling, And as a result, I ended them with aesthetic leather details, a warrior's elbow and a necklace that forced the neck to stay upright. And I tried to show the mastars that I used in my exhibition document that explain the production process, what helped them to come out of those masters and what is done with it.

Project Name: Adaptable Twirls

Student Name: Polen Kenziman

Workshop and Craftsmen Names: Rose Silver, Garbis Gedikoğlu



We had an opportunity to observe a lot of things during the time that we were doing apprenticeship at the Büyük Yeni Han. The first thing we learned was that tea was very special. Tea is being used in the Han beyond its own meaning. It meant no ending chat, break and communication between the upper floor and the middle floor. Secondly, it was a very precious and useful experience for me. Aside from the master-apprentice relationship, we have observed and experienced how silver is processed and through which stages it passes. Our craftsmen were very relevant to us, they taught us everything one by one. We realized that the atmosphere of the Han and the workshop is much different than the normal studio environment. Especially we have learned a lot with the accumulation of knowledge from the fact that the workshops we worked with, are at the same time a production place. At the beginning of my apprenticeship I have been rasping many times and then I started to take care of my own designs. I worked with copper and brass plates. Before I used these plates, I annealed them with the recommendation of my master and he helped me to realize that the material was much easier to use when it annealed. There are more examples to be given in this way, the things our craftsmen gave us were very valuable. While I made my own collection, I bent copper and brass plates over each other with pliers and turned them into double layers. Copper and brass plates are not distorted when they are twisted onto each other, they are rigid waves, and when these two or more rigid units pass through each other, they form a locking mechanism, which locks firmly. **The jewelry, belts and so on that we are using in daily life should be locked and used. The units with their own locking mechanism, which is the design, give it a different perspective. In particular, the unit I use as a belt buckle has the ability to move both like a lock and a spring. The waves of the buckle can be widened by force and adjusted according to the waist.**

Project Name: Just Paper

Student Name: Adem Sınađ

Workshop and Craftsmen Names: Eyyüp Gümüş



I started with the Observation of the Grand bazaar in the project. Then I started the apprenticeship at Büyük yeni han Eyyüp gümüş that the school had arranged for us. Eyyup Gümüş is one of the last workshops working on silver mirror and comb and maybe in Istanbul.

I watched the mirror and comb production during the apprenticeship period. I learned the hand tools used, and the hierarchy that works in the bazaar. I can say that this is the most important factor of Büyük Yeni Han. Since the workshops are specialized in their own techniques, the product is not only used in one workshop, I tried to get a new product by making use of the hand tools in the workshops and making minor changes in the production method. I have tried to get a new product by using a lot of different materials at the workshops and by making slight changes in the production method. The silver leaf that is used in the production. I can produce my products as paper as it is as thin as silver paper. In addition to this, The paper was not strong enough for the press machine. To get the paper press, 4 layers of paper were wiped between them with wood glue, and with this new material obtained, the final product appeared.

Project Name: Wabi

Student Name: İrem Altunsu

Workshop and Craftsmen Names: Halit Kandemir



I chose Apprenticeship in Product Design Studio for my fourth semester in industrial design education. My initial objective was to have a better understanding of traditional craftsmanship in Istanbul but I ended up learning so much more and I built a network in Büyük Yeni Han, which would become very useful for my future projects.

After getting the basic knowledge about production techniques from our masters in the Han, I tried to apply these techniques to my project by combining them with other methods that I found.

I observed color and texture changes on copper and brass. I researched faster methods for having a green-blue color on brass that would normally occur with time. This phenomenon is called patina.

Patina reflects beauty and serenity in the Han and unlike rust, patina protects the metal underneath, like a skin.

I aimed to use patina on a body companion to let people appreciate the ingenious integrity of natural objects and processes.

I can say that my work was based on the process rather than the result. I have made around a hundred experiments to observe the patina process by changing the metal, the liquid I apply (apple cider vinegar, white vinegar, ammonium, salted vinegar etc.) and application method. I learned to control the patina process and I wanted to apply it on brass to make it look and feel like a second skin.

Project Name: Pangea

Student Name: Selin Öztürk

Workshop and Craftsmen Names: Halit Kandemir



The reason I chose The Kapalicarsi Studio isn't only about the products, the main reason was that I could learn more about the crafting of the product. By exploring the Kapalicarsi in the beginning of this project I got to learn that this kind of crafting is really precious and it is done by a few. I had the chance to learn from the best masters who have been practicing crafting for many years. Our masters, who answered every question of ours with patience and made sure that we learn by practicing, and their information and experiences have been an incredible help on our designing process. In my journey of designing the body companion, I started off by observing this kind of crafting. The precious products, which have been made in weeks, in our studio; made me wonder about the techniques that are used in crafting. First I started observing the techniques that are used in our studio and in other studios. For the techniques that weren't done in our studio, I went to other studios and other masters so that I can observe and learn. Since the plastering and the hammering techniques are the most common in my studio, I got to learn more about them than the other techniques. At first I watched and asked questions and then I started to try the techniques myself with the help of our masters, I realized that the plastering and the hammering techniques are the most suitable techniques for my project. While working on brass, copper and alpaca, I learned how to re-shape them and how to change their colors. Instead of using the circle shaped brass and copper pieces in our studio, I cut the circle shaped piece into multiple pieces and gathered them. I welded the pieces. I melted every edge instead of just melting the combining points to create integrity as I observed before and then I changed their colors by heating. I hammered the flat shaped final product to make it suitable for the arm. For the other product I twisted a copper wire to make it suitable for the neck.

Project Name: Dancing Chain

Student Name: Ece K k ak

Workshop and Craftsmen Names: Orgu Silver-Orhan G ler- Halit Kandedir



We lived in the Grand Bazaar for 1 month apprenticeship. In this apprenticeship process we observed materials and production techniques and made experiments. We designed our products with the help of our craftsmen. I designed a necklace that could be taken in different shapes. The shape of this necklace can be adjusted according to the person wearing it. This necklace came to the end of beating copper plates of different sizes and then joining them with rivets. I decided on the dimensions of copper plates by making cardboard experiments. The dimensions of the copper plates were important in order for the necklace to be open and closed differently. In the end, I chose to use plates that go from large to small. These copper plates are hammered to fit the body. Then I made texture by hammering the plates on the anvil. The tissues of all the plates are the same. I tried to merge only the corners of these plates together but the chain did not change much in the closed and open state. The important thing for this project was that their closed and open states were as diverse as possible. Therefore one of the plates combined from the edge while the other combined from the middle of the edge of the sheet. I combined the plates flat and reversed. This has led to a more three-dimensional product. Instead of a normal rope or chain, I used a more appropriate and adaptable leather cord. In this way, the dancing chain product was obtained.

Project Name: Vertebra

Student Name: Lara Divriş

Workshop Name: Orgu Silver & Rose Silver



This year we had internship at silver workshops under the title "Grand Bazaar" within the scope of second class studio of industrial products design. One of the greatest achievements of the Grand Bazaar studio was to get to know an industry that is not yet industrialized and to experience its challenges and pleasure as a whole. In this apprenticeship process it was not possible for us to learn everything, but we had an idea about all the production techniques and it is considered to be very mastery in some (especially about 'eğ'e') techniques. At first we started by observing the masters and then the masters gradually started to give us jobs. After gaining the confidence of the masters (and sometimes even if we were going to destroy the job) they started to give us bigger jobs, beating, welding etc. We have done a lot of experiments before we started the project and I tried to give flexibility to the metal in my experiments. I wanted to make a product that represents the spine because I have a scoliosis since my childhood, and I wanted to be related to my body because it is called 'Body Companion'. To do this, I moved the upper and moving parts of the spine by combining it with the skin and bent it to fit me in the lower fold. The production techniques I used in the workshop were annealing and forging. The skin was pressed by pressing the metal. I have worked with many masters in this process and each one has helped me a lot and found solutions within seconds with the accumulation of years. Under the name of craft, it did not really take long to realize that it was huge math and engineering knowledge. Every piece made has to sit one by one and there is an excessive balance and fine mathematical work in everything they do 'eye account'. We could see it in every advice and solution they gave us.

HOLLOW

Gizem Erbilgin

Ares Gümüşçülük



This year we have an apprenticeship in the workshops of Kapalıçarşı, Büyük Yeni Han within the scope of 2nd grade studio course. The most important thing in this process was to be able to learn a craft from a master, to examine his work and to get a chance to practice later. Although I can not learn by applying all the techniques, I can learn by examining the production stages of many products. During my apprenticeship in Ares Gümüşçülük, I learned many tricks from many master and learned the techniques by seeing the production stages of many products. At first I started with rasping, cutting with saws, beating, and I observed the reaction of the materials. Later on, I started to make designs for our 'Body Companion' project, thinking about the relationship of these techniques to the material. At the workshop the most interesting thing was beating, because the material starts to curl in response to the beating surface. I also thought that I could cover the hollows formed by this technique with the curves in our bodies. So I have done many experiments in this process, to see the form potentials that can be formed and to understand the reaction of the material. Finally, I decided to design a 'Body Companion' using the curves of the head, back and legs. The product I use for the head is attached to the ears to hold the head from behind. And the process of production of this product has progressed as a form of perception and a form of cutting according to the place of the ears and then beating. On the other hand, the product I designed for the back resembles the backbone and consists of parts that can move to fit in with our movements. Starting from the back of the neck and fixed with hair, the product spines along the back of the spine. To be moving, most parts are connected to each other by rings, but in order to create an inward curvature in the waist opening, the parts in that part are tied together by welding and each piece is beaten to have 3-dimension. The product I thought of for the leg was supposed to be so flexible that it could not be broken by grasping it but it could easily be fitted. So this form of the product has set these constraints and I beat the curl. In other words, each product produced contains a piece from every work that is observed and learned in my apprenticeship.

Project Name: CONICS

Student Name: Sezin Çelebi

Workshop and Craftsmen Names: Vilyan Toparlak



In the second-class industrial product design studio, we had the opportunity to experience apprenticeship in the Grand Bazaar for a while. During the time we were in the workshop, we had to observe the work done there. Before Vilyan Usta did anything, he wanted to show us how to do it. Besides the change of the product, he wanted to show us his movements, how he kept the product. During the time we were in the workshop, I did the tests after observing. I experienced polishing, sanding, hammering with different types of hammers, inlaying on the tar and welding.

In the project "Body Companion", I was inspired by the cones, which I used as the foot of the previous project. In the previous project, I gave different textures to the feet and hit it with a hammer to get a conical. I used these conics again. I also made a brooch by using inlay. I made different patterns on the brooch by hitting different pen tips with a hammer. This was the inspiration for the pattern I used in the "Body Companion" project.

In this project, I left openings in the middle to emphasize that the cones get this way by hitting them with a hammer, not by metal spinning. And I used these openings in order to connect them with an interlocking system. I preferred to apply the interlocking system in general to the project. That's why I made a necklace. And I applied the interlocking system to the conics to be used when the necklace was attached and detached.

Project Name: INSECT

Student Name: Dila Arik

Workshop and Craftsmen Names: VILYAN TOPARLAK



The biggest factor in choosing the Grand Bazaar studio is its craftsmanship and design. At the same time, observing and experiencing the production process of a product played a major role. From the first time I entered the workshop for apprenticeship, I was involved in a design and production process on the basis of these concepts. Vilyan Usta's understanding of education and his attitude towards teaching came out of my view as a factory only for me. I have experienced what we basically learned at school, such as the depth of the decisions made at the start of a product, the design change of the product on the problems in practice, and the mass of audience, function, liking and cost considered when deciding on the product. I started by understanding all the routines in the workshop. I studied the details such as daily work and product tasting forms and techniques used in the workshop, hand tools. During these examinations, I continued with the process by trying every method (sandpaper, polish, welding, plastering, inlay) to bring the product afterwards by drawing a product firstly from the first day when Vilyan Master defended the idea of 'trying and breaking'. I have observed the materials used in the experience of all these production techniques, and in fact the traditional products there, the operations on these products. This tradition in products has begun to lead me to the product I designed and produced. I set out a basic production technique for the project. When I experienced all of them, I chose the 'inlay' which I was most interested in and discovered something constantly while doing. Inlaid an ornament. It is preferred to decorate the products like silver, copper with traditional motifs. In this method, drawing is done on the selected sheet and work is started, then the form, depth and texture are given to the product with inlaying pens. Inlaid pens can vary for each workshop. I started to perform the project with the support of Vilyan Usta to the art of inlaid which basically required great mastery. How could I interpret the traditional figures (leaves, flowers, roses, branches) of the product's inlay inlay art in a different angle. At the same time, I thought how to use an art of decorating in a product by itself, rather than just decorating it. At this point, I chose a insect as a figure that is both a friend of these figures and awakens in people. I started by drawing first, and I designed a spider with a rounded form, with a more moderate approaching wing and a mouth-clamping spider. I took the decision to place an elbow, which I always used in my body. In addition to knocking on the product when it comes to the product, it has gone through processes such as welding, anvil firing, texturing,

polishing, and sanding. Finally I oxidized the spider by oxidizing it. So I completed the project using many techniques at the workshop.

Project Name: Single or Together

Student Name: Naz Pamukcu

Workshop and Craftsmen Names: Rose Silver | Garbis Gedikoğlu



In my apprenticeship, I took part in my own project as well as atelier's projects. Because I took part in this project, I know what material can be used for that product. I gained experience and what I learned and what I do in this month-long period. My task master taught me how to craft things from start to finish. I start filing silver, then move to forging and annealing.

In my project, I tried to create a visual frame showing meaning while they are together and separate with basic geometrical shapes. You can use these rings which I design individually, but these rings give different visual meaning when they are combined together as one piece.

I used copper material because it was softer compared to brass, cheaper compared to silver.

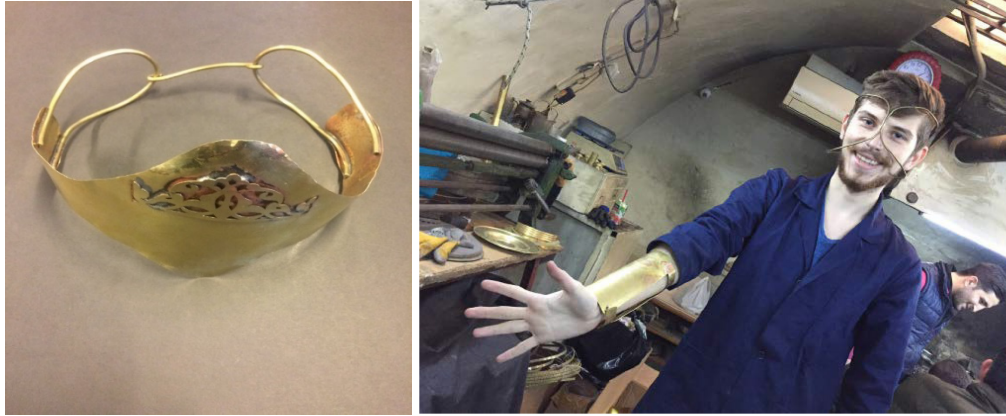
In my working process and after I design the wire, I forged with hammer the visual part. My purpose in this project was to see the potential of the material, how to bend and forge. It was a smooth work from 3D to 2D. After this step, I welded the open wire with silver welding. Silver and copper colors give a hint about my working process, for that reason I didn't paint the rings in any other colour.

At last I had twelve different types of sets of rings.

Project Name: HEALTH KIT

Student Name: Kunt Konuk

Workshop and Craftsmen Names: Ares Gümüş



Within the scope of " Studio Grand Bazaar " , the second class Industrial Design Studio , I had the opportunity to do apprenticeship at Büyük Yeni Han. I have chosen this studio to be in production as well as in design , and I can say that it is worked for me. Thanks to our craftsmen , who have been in this profession for many years and having plenty of knowledge about the materials and knowing what they can/can not do with them, they explained everything to the finest detail. They taught me how to do it in the end and eventually they let me do it. It was a great advantage for me to have started my " Body Companion " assignment as someone who has experienced all the processes. The collection of my " Health Kit " - based artisans relies on their bodies. They were working without any protection , blooming parts without welding , burning while welding ... Many factors in the workshop environment cause wounds. In the first week of the workshop I was also burned my hand because I was careless. For this reason, I aimed to protect ; the designs that I have made protects people from any harm that may occur. Parts I made for the head , face and arm ; using Plastering , spinning , welding and so on, I have given it to the glaze and have become suitable for their purposes.

Project Name: Anomali

Student Name: Alara Altınören

Workshop and Craftsmen Names: Ming Gümüş|Garo Kürkçügil



This year, as a part of our studio project, I had the chance to become an apprentice in the 'Büyük Yeni Han'. Being able to observe this level of craftsmanship so closely was very important and exclusive for future designers like us. Thanks to our master's friendliness and their eagerness to pass on their knowledge, we had the chance to experience things that which apprentices struggle to learn or do for years. At the beginning of our apprenticeship we first examined the working routine of the atelier and witnessed the process of production from beginning to the end. Right after that we all applied these knowledge to our own design as a subject to our assignment. Following such rasping and hammering techniques which I learned during my apprenticeship, I also made my own hair accessories and brooches. I combined brass and copper plates and also their pieces cut in stripes without any kind of welding. I used brass for my body accessory. Because of brass being much more durable and strong as a material , I preferred it to be the main component of my body companion. And afterwards I combined the two material by wrapping and tightening them on to each other by the help of pliers. Then I toughened them up by pounding them and did the final rasping. Afterall, I concluded this process with a 10-piece collection.

Project Name: HANCLAMPUS

Student Name: Deniz Yıldırım

Workshop and Craftsmen Names: Ming Gümüş – Garo Kürkçügil



Within the context of this studio for our second year students, I think we are really lucky because of this chance like observing this job. We learn lots of things about craftsmen, crafts, their ateliers and even their lives. As we observe them, we see that they are not using complicated tools or calculations but they make perfect objects at the end. Thanks to incoming orders, i can see lots of objects' construction phase. At these phases, the attentive things are figures on the objects. They call "aplik" to these figures. They attached figures on the object with clamps before welding. They call these clamps "merzem". I wanted to use this detail on my Project and i designed brooch collection. In my collection, I show background and clamp details with hammering (patterns) and material choices.

Project Name: BOWOICE

Student Name: ADİL BATUHAN KAŞUT

Workshop and Craftsmen Names: BALYAN EL SANATLARI, YEPREM SÖĞÜT

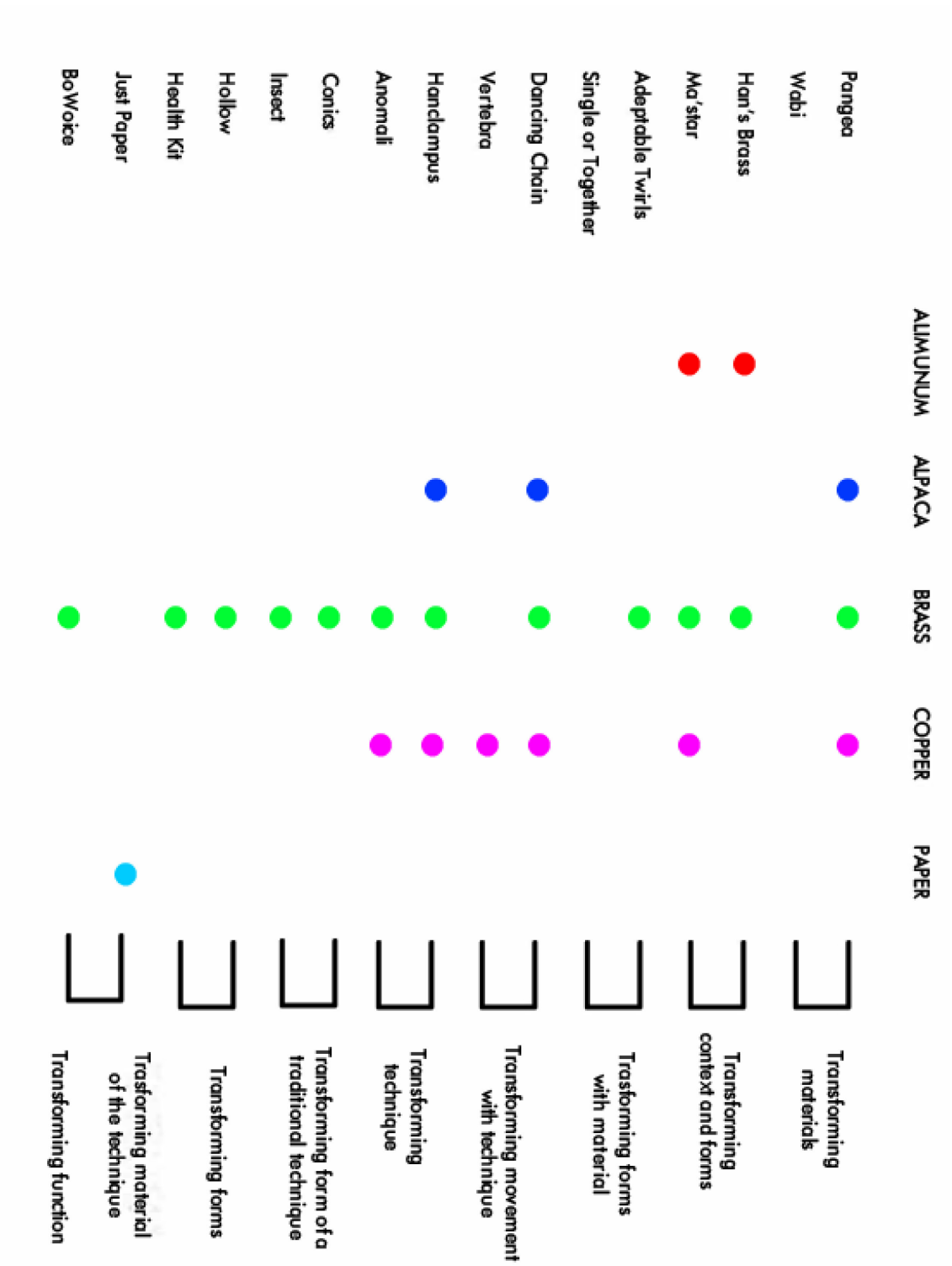


Before entering this process, what I know and anticipate about the Grand Bazaar studio is that we only see crafts, watch and accumulate information. From the moment I first went to the workshop, everything I thought changed so much and I met an environment I had never expected. I have witnessed every job the masters have done and did detailed work on the work done, not just by watching but doing the work they did. The masters were very close to people and enjoyed teaching. I was able to ask comfortably at any moment when there was any subject in my mind, and I was able to get good answers from the master. This attitude of the masters made me learn things very quickly and comfortably. In our workshop we were producing trays. During the tray production process, I learned a lot about the material and various techniques. Over time I began to better understand the material and learned its potential. We started to think on the projects that we see from the workshop, we learn and inspire from the workshop anything we can associate with the “ body” under the name of “body companion”. In our workshop, tray production was done, so we were beaten up to give shape to the tray. Two people were beating together with a master of fighters and a master. For this reason, the workshop was very violent. But at one point, two people caught a very good rhythm when they fought at the same time, and there was a very harmonious sound. This harmonious and different sound was very interested in me and I began to think about the sound potential of the material. We had to relate this to our bodies in some way, and I eventually decided that it had a bond with our fingers and that it would produce different voices with each work we did.

Different materials (metal, iron, brass) attached to the body of the nylon thread in different sizes inside the big rigid piece of plastic we have fingered ourselves make different sounds according to the speed of the work we do and the size of the play. I call it the voices of the things your body has done.

APPENDIX F

CHART OF THE PRODUCTS










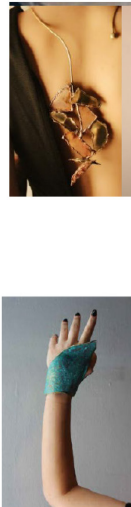

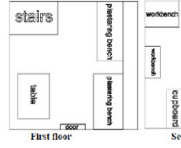

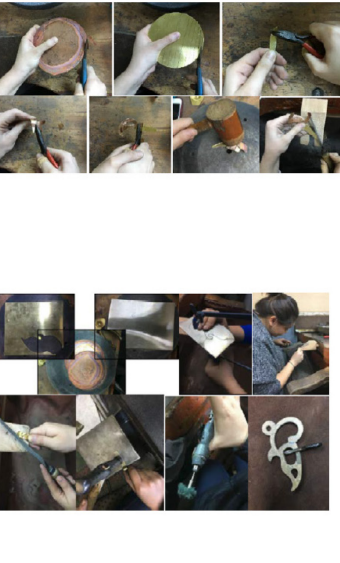
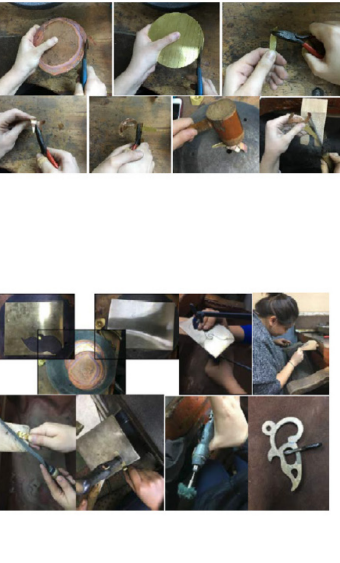
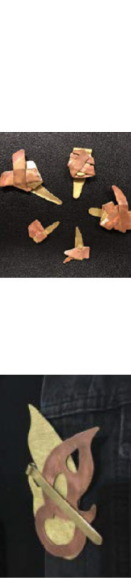
APPENDIX G

CHART OF THE INTERVIEWS WITH CRAFTSMEN

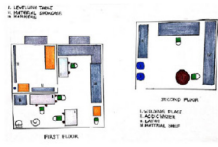
Apprenticeship in the Past and Today	Masters cannot find any apprentices today. Nostalgic about the past. Suspicious about the "apprenticeship" due to limited time.
Tradition and Today	An old community bought silver in Turkey/New generation does not want to buy it. The table culture is disappearing Silver at home is not worth the effort.
Silverware as Luxury	We are losing the culture of silver. It lost its popularity. In other countries, there is interest. Silver recycling is important.
State of the Profession Today and in the Future	Pessimistic about the future. The craft is not popular. It will not exist in the future No apprentices today-not enough work in the workshops They will keep doing the profession as they have orders from other countries
Sharing Knowledge	When know I edge is shared it becomes less valuable. It is important to share craft knowledge with people interested.
Education	Silversmithing should be applied to schools of art and crafts like abroad.
Production Techniques and New Technologies	Producing a product with old techniques is important. The jewellery mastership is often criticized as it also involves digital technologies
Publications and Promoting the Craft	The workshop owners do not take active part in them. They find it as positive attempts. They prefer that people come by their workshop if they want to work together.
Collaboration with Designers	Most of the time they do not last. Designers demand designs that can not be hand-crafted as they do not know the production.

APPENDIX H

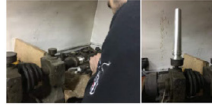
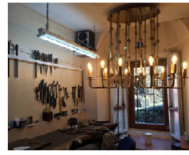
CHARTS OF THE WORKSHOPS

Halit Kandemir Workshop Area, Introductions	Tool and Products	Production Techniques	Transformation of Production Techniques Design and Production Process	Finished Products
 <p>Figure 4.5: Workshop Entrance (Photography: Berlin Tarcas)</p>   <p>Figure 4.7: Tools used in the workshop (Photography: Berlin Tarcas)</p>  <p>Figure 4.8: Plans of products and the workshop owner Halit Kandemir (Photography: Berlin Tarcas)</p>	 <p>Figure 4.9: Tools used in the workshop of Halit Kandemir (Photography: Berlin Tarcas)</p> 			
Ming Silver Workshop Area, Introductions	Tool and Products	Production Techniques	Transformation of Production Techniques Design and Production Process	Finished Products
 			 	

Rose Silver
Workshop Area,
Introductions

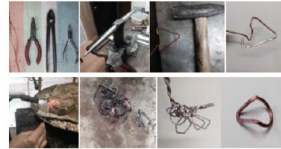


Tool and
Products

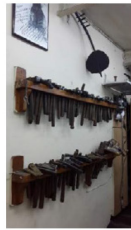
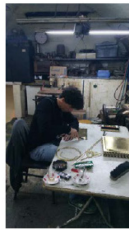


Production
Techniques

Transformation of Production Techniques
Design and Production Process



Balyan Handicrafts
Workshop Area,
Introductions



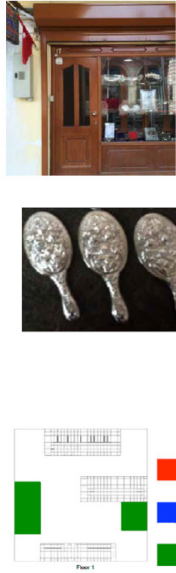

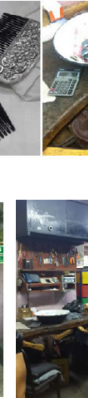
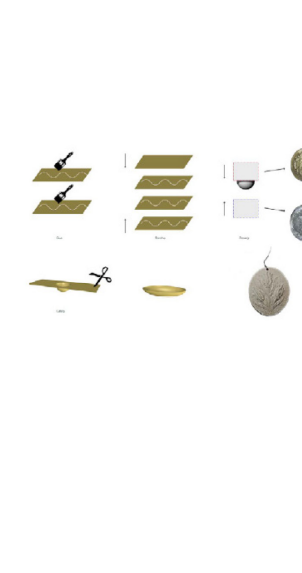

Tool and
Products

Production
Techniques

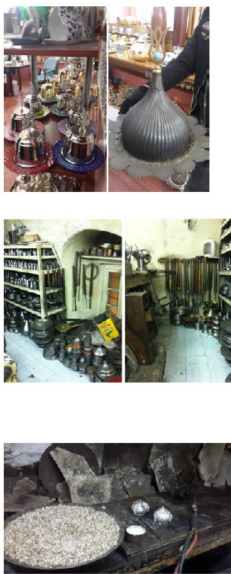
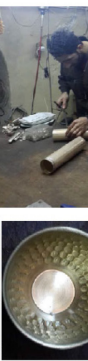
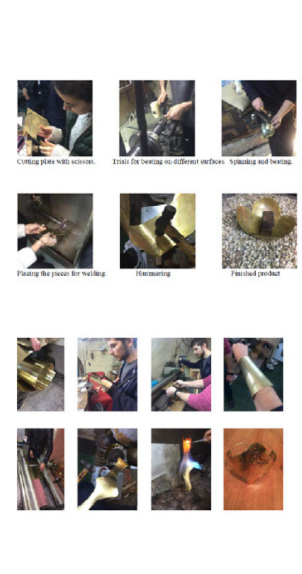
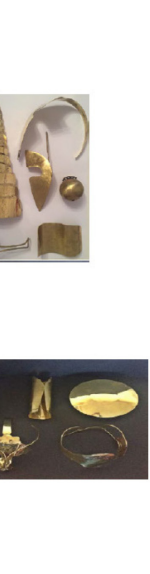
Transformation of Production Techniques
Design and Production Process



Eyyüp Silver

Workshop Area, Introductions	Tool and Products	Production Techniques	Transformation of Production Techniques Design and Production Process	Finished Products
 <p>Workshop area and finished silver products including spoons and a comb.</p>	 <p>Tools and products including a comb and a bowl.</p>	 <p>Production techniques showing the use of tools and materials.</p>	 <p>Transformation of production techniques showing the design and production process.</p>	 <p>Finished products including a silver comb and a spoon.</p>

Ares Silver

Workshop Area, Introductions	Tool and Products	Production Techniques	Transformation of Production Techniques Design and Production Process	Finished Products
 <p>Workshop area and finished silver products including a large silver vessel and a bowl.</p>	 <p>Tools and products including a large silver vessel and a bowl.</p>	 <p>Production techniques showing the use of tools and materials.</p>	 <p>Transformation of production techniques showing the design and production process.</p>	 <p>Finished products including a large silver vessel and a bowl.</p>

Halil & Ali Silver

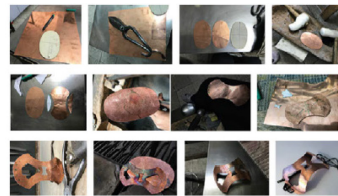
Workshop Area, Introductions

Tool and Products

Production Techniques

Transformation of Production Techniques Design and Production Process

Finished Products



Vilyan Toparlak

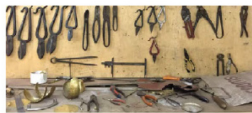
Workshop Area, Introductions

Tool and Products

Production Techniques

Transformation of Production Techniques Design and Production Process

Finished Products



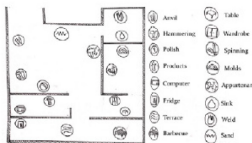
Metal Spinning



Welding



Inlaying / Hammering



Soldering



Sanding / Polishing

