RECASTING AND TRANSMITTING CREATIVE PRACTICES: A PRACTICE THEORY APPROACH

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ABSTRACT

RECASTING AND TRANSMITTING CREATIVE PRACTICES: A PRACTICE THEORY APPROACH

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Doctor of Philosophy, Industrial Design
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This dissertation explores the nexus of creative practices, that is, the ways in which sayings and doings of creative practices are linked. The study investigates whether drawing on the social practice theory could lead to a new way of exploring and understanding creative practices and to the identification of the ways in which they are reinterpreted and transmitted. This study adopted inductive reasoning and a grounded theory approach and started with an exploratory study to identify cases from different fields including performing arts, visual communication and industrial design education. The case studies reveal that creative practices are complex and multifaceted social phenomena; their development, sustainability, and transmission involve practitioners, audiences, processes, tools, and various actors. The study indicates that performing a creative practice requires following rules, exercising skills and knowledge, reinterpreting and improvising with techniques and materials, and interacting practitioners and audiences. The space where a creative practice is performed is the generative locus of the practice and has an essential role in creating a milieu for its social reinterpretation and transmission.

Keywords: Social Practice Theory, Creative Practices, Locus of Practice, Rejuvenation of a Practice, Meanings of Objects

ÖZ

YARATICI PRATİKLERİ YENİDEN YORUMLAMA VE AKTARMA: BİR PRATİK KURAMI YAKLAŞIMI

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Bu tez, yaratıcı pratiklerde kuram-pratik bağlantısını, yani söylenenler ile eylenenlerin bağlanma biçimlerini çalıştı. Tez, sosyal pratik kuramına yaslanmanın, hem yaratıcı pratikleri keşfetmenin ve anlamanın yeni bir yolunu bulmamıza hem de yaratıcı pratikleri yeniden yorumlama ve aktarma yollarını anlamamıza yol açıp açamayacağını araştırdı. Bu çalışma, tümevarımsal akıl yürütmeyi ve temellendirilmiş kuram yaklaşımını benimsedi ve performans sanatları, görsel iletişim ve endüstriyel tasarım eğitimi gibi farklı alanlardan vakalar belirlemek için keşifsel bir araştırmayla başladı. Vaka çalışmaları, yaratıcı pratiklerin karmaşık ve çok yönlü sosyal olgular olduğunu; gelişimlerinin, sürdürülebilirliklerinin ve aktarımlarının uygulayıcılara, izleyicilere, süreçlere, araçlara ve çeşitli aktörlere ihtiyaç duyduğunu ortaya koymaktadır. Çalışma, yaratıcı bir pratiği gerçekleştirmenin kuralları izlemeyi, bilgi ve becerileri kullanmayı, teknikleri ve malzemeleri yeniden yorumlamayı ve onlarla doğaçlamayı, ayrıca uygulayıcıların ve izleyicilerin etkileşmesini gerektirdiğini göstermektedir. Yaratıcı bir pratiğin gerçekleştiği mekân, o pratiğin üretim yeridir ve pratiğin sosyal olarak yeniden yorumlanması ve aktarımı için bir ortamın oluşmasında önemli bir role sahiptir.

Anahtar Kelimeler: Sosyal Pratik Kuramı, Yaratıcı Pratikler, Pratiğin Odağı, Bir Pratiğin Yeniden Canlandırması, Nesnelerin Anlamlar

To My Family

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TABLE OF CONTENTS

ABSTRACT v

ÖZ vii

ACKNOWLEDGMENTS x

TABLE OF CONTENTS xii

LIST OF TABLES xv

LIST OF FIGURES xvi

CHAPTERS

1 INTRODUCTION 1

1.1 Background of the Study 1

1.2 Evolution of the Aim of the Study 6

1.3 Aim of the Study 8

1.4 Goal of the Study and Research Questions 8

1.5 Structure of the Thesis 8

2 LITERATURE REVIEW 11

2.1 What is Practice? 11

2.2 Practice Theory 12

2.2.1 The Notions of Practice 14

2.2.2 Practitioner (Performer) 21

2.2.3 Communities of Practices 22

2.2.4 Connection of Practices 24

2.3 Conclusion 27

3 METHODOLOGY 29

3.1 An Exploratory Study 29
3.1.1 Data Collection and Analysis 30
3.1.2 Findings and Discussion 33
3.2 Grounded Theory: Discovery of Theory from Data 34
3.3 Case Studies 37
3.4 Data Collection and Analysis 39
4 CASE STUDIES 45
4.1 Case I: Sustaining a Traditional Creative Practice Through a Recurrent Event: Crowning with the Kavuk 45
4.1.1 Data Collection 55
4.1.2 Findings 57
4.1.3 Discussion 67
4.2 Case II: The Shed Project: The Emergence of a Creative Practice 69
4.2.1 Data Collection 74
4.2.2 Findings 76
4.2.3 Discussion 93
4.3 Case III: Emergence and Development of a Community Through Creative Practices: METU First-year Industrial Design Studio 95
4.3.1 Part I: Autoethnography 96
4.3.2 Part II: Oral History 106
4.3.3 Findings 110
4.3.4 Discussion 125
4.4 Concluding Remarks 127
5 CONCLUSION 129

5.1 Revisiting the Research Questions 129
5.1.1 The Nexus of a Creative Practice 129
5.1.2 The Locus of a Creative Practice 131
5.1.3 Social Aspects of a Creative Practice 132
5.2 Contribution of the Study 133
5.3 Limitations of the Study and Recommendations for Future Research 133
REFERENCES 135
APPENDICES 149
A. METU Human Research Ethics Committee, ODTÜ İnsan Araştırmaları Etik Kurulu (İAEK) 149
B. The Invitation Letter to Former Student to Participate the Study 150
C. Consent Form 151
D. 2006-2007 Eğitim-Öğretim Yılı Güz Dönemi ID101 ve ID102 Temel Tasarım I ve II Derslerin Yürütücüsü ile Mülakat Kılavuzu 152
E. 2006-2007 Eğitim-Öğretim Yılı Güz Dönemi ID101 ve ID102 Temel Tasarım I ve II Derslerin Asistanı ile Mülakat Kılavuzu 155
F. 2006-2007 Eğitim-Öğretim Yılı Güz Dönemi ODTÜ Endüstriyel Tasarım ID101 ve ID102 Temel Tasarım I ve II Dersinde Kayıtlı Öğrencilerle Mülakat Kılavuzu 157
G. Quotations (Turkish) 159
CURRICULUM VITAE 163

LIST OF TABLES

TABLES

Table 1 Elements of practice as identified by various scholars 16
Table 2 Findings of the exploratory study 33
Table 3 Studies and data collection methods 39

LIST OF FIGURES

FIGURES

Figure 1 Conceptual model illustrating the effect of effort invested in the products on influencing the emotional bond between consumer and product (Mugge et al., 2009) 3
Figure 2 Model of role acquisition (Hoyer & MacInnis, 2008, p. 448) 5
Figure 3 Modes of transition framework (Ozenc, 2014) 6
Figure 4 The tradition of a gift-giving ceremony of passing a welcoming gift from first-year students to the final-year students 7
Figure 5 Knowledge and Knowing (Cook & Brown, 1999, p. 383) 12
Figure 6 "The position of practice theory within social theory based on Reckwitz" (Kuijer, 2014, p. 25) 13
Figure 7 "Proto-practices, practices, and ex-practices" (Shove et al., 2012, p. 25) 18
Figure 8 A practice as a constellation of groupings of elements, interconnected through a multitude of links (Kuijer, 2014, p. 50) 20
Figure 9 The Practice-as-entity contains all the more and less essential elements and links in different practices (Kuijer, 2014, p. 53) 20
Figure 10 Elements between practices (Shove et al., 2012, p. 36) 25
Figure 11 Some of the first interviewee's most cherished items and gifts 32
Figure 12 Family heritage and belongings of the deceased grandfather of the second interviewee 32
Figure 13 The second interviewee showed her mother's wooden tool for baking bread and described how he made it using his grandfather's hand tool 33
Figure 14 Data analysis procedure in grounded theory approach (Cho & Lee, 2014, p. 9) 36
Figure 15 A Screenshot from MAXQDA 2020 showing a code's memo, its linkage to other codes, and segments of the transcription 41
Figure 16 A Screenshot from MAXQDA 2020 software showing the memo manager's features 42

Figure 17 Coding Paradigm (Strauss, 1987, p. 19) 43
Figure 18 Coding process in MAXQDA 2020 44
Figure 19 A photograph from an Ortaoyunu during the 1900s (*Orta Oyunu*, 2022) 46
Figure 20 Curcunabaz [dancer, one on the left, one on the right], Hacivat (middle left) and Karagöz (middle right) in the game of Sünnet Düğünü (the circumcision ceremony) [İstanbul Metropolitan Municipality City Museum] (Özhan, 2019) 47
Figure 21 A photograph from an Ortaoyunu, circa 1930s. It shows Kavuklu (on the left), Pişekâr (in the middle), and a third character (on the right) (Şahin, 2022). ... 47
Figure 22 Poster of Muzır Müzikal (Güngör, 2022) 49
Figure 23 Ferhan Şensoy in the court in 1987 ("Muzır Müzikal Dosyası Muzır Kurulu'nda," 1987). 50
Figure 24 Münir Özkul giving the Kavuk to Ferhan Şensoy in 1989 (*Münir Özkul, İsmail Dümbüllü'den Aldığı 'Kavuk'u Ferhan Şensoy'a Vermişti*, 2018)..... 51
Figure 25 Ferhan Şensoy passing the Kavuk to Rasim Öztekin in 2016 (*5. Kavuklu Rasim Öztekin Oldu*, 2016) 51
Figure 26 The 6th and the current Kavuklu is Şevket Çoruh who received the Kavuk from Rasim Öztekin in 2020 (Şani, 2020) 52
Figure 27 All Kavuklu Masters. From left to right: İsmail Hakkı Dümbüllü (1897–1973), Münir Özkul (1925–2018), Ferhan Şensoy (1951–2021), Rasim Öztekin (1959 –2021), Şevket Çoruh (1973–) 52
Figure 28 Suspicious fire at Şan Theater ruined the whole building in 1987 ("Şan 'Kaza' Kurbanı," 1987)..... 54
Figure 29 Invitation poster of the Kavuk handover ceremony and the exclusive play of "Bir Baba Hamlet" (Çoruh, 2020) 57
Figure 30 The rejuvenation of a creative practice..... 69
Figure 31 Two pages from Phillips's shed project sketchbook (L. J. Phillips, n.d.) 70
Figure 32 Lee John Phillips drawing in his grandfather's shed (Jenkins, 2014) 71

Figure 33 Left: Containers and their contents which were drawn and tagged by Phillips (Mike, 2016). Right: Individual items that were drawn and tagged by Phillips (Phillips, 2015a) 72
Figure 34 Left: An Instagram post by Phillips in July 2018. The caption reads: "You are my Everest!!! Normally, if there are vast numbers of the same or similar, I mix them up with larger items to keep me sane. This time, I'm doing them consecutively. Over 350 so far in one tub with loads left. Deep breath..." (Phillips, 2018). Right: An Instagram post by Phillips that shows a page from his sketchbook and the nails he drew one by one. The caption reads: "Warning - Tedium Level: Severe" (Phillips, 2015a) 73
Figure 35 A screenshot from the interview video file - Matt Callanan shows Lee's sketches (We Make Success Happen Podcast - Lee John Phillips on Vimeo, 2019) 75
Figure 36 A screenshot from the interview video file - At the end of the interview, Lee John Philips (left) gives Matt Callanan a gift—a spoon carved himself from cherry wood (We Make Success Happen Podcast - Lee John Phillips on Vimeo, 2019) 75
Figure 37 A photo from the shed posted by Lee John Phillips on Instagram. The caption is: "This is a re-post but means a little more now I've fully started the project. This is about a quarter of it. All jars and tins are full. I'm going draw every last item. See you in 3 years time!" (Phillips, 2014) 78
Figure 38 Left: A broken corded drill and its components, one of Phillips's favorite items to draw (Phillips, 2015b). Right: Phillips's drawing of the corded drill in the second volume of the shed project sketchbook (Phillips, 2018a) 79
Figure 39 Left: A page from the Toolshed Coloring Book that contains some of Phillips's drawings from the shed project (Phillips, 2016, p. 26). Right: A glossary of the items drawn by Phillips in Toolshed Coloring Book published in 2016 by Laurence King Publishing Ltd. (Phillips, 2016, p. 60) 80
Figure 40 Left: A jar containing 426 nails, 40mm and 50mm oval nails, and one 4.0 x 20 mm Phillips head screw (Phillips, 2016, p. 25). Right: The page that contains

broken pieces of the glass jar (items c2 and d2) that rolled off Phillip's drawing desk (Phillips, 2016, p. 24) 81
Figure 41 Lee John Phillips, his father, his mother, and his brothers tattooed The Shed Project's logo together in October 2018 (Phillips, 2018b). The logo was designed and has been used by Lee John Phillips since 2015. 88
Figure 42 Phillips's website and his online store page 91
Figure 43 The shed project as a creative practice 94
Figure 44 Ali Hoca presents the different features of Basic Design Studio desks (*ODTÜ Endüstriyel Tasarım / METU Industrial Design*, 2019) 101
Figure 45 2006-2007 Fall Semester's Class List. The tutors' photos are at the bottom right of the second page (Damla Özer's Archive) 102
Figure 46 The METU ID first-year Basic Design Studio and its members during the final jury assessment, fall 2006. 105
Figure 47 Replica of the METU first-year design studio key necklaces made by the researcher 107
Figure 48 The researcher provided tools and materials for Ali Hoca and asked him if he could make a similar key to the keys that he used to prepare for the first-year industrial design students 109
Figure 49 The picture captured him preparing for an activity during class in 2015. In this picture, Ali Hoca wore two key necklaces in two different colors while putting the keys inside his shirt's pocket (Damla Özer's Archive). 122
Figure 50 The picture captured the participation of Ali Hoca and his students in doing an activity outside during class hours in 2015 (Damla Özer's Archive). 122
Figure 51 The impact of implicit rules and regulation, a shared understanding of rights and responsibilities, and spatial arrangement and orderly configuration (The illustration is adapted from similar diagrams by Kaygan (2016) and Callon (1986)). 126

CHAPTER 1

INTRODUCTION

1.1 Background of the Study

Understanding the correlation between humans and the material world broadens our knowledge about people and their actions.

The conventional industrial design perspective is based on fully defining the user and product relationship. The designers' job is to identify the potential use and outline the benefits of a designed object matched with specific scenarios. For instance, the function of a hammer is precisely defined; it generates hard hits if used as designed. In this perspective, the raw material is shaped and turned into the designed objects expected to be beneficial and deliver the intended outcome. Additionally, the recent user experience design approach embeds the pleasure and positive experiences in products or services and suggests focusing on the hammering experience that influences user expressions and feelings.

In other words, it is accepted in current design practice and research that designers' interpretation of the user-product relationship has been broadened, defining the product functions, and directing the experience of use and human emotions.

These emotions are closely connected to the meanings of designed objects and are defined in three multileveled domains: Sensory/aesthetic, cognitive/behavioral, and personal/symbolic (Cupchik, 1999, p. 77). Additionally, the meaning of things and the reasons that people consider particular possessions as their most cherished, special, treasured, important, or favorite were discerned through profound empirical inquiries from consumer behavior and psychology fields (Csikszentmihalyi &

Halton, 1981; Dyl & Wapner, 1996; Furby, 1978; Kamptner, 1991, 1995; Kleine et al., 1995; Richins, 1994b, 1994a). These surveys significantly influenced the product attachment and product longevity literature.

Over the past two decades, design researchers have developed theories of emotional attachment and identified, evaluated, and developed strategies for strengthening the relationship between humans and products. (Chapman, 2009, 2015, 2017; Chapman & Nick, 2007; Haines-Gadd et al., 2018; Mugge, 2007; Mugge et al., 2008, 2010; Schifferstein et al., 2004; Schifferstein & Zwartkruis-Pelgrim, 2008; van Hinte, 1997; van Nes & Cramer, 2005). These studies have shown that product acquisition can affect the behavior and the relation between consumer and product. In this regard, narratives, which often relate to "when, how, and from whom the object was acquired" (Chapman, 2009), are identified as a substantial factor in attachment. Through empirical studies investigating the relationship between consumers and their domestic electronic products (DEPs), Chapman demonstrated that gift-giving is the most common way to create narratives for consumers to feel attached to their products (Chapman, 2009, 2015).

Besides narratives, self-expression, group affiliation, pleasure, and memories are also claimed to be the four determinants of product attachment. (Hoyer & MacInnis, 2008; Mugge et al., 2008). Unlike other determinants that provide "designers with relatively straightforward guidelines to affect product attachment" (Mugge, 2007), influencing memories is described as challenging for designers to intervene. As Kaygan (2008) discussed, this difficulty exists due to the inaccessibility of the emotion that arises from individuals' personal connections with products. In other words, human actions do not simply form through our interactions with objects' physical and experiential attributes designed to produce particular and predefined results. We live in a world where objects also use and shape people by manifesting goals, making skills visible, and reflecting identities.

Another way to embed meanings in objects and influence the product attachment is to personalize the products before or after purchases. Besides "mass customization" or "mass personalization", users can also be invited to engage in the co-creation and co-designing processes and personalize their products. Figure 1 demonstrates the relation between product attachment and the amount of mental and physical effort consumers can invest in their product through the co-designing process to form an emotional bond. Moreover, a similar approach can be observed in halfway product design in that users can be encouraged to engage in the design process by leaving a space to embed their creativity and personal experience in the product (Fuad-Luke, 2009).

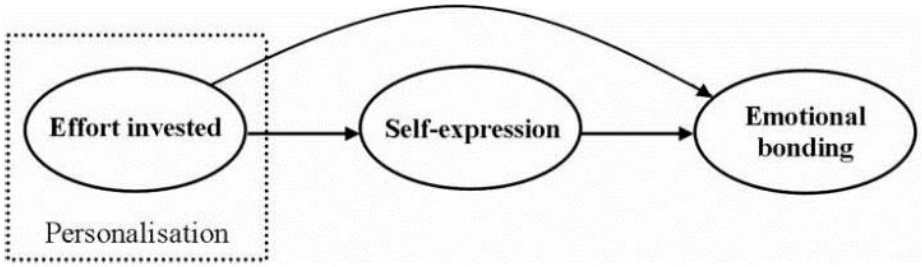


Figure 1 Conceptual model illustrating the effect of effort invested in the products on influencing the emotional bond between consumer and product (Mugge et al., 2009)

However, since the users' knowledge and skill levels are varied, engaging in a personalization task or completing an unfished job may also result in failure, unexpected outcomes, dissatisfaction, or abandonment. Consequently, the personalization tasks or halfway products address a limited number of users willing to dedicate their time to trying a temporarily exciting experience. In other words, these strategies seem to influence the establishment of new markets more than creating a solid bond between users and products.

> No object is proposed to the consumer as a single variety. … This availability of objects is the foundation of 'personalization'… Our freedom to choose causes us to participate in a cultural system willy-nilly. … The most important thing about the fact of choosing

> is that it assigns you a place in the overall economic order. …Clearly 'personalization', far from being a mere advertising ploy, is actually a basic ideological concept of a society which 'personalizes' object and beliefs solely in order to integrate persons more effectively (Baudrillard, 1996/1968, p. 114).

This contradiction indicates a need to understand the various perceptions of meanings of objects that also appear in other domains. The embedded meaning in objects can also support instituting and maintaining social exchanges and interpersonal relationships. Cultures across the globe have rituals associated with changing status, acquiring a new role, and leaving a previous one. For instance, weddings, baby showers, circumcision feasts, and graduations are the most common change-associated rituals. Van Gennep's (1909/1960) seminal work *Les rites de passage* includes the study and analysis of such rituals and human behaviors as individuals and as a group. He underlined the problems and crises that someone may encounter by disposing of an old state and acquiring a new one and addressed them through the conceptualization of "rites of passage". "These changes may be dangerous, and, at the least, they are upsetting to the life of the group and the individual. The transitional period is met with rites of passage which cushion the disturbance" (van Gennep, 1909/1960). Regarding their order and content, rites of passage are divided into three stages: separation, transition, and incorporation. Briefly, through the separation phase, a person or group detach from a previously fixed social structure or cultural conditions. Later, during the transitional period or "liminal phase", endeavors to change and adapts to new roles or cultural structure become evident. Last, during incorporation, the individual or group integrate/s with the new role or status in a relatively stable state.

During these transitions, individuals' attitudes, possessions, and behaviors may also change. As illustrated in Figure 2, each role requires different skills and knowledge, so receiving the items associated with that role or status, especially from the experienced ones, can support the individual or group, reducing the anxiety of being a novice and provoking necessary confidence in performing in the new role. (Hoyer & MacInnis, 2008, p. 448). In other words, if the transition is "marked, ritualized,

witnessed, and supported, it creates a kind of experiential map of self-development" (Lertzman, 2002, p. 4). For example, passing the belonging of a master to his/her apprentice or handing over a family object from one generation to another can create a milestone (Ahde-Deal, Paavilainen, & Koskinen, 2017).

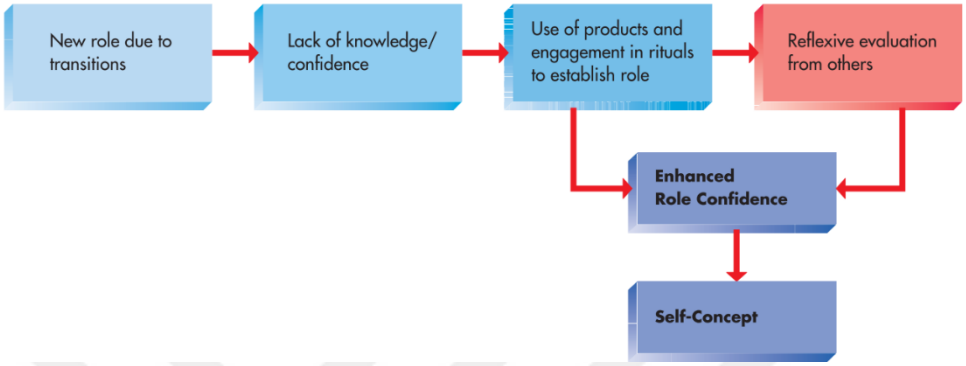


Figure 2 Model of role acquisition (Hoyer & MacInnis, 2008, p. 448)

"Modes of transition" present a practical design framework that can be followed to design interactive products for addressing the issues that individuals may encounter during transitional situations (Ozenc, 2011). To design for transition Ozenc (2014) noted four lenses, life narratives, performance, ritual, and routine, that should be considered during the process that requires understanding, conceiving and refining, and assessing (Figure 3).

Based on the previous studies discussed above, this framework was found to be insightful, and a need for an exploratory study arose to understand the interrelation between objects, meanings, and transition.

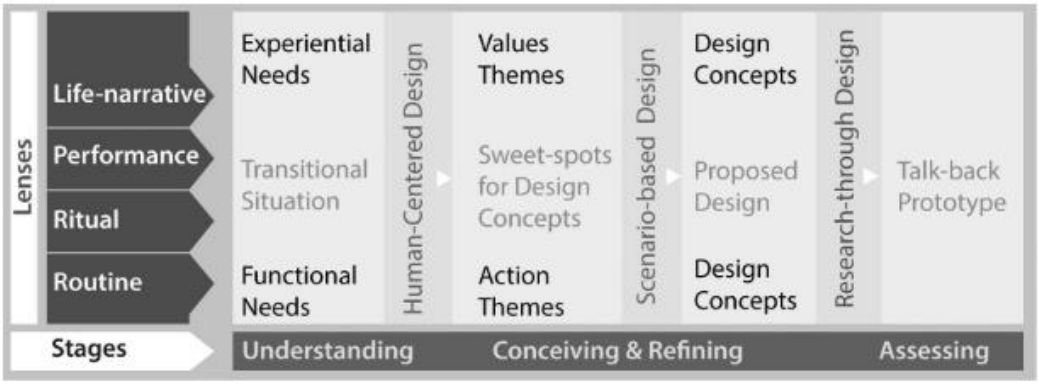


Figure 3 Modes of transition framework (Ozenc, 2014)

1.2 Evolution of the Aim of the Study

Before conducting an exploratory study, this research aimed to delay and alter the disposal consideration of the objects by directing the individuals and groups in the transition process to pass and acquire their used items. In addition, the study intended to develop emotional values that might emerge from a collection of narratives about objects' hand-down ceremonies and their use by varied users.

Based on this aim, as illustrated in Figure 4, the study initially planned to gather data by designing an object, configuring a gift-giving ritual, and coining a tradition in which last-year students would give a gift to the first-year students. Accordingly, the researcher identified the transition from high school to university and graduating from university as two ordinary but crucial routines for investigation. The first transition starts after graduating from high school and when the student starts to change from a high school student to a university student. The second transition begins as the student prepares to leave the university and graduate during their last year of undergraduate education. The designed object needed to be "durable" enough to be exchanged repeatedly; each time the first-year students become the last-year students, they would be expected to pass on the objects they received four years ago.

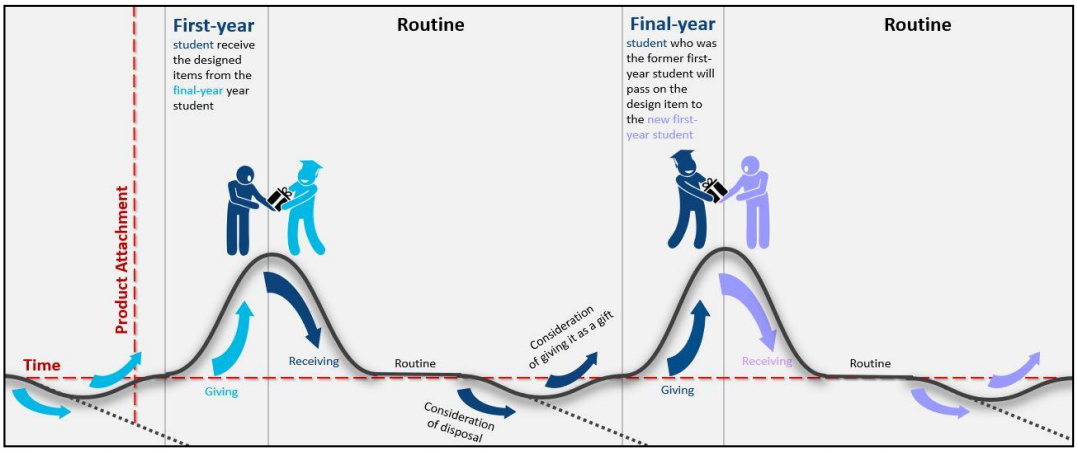


Figure 4 The tradition of a gift-giving ceremony of passing a welcoming gift from first-year students to the final-year students

However, during the exploratory study, varied concepts and dimensions of the research topic emerged, as did the need for further understanding of specific practices, relationships, and structures. This called for "theoretical sampling" using grounded theory as a method for generating and analyzing qualitative data (Glaser & Holton, 2004).

Before presenting the final version of the aim, goal, and research question, it should be clarified that they evolved and developed through a grounded theory approach and based on an exploratory study followed by three case studies discussed in the methodology chapter of the thesis. Furthermore, during the early phases of the analysis of the first two cases, the researcher found a close connection between theoretical ideas in social practice theories with his study and shifted the focus of the research from product attachment to the interwind relation of things, people, and practices, and their mutual constitutive qualities (Latour, 1999; Reckwitz, 2002).

1.3 Aim of the Study

In his book, *Social Practices: A Wittgensteinian Approach to Human Activity and the Social,* Schatzki defines a practice as "a temporally and spatially dispersed nexus of doings and sayings" (Schatzki, 1996, p. 89). Social Practice theory framework provides a fresh lens to explore and understand the creative practice as an indispensable part of the design profession and education. Creative practices are complex and multifaceted phenomena, and their transmission involves practitioners, processes, tools, and various actors. This study aims to understand what a creative practice is by exploring creative practices through diverse case studies from different fields, including performing arts, visual communication, and industrial design education.

1.4 Goal of the Study and Research Questions

The goal of this research is to investigate the *nexus* of a creative practice (i.e. the certain ways in which sayings and doings are linked in creative practices) and explore how these practices are recast and transmitted.

Following are the main research questions that this investigation seeks to answer:

- What are the ways in which the doings and sayings of creative practice are linked from the social practice theory perspective?
- What are the ways in which a creative practice is reinterpreted and transmitted?

1.5 Structure of the Thesis

This dissertation is structured into five chapters.

The thesis started by exploring the research area and background, followed by the study's aim, goal, and research questions.

Chapter 2 presents a literature review and the key concepts regarding the practice theory and discusses the importance of practice theory for studying creative practices.

Chapter 3 explains an exploratory study that was conducted based on the background of the study and presents findings and discussion. This chapter also justifies the methodological approach, explaining the research methods, data collection, and analysis process.

Chapter 4 presents three case studies that were utilized in order to investigate the various aspects of creative practices in various settings. The first case study is about *Kavuk* handover ceremony in traditional Turkish theater, investigating the influence of this object and its recurrent ceremony in traditional Turkish theater. The second presents the study of the creative practice of an illustrator who has been drawing every item of his deceased grandfather in his shed since 2013. The last case was conducted in an educational setting in order to explore the emergence and development of a creative practice community in the Middle East Technical University (METU) industrial design department's first-year industrial design studio.

The last chapter presents the conclusions of the study concerning the research questions, the contribution of the study, the potential areas for future research, and the research limitations.

CHAPTER 2

LITERATURE REVIEW

2.1 What is Practice?

Practice is a common term that implies varied meanings. It may refer to actions and doings rather than theories or ideas, a habit or way of doing in a usual or expected way, consistent training to improve or build up a particular ability, or the job or business of a professional organization or an individual. “Practice”, as a subject of research in social sciences, on the other hand, refers to a set of relationships “inseparable from temporality” (Bourdieu, 1980/1990, p. 81).

This chapter starts with a brief epistemological account of practice and then moves to theories of practice in the literature. It begins by positioning the practice theory within other theories in social sciences. Next, discussions related to the ways in which “practice” has been conceptualized and analyzed as entities through recognizing practices’ constituent elements and discussing the relationships among these elements will be described. After presenting these theoretical concepts, the type and relations between practices will be further argued. Finally, the origin and development of the notion of practice-oriented design as an example of the implication of this theory in design studies will be presented.

From an epistemological perspective, “practice” has two general meanings. The first is to acquire a competency by drill or rote activities, such as “to practice the piano" and the second is to exercise a skill, such as “to practice medicine”. The former implies drill in preparation for the real work, whereas the later implies the real work itself (Cook & Brown, 1999). For their conceptual model of knowledge and knowing, Cook and Brown refer to practice as “doing real work: the practice of

engineers, managers, physicians, woodworkers, etc. (in which, meanwhile, drill and other rote-like activities can play an important part).” Furthermore, they distinguish practice from behavior and action, stating that behavior refers to any type of doing, whereas action refers to meaning-infused behavior. In this sense, practice is “action informed by meaning drawn from a particular group context” and “the coordinated activities of individuals and groups in doing their ‘real work’ as it is informed by a particular organizational or group context” (Cook & Brown, 1999). Finally, they underline the interplay between knowledge as “the epistemology of possession” and knowing as “the epistemology of practice” and this interplay between epistemologies is a strong source of organizational innovation (Figure 5).

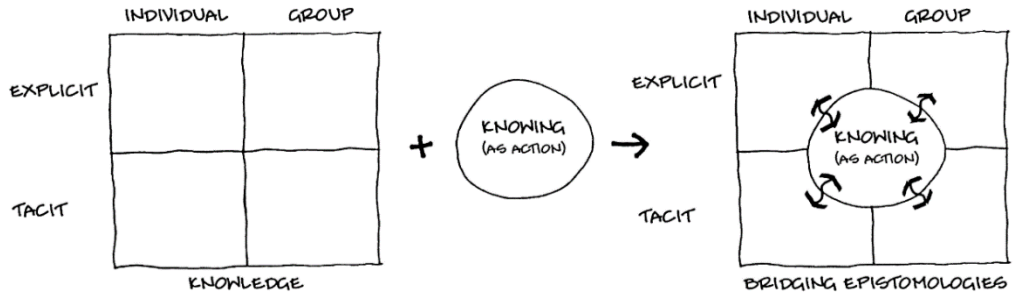


Figure 5 Knowledge and Knowing (Cook & Brown, 1999, p. 383)

2.2 Practice Theory

This section focuses on social practice theory literature. It explains the place of the practice theory among other social theories and narrows down toward its implication in design literature as the practice-oriented design.

Practice theory is an evolving social theory, and there is no one-size-fits-all theoretical approach to practice. Anthropologist Sherry Ortner (1984) was one of the first authors who used the term “Practice theory” by referring to Bourdieu’s and Giddens’s studies on practice. The practice theorists make remarkable contributions

to the contemporary understanding of a wide range of issues (Schatzki, 2001a). Specifically, Bourdieu's and Giddens's impact can be observed in diverse areas including learning (Lave & Wenger, 1991; Wenger, 1999; Wenger et al., 2002), consumption and consumer culture (Shove & Pantzar, 2005; Shove & Warde, 2001; Warde, 2005), design thinking (Kimbell, 2011, 2012; Tonkinwise, 2011) and sustainable design (Kuijer et al., 2013).

The practice theorists do not adhere to a uniform understanding of the practice neither Giddens's structuration theory nor Bourdieu's *Outline of a Theory of Practice* (1972/1977) and *The Logic of Practice* (1990) provided specific answers to questions such as "how practices emerge, evolve and disappear" (Shove et al., 2012, p. 4).

Reckwitz's significant article, *Toward a theory of social practices: A development in culturalist theorizing,* presents practice theory as an alternative to other forms of social and cultural theories. He clarifies the position of practice theory first by distinguishing the types of social theory for conceptualizing human behavior: purpose-oriented theories, cultural theories, and norm-oriented theories. Then, he identifies the practice theory as a subtype of cultural theories next to mentalism, textualism, and intersubjectivism (Figure 6). Reckwitz distinguishes practice theory from others by explaining how practice theory "does *not* [emphasis added] place the social in mental qualities, nor in discourse, nor in interaction" (Reckwitz, 2002).

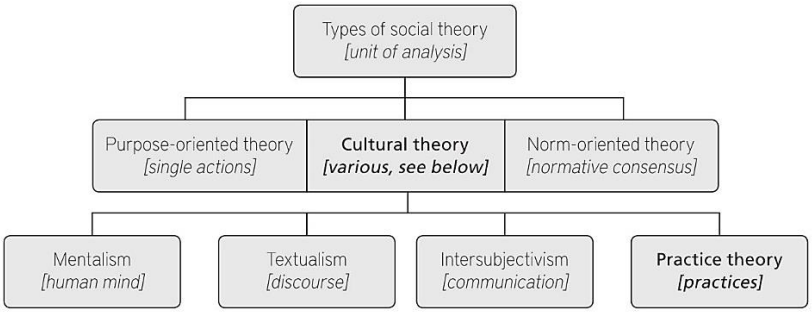


Figure 6 "The position of practice theory within social theory based on Reckwitz" (Kuijer, 2014, p. 25)

Unlike other social theories, the theory of social practices "places the social in 'practices' and it treats practices as the 'smallest unit' of social analysis" (Reckwitz, 2002). Kimbell refers to Reckwitz and states that "Practice theories shift the unit of analysis away from a micro level (individuals) or a macro one (organizations or groups and their norms) to an indeterminate level" (Kimbell, 2012). Accordingly, "practices are the fundamental unit of social existence" (Shove et al., 2007, p. 12), and "both social order and individuality … result from practices (Schatzki, 1996, p. 13).

2.2.1 The Notions of Practice

Schatzki (1996) recognizes practice as three distinct notions. For the first notion, he suffices to present a general meaning of practice and to define practicing as a learning process through repetition carried by individuals to improve an ability or skill. Schatzki does not further discuss "development through doing" (1996, p. 89) and instead prefers to focus on two more complex concepts of practice which Shove and Pantzar (2007) refer to them as practice-as-entity and practice-as-performance. To discuss these two notions, this section is divided into two parts. The first part presents discussions of how the elements of practice are identified in conjunction with the ways in which they connect, "unfolds in time" (Bourdieu, 1980/1990, p. 81), and form the practice as an entity. The second part discusses the significance of performing practice as the vital aspect closely connected to the concept of recognition of practice as an entity.

2.2.1.1 Practice as an Entity and Its Constituent Elements

Cooking, voting, industrial and recreational practices are mentioned by Schatzki (1996, p. 90) as examples of practices. According to him, a practice can be defined "as a temporally unfolding and spatially dispersed nexus of doings and sayings. …To say that the doings and sayings forming a practice constitute a nexus is to say that

they are linked in certain ways" (1996, p. 89). Rechwitz claims three main pathways are entailed to form a practice. First, through practical understanding. Second, by way of explicit rules, principles, precepts, and instructions, and lastly, via what Schatzki (1996) defines as "teleoaffective" structures. Later in 2002, he added the "general understanding" as the fourth concept implying that the nexus of doing and sayings of a practice can be achieved through practical understandings, rules, a teleoaffective structure, and general understandings. In Schatzki's words, "people do not just do, but also say, things when carrying on a given practice by way of pursuing ends, carrying out tasks or sets thereof and being imbued by particular emotions and general understandings" (Schatzki, 2017, p. 130).

Reckwitz (2002) discusses the meaning of practice and the elements which hold it together by clarifying the difference between "practice" and "practices". He refers to the correspondences of these two words in German, *Praxis* and *Praktiken*, and discusses that the singular form of "practice" (*Praxis)* is only "an emphatic term to describe the whole of human action (in contrast to 'theory' and mere thinking)." However, in the sense of the theory of social practice, "practice" is a "pattern" or "block" which is composed of a set of linked elements. In his words,

> "a 'practice' (Praktik) is a routinized type of behaviour which consists of several elements, interconnected to one other: forms of bodily activities, forms of mental activities, 'things' and their use, a background knowledge in the form of understanding, know-how, states of emotion and motivational knowledge" (Reckwitz, 2002, p. 249).

Alan Warde refers to Reckwitz's identification of constituent elements of practice and simplifies them into three main components. He discusses the implication of practice theory in consumer research and claims that practices are organized entities composed of coordination between three components which are understandings, procedures, and engagements.

On the other hand, Shove and Pantzar (2005a) group these components into three interdependent elements and call them "competences, meanings, and products". Later in their book *The Dynamics of Social Practice: Everyday Life and How It*

Changes, Shove, Pantzar and Watson retitle these elements as materials, competences, and meanings. In their definition, materials are "things, technologies, tangible physical entities, and the stuff of which objects are made". *Competences* include "skill, know-how, and technique". Furthermore, *meanings* encompass "symbolic meanings, ideas, and aspirations" (Shove et al., 2012, p. 14). **Hata! Başvuru kaynağı bulunamadı.** summarizes how various scholars identify the elements of practice.

Table 1 Elements of practice as identified by various scholars

Schatzki (1996)	- Practical Understanding - Explicit Rules, Principles, Precepts, and Instructions - Teleoaffective Structures
Schatzki (2002)	- Practical Understanding - Rules - Teleoaffective Structures - General Understanding
Reckwitz (2002b)	- Bodily and Mental Activities - Knowledge which Includes Know-How, Ways of Understanding, Wanting & Feeling - Routinized Structure/Process - Discourse/Language - Things and The Ways They Are Used - The Individual/agent who carries the practice
Warde (2005)	- Understanding - Procedure - Engagement
Shove & Panzer (2005a)	- Competences - Meanings - Products
Gram-Hanssen (2011)	- Know-how and Embodied Habits - Institutionalized Knowledge and Explicit Rules - Engagements - Technologies
Shove et al. (2012)	- Competence - Meaning - Material
Kuijer et al. (2013)	- Skills - Images - Stuff

Above mentioned scholars have been producing prominent sources for many other researchers working on practice theory. For instance, Gram-Hanssen (2011) and Kuijer et al. (2013) were inspired mainly by the work of Warde and Shove, respectively, and use parallel terminologies for studying bathing practice and energy consumption.

This variation denotes practice theory's openness and flexibility for interpretation on classifying constituent elements of wide-ranging practices to study various aspects of social life. Shove et al. (2012, p. 40) mention that they deliberately prefer their simple representation of elements in order to focus more on how the links between elements of practice are connected, sustained, or disconnected. They state that "practices emerge, persist, shift and disappear when connections between elements of these three types are made, sustained or broken" (2012, p. 14-15). To illustrate their approach, Shove, Pantzar, and Watson (2012) exemplify their point through different cases such as driving and skateboarding practices. They describe skateboarding as a practice that exists because of the complex combination of the skateboard as an object and the street as space (material), with the physical abilities required to get on the board and use the possibilities of the street to perform different tricks (competence), along with the rules and norms that shape skateboarding and its different meanings to its practitioners and observers (meaning).

They take this notion one step further and come up with three possible scenarios based on assuming that the practices are composed of relevant elements that exist in the world, waiting to be connected (Shove et al., 2012, p. 25). One scenario indicates that the related elements can exist, but they are unlinked. In the second one, elements are connected, and they form practices. Third, the practices fall to pieces as links between elements disappear (Figure 7).

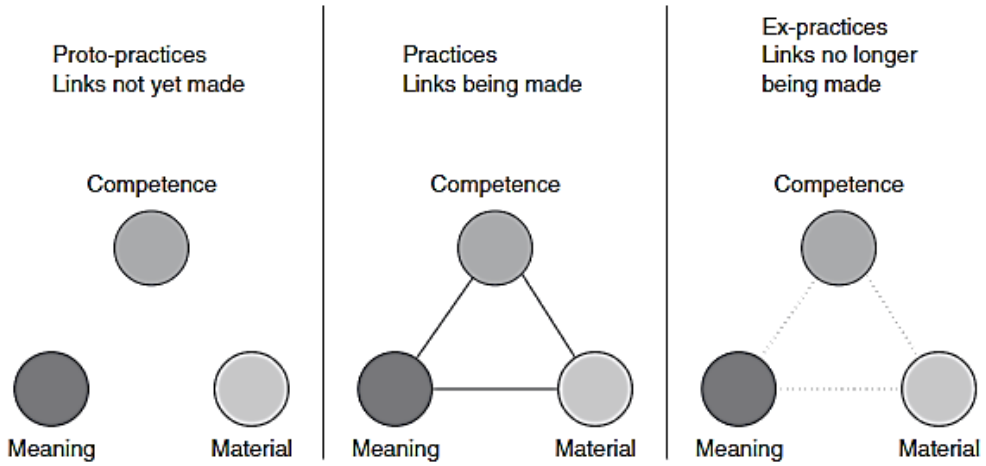


Figure 7 “Proto-practices, practices, and ex-practices” (Shove et al., 2012, p. 25).

According to Shove et al., the practice elements are interconnected and “transformative”. By this, they declare that while a novel arrangement of new or existing elements constitutes new practices, they also reciprocally influence and shape each other (2012, p. 32). A brief history of skateboarding shows how this practice and its elements evolved as surfers decided to put wheels on their boards and carry the surfing practice to skateparks and streets. This example indicates first, “histories of practice might be represented in the form of a chronological sequence of cross-sections, each revealing the character of the elements involved at different moments” (Shove et al., 2012, p. 32) (Figure 7). Second, analyzing a practice can be carried out by following how a single element changes, influences, or forms other elements by following the recurrent performance of practitioners.

2.2.1.2 Performing a Practice

The study of practice as a spatiotemporal entity should also “offer an account of action” (Schatzki, 1996, p. 90). Schatzki (1996) distinguishes between the practice as an entity and performance. Nevertheless, he explicitly mentions the intimate connection between these two notions and states that “each of the linked doings and sayings constituting a practice is only in being performed. Practice in the sense of

do-ing, as a result, actualizes and sustains practices in the sense of nexuses of doings" (Schatzki, 1996, p. 90). Later, he further explains the practice as an organized set of actions. According to him, the actions which comprise a practice "are either bodily doings and sayings, or actions that these doings and sayings constitute". He explains that "by 'bodily doings and sayings' I mean actions that people directly perform bodily and not by way of doing something else" (Schatzki, 2001, p. 56).

In a similar way, Reckwitz refers to "practice" as a pattern "which can be filled out by a multitude of single and often unique actions reproducing the practice" (2002, p. 250). Furthermore, practice can be recognized through recursive performances of well-trained human bodies and minds. Based on these discussions, it can be concluded that practice can be analyzed by studying the ways in which specific levels of bodily competencies are acquired.

Warde (2005) and Shove et al. (2007) summarize the ways in which practices are understood: practice-as-entity and practice-as-performance. They both have the same opinion that the life of each is dependent on the other. Warde (2005) refers to Giddens's social theory of structuration and states that "a performance presupposes a practice" (p. 134). Shove et al. (2012) also conclude that the existence of elements and their mutual connections are covered through the flashes of performances. For instance, the practice of "skateboarding exists as a recognizable conjunction of elements, consequently figuring as an entity which can be spoken about and more importantly drawn upon as a set of resources when doing skateboarding" (Shove et al., 2012, p. 7). The practice in the sense of performance carries out the practice-as-entity. This explains the fact that "skateboarding only exists and endures because of countless recurrent enactments, each reproducing the interdependencies of which the practice is comprised" (Shove et al., 2012, p. 7). The relations between constituent elements of practices are established and maintained only through consecutive instants of performance.

To further discuss the distinctions between practice-as-entity and practice-as-performance, Kuijer (2014) suggests an adjustment and re-draws the practice model

of Shove and Pantzar (2015). She visualizes a practice as a constellation of groupings of elements, bound together by a multitude of connections (Figure 8).

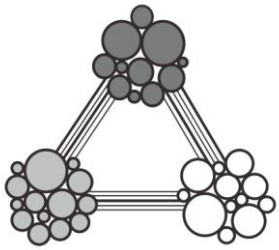


Figure 8 A practice as a constellation of groupings of elements, interconnected through a multitude of links (Kuijer, 2014, p. 50)

Moreover, she uses this model to illustrate how various performances of the same practice in different situations integrate elements and connections, forming practice as an entity. This new model also highlights the significance of some elements compared to others as they commonly or always present in different performances (Figure 9).

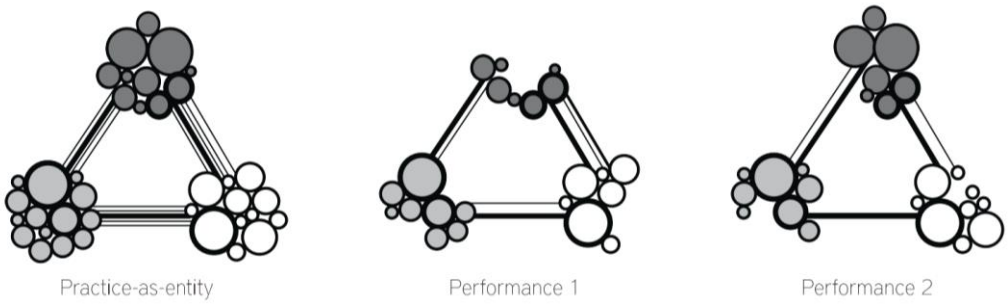


Figure 9 The Practice-as-entity contains all the more and less essential elements and links in different practices (Kuijer, 2014, p. 53)

2.2.2 Practitioner (Performer)

As discussed in the previous sections, practices are "Spatio-temporal entities" (Schatzki, 1996, p. 90) comprised of constellations of interconnected elements carried out by people as practitioners (Hui et al., 2017; Schatzki, 1996). Practices are performed and closely connected to human's everyday actions. Reckwitz identifies the performer of social practice as the "bodily and mental agent", "carrier of patterns of bodily behaviour", and the "host" who "carries" or "carries out" the practices. Furthermore, he/she "is not only carrier of the patterns of bodily behaviour, but also of certain routinized ways of understanding, knowing how and desiring" (2002). In this sense, training the body to perform skillful routinized physical, mental, and emotional actions can be understood as the outcome of social practices. Reckwitz further explains, "these conventionalized 'mental' activities of understanding, knowing how and desiring are necessary elements and qualities of a practice in which the single individual participates, not qualities of the individual" (Reckwitz, 2002, p. 250). This approach is based on Gidden's concept of the recursive nature of the social world, which he developed through investigating the repetitive activities of everyday life. In his words,

> "Human social activities, like some self-reproducing items in nature, are recursive. That is to say, they are not brought into being by social actors but continually recreated by them via the very means whereby they express themselves as actors" (Giddens, 1984, p. 2).

Shove et al. (2012) state that analyzing the social world based on this model is a radical shift from previous approaches, where understanding, know-how, meanings, and reasons are viewed as personal attributes. Accordingly, in skateboarding example, "the significance, purpose and skill of skateboarding are not simply contained within the heads or bodies of skateboarders; rather these features constitute the practice of skateboarding, of which the rider is merely a carrier" (Shove et al., 2012, p. 8).

Although individuals are not placed in the center of analysis in practice theory, they have a crucial role in practices. In Shove et al.'s words, "the contours of any one practice depend on changing populations of more and less faithful carriers or practitioners" (Shove et al., 2012, p. 64). Without the performers regularly carrying out the practice, practice cannot exist or sustain. In other words, the existence of practice as an entity is closely connected to the practitioner's regular performance in real life (Shove et al., 2007, p. 13). The performers or carriers of a practice are the agents who actively integrate the elements, reproduce, and transform the practice. However, it should be noted that practice as a social entity is composed of various reproductions and performances. "A practice is social, as it is a 'type' of behaving and understanding that appears at different locales and at different points of time and is carried out by different body/minds" (Reckwitz, 2002, p. 250). Diverse performances are therefore inevitable. The following section further discusses the performance of different carriers who have varying levels of competences to carry out the same practice.

2.2.3 Communities of Practices

So far, it has been discussed that besides the interconnectedness of certain elements, practices rely on the regular performances of skillful individuals. Nevertheless, carrying out a practice does not rely on the actions of particular practitioners and those with only a specific level of competences. In their studies of apprenticeship, Lave and Wenger (1991) refer to the practice as a social learning and skill-building process in which novice practitioners become full participants. Under the term "legitimate peripheral participation" (p. 29), they argue the role and relation of new learners and experienced practitioners in developing communities and practices. In his book, Wenger (1999) identifies practices as "an ongoing, social, interactional process" (p. 102). For him, practices are the property of specific communities created over time through the constant pursuit of a joint enterprise. He refers to these kinds of groups as "communities of practices" (Wenger, 1999, p. 45). In Wenger's words,

“communities of practice are groups of people who share a concern, a set of problems, or a passion about a topic, and who deepen their knowledge and expertise in this area by interacting on an ongoing basis” (Wenger et al., 2002, p. 4). The notion of communities of practice will be further discussed. Nonetheless, it is essential to note that studies through observation of the path from novice to master indicate that community and practice evolve and constitute one another by embracing the multiple levels of involvement (Wenger, 1999, pp. 102–121).

Reckwitz also refers to the communal property of practice and states that “practice theory considers all components of practices to be public. For these components to be public is for them to be accessible to observation and interpretive perception on the part of participants and observers of practices” (Reckwitz, 2017, p. 151). Schatzki also underlines the role of observers by explaining practices as a set of considerations that determine how people act. In this sense, it does not regulate action by prescribing specific actions to be carried out by offering things to consider when acting and choosing. Thus, when observed, it relativizes the how versus the what of actions (Schatzki, 2009). In this sense, the practice audiences are not passive viewers; they explain, evaluate, and interpret the practice by hearing, seeing, feeling, and understanding. In other words, “the practice as the nexus of doings and sayings is not only understandable to the agent or the agents who carry it out, but also to potential observers (at least within the same culture)” (Reckwitz, 2002, p. 250). Accordingly, practitioners with different levels of expertise, witnesses, observers, audiences, and potential practitioners form a community as they interactively share a certain amount of knowledge, meanings, and materials. To summarize, in the words of Reckwitz (2002, p. 250):

> A practice is thus a routinized way in which bodies are moved, objects are handled, subjects are treated, things are described and the world is understood. To say that practices are ‘social practices’ is indeed a tautology: A practice is social, as it is a ‘type’ of behaving and understanding that appears at different locales and at different points of time and is carried out by different body/minds.

2.2.4 Connection of Practices

To this point, the elements of practice and the notions of practice as entity and performance have been argued. So far, "practice" has been mainly considered singular. This section, on the other hand, will focus on relations between practices and discuss how individual practices can "overlap, form hierarchies, and join to compose more complex practices" (Schatzki, 1996, p. 96).

"The aggregation of practices" is a key feature of the social and refers to "practices hanging together in the constitution of social phenomena" (Schatzki, 2009, pp. 44–45). This view suggests that, as practices are performed, they may overlap with other practices and form new and more complex entities. Furthermore, "practices overlap not just through same and orchestrated temporalities (through same and orchestrated organizational elements generally), but also by virtue of doings and sayings belonging to more than one practice" (Schatzki, 2009, p. 45). In other words, while constituent elements connect and form practices, practices can also come together, link, and compose bundles and complexes of practices (Shove et al., 2012). For example, Shove et al. (2012) refer to Borg's study of early automobiles (1999) and point out that the notions of masculinity overlap in earlier practices of driving and repairing and make these practices a spatial and temporal entity (Figure 10). However, such linkages are not permanent, and as meanings, competences and materials evolve, the connections between practices disappear, sustain or emerge. Today the meanings of these two practices have been changed, and they are not connected anymore. Hence, while a practice emerges or disappears through connecting and disconnecting its elements, it is also possible that "diverse elements circulate within and between many different practices, constituting a form of connective tissue that holds complex social arrangements in place, and potentially pulls them apart" (Shove et al., 2012, p. 36).

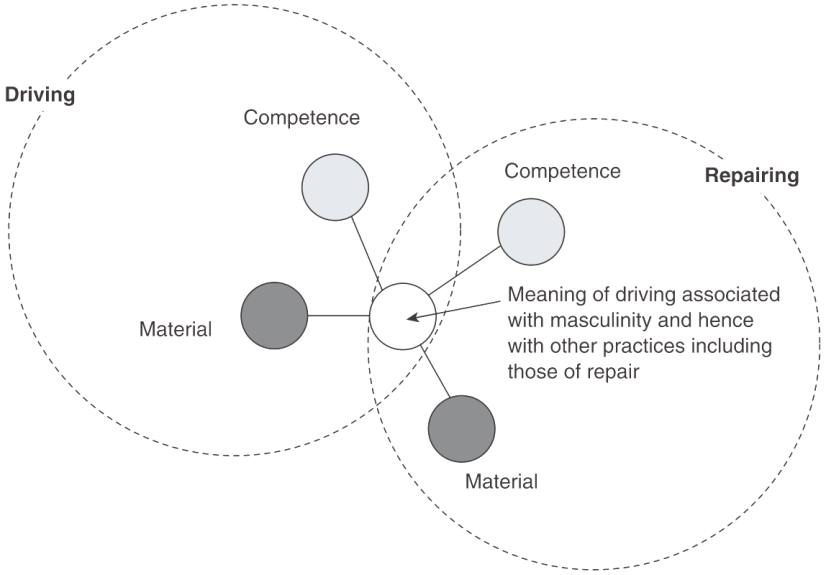


Figure 10 Elements between practices (Shove et al., 2012, p. 36)

Shove et al. (2012) carry this discussion one step further by classifying the type of connections between practices. They identify bundles and complexes as the two ways in which practices link. On the one hand, "Bundles are loose-knit patterns based on the co-location and co-existence of practices" (p. 81). For instance, practices that need an adequate water supply to enact in the kitchen are gathered around the tap and washbasin and form a bundle of practices. On the other hand, complexes "represent stickier and more integrated combinations, some so dense that they constitute new entities in their own right" (Shove et al., 2012, p. 81). Driving in the past, for instance, used to be dependent on a set of practices, each with distinct compositions of meanings, materials, and competence. However, different practices merged over the years so that today driving is considered and performed as a single practice.

2.2.4.1 Dispersed Practices and Integrative Practices

Schatzki (1996) classifies practices into two different categories: dispersed and integrative. He identifies the practice of describing, ordering, following rules,

explaining, questioning, reporting, examining, and imagining as examples of dispersed practices that are scattered broadly across various spheres of social life (1996, p. 91). Kuijer (2014), inspired by the study of Warde (2005), also adds and discusses practices of "improvising" and "experimenting" as dispersed practices.

The dispersed practice of a particular action is "a set of doings and sayings linked primarily, usually exclusively, by the understanding" of that action (Schatzki, 1996, p. 91). Understanding in this sense requires "the ability to" or "knowing how to" carry out, identify/attribute and promote/respond. Schatzki (1996) further explains, despite the first two features, that knowing how to promote or respond is not a ubiquitous aspect of dispersed practices, and the dispersed practices that lack this component of understanding follow the rules.

Integrated practices, on the other hand, constitute specific fields of social life and have a much more complex construct. "The world intelligibility articulated in an integrative practice is more elaborate and embraces a greater variety of actions than that articulated in a dispersed practice" (Schatzki, 1996, p. 112). Farming, business, voting, teaching, celebration, cooking, recreational, industrial, and religious practices are all examples of integrated practices (Schatzki, 1996). However, the dispersed practices are not simply assemblages of the integrated practices. Through their extensive dispersion across varied aspects of social life, they meet with integrative practices and occasionally transform as they are incorporated. The dispersed practice of describing, for instance, includes different sayings and doings, and it is understood in different ways as it is imbued with varied integrated practices like education, religion, or cooking.

2.2.4.2 Practice-oriented Design

In January 2005, a project called "Designing and Consuming: Objects, Practices and Processes" started as a part of the "Culture of Consumption" research program in collaboration between Lancaster University Department of Sociology, University of

Durham Department of Geography, and Birmingham Institute of Art and Design at the University of Central England. This project aimed to study consumption by investigating the relations between objects and practices by focusing on the "use, rather than acquisition" and "material, rather than the symbolic" (Cultures of consumption, 2006). In December 2006, the project was finalized, and the key outcomes of the project were published in 2007 in the book "The Design of Everyday Life", co-authored by Elizabeth Shove, Matt Watson, Martin Hand, and Jack Ingram. In this book, based on social practice theory, Shove et al. introduce practice-oriented design as an alternative to product-centred design and user-centred design and state that "designers have an indirect but potentially decisive hand in the constitution of what people do" (Shove et al., 2007, p. 134). Their approach suggests shifting the unit of analysis from user studies or market research to "ways of understanding and influencing the evolution of practice over space and time" (2007, p. 134). Accordingly, they claim that the use and exchange values do not lie in products or meanings assigned to them; instead, it is defined "as an emergent outcome of the many actions in which goods are embedded and of which they are formed" (Shove et al., 2007, p. 135). As a step toward the implications of practice-oriented design, Shove, Watson, and Ingram developed and presented a manifesto called POPD (Practice Oriented Product Design). Briefly, this manifesto offers designers a different perspective that guides them towards understanding the dynamics of practice and identifying points for intervention (Shove et al., 2006). Practice-oriented design has been mainly used in research for sustainability, energy consumption, and food waste (Hebrok, 2019; Kuijer & de Jong, 2009).

2.3 Conclusion

Practice theory describes human behavior in terms of rational action models and shared norms. Practices consist of interrelated elements that can be grouped as materials, competencies, and meanings. Materials include human and non-human elements. Competencies can be viewed as distributed between people and things.

Meanings incorporated from the notions that developed in practices. Furthermore, practice as an entity form through constellations of interconnected elements as they are reproduced and transformed through different performances. In this regard, humans are the bodies and minds and the carriers of practices of repetitive performances. Performing a practice involves various numbers of practitioners with different levels of expertise. Accordingly, a practice is social learning and skill-building developed over time in a community comprising both novel and professional practitioners. Finally, by sharing materials, meanings, and competencies, practices dynamically relate to one another in different domains, overlap, and from losing bundles or stronger complexes which can be regarded as dispersed or integrated.

The literature review provided a point of departure for conducting further studies and gaining a deeper understanding of the nexus of creative practices. According to the main concepts in the practice theory approaches, creative practices can be defined as multifaceted phenomena, and understanding them requires research from various perspectives and within the context of real-life situations. To gain an understanding of the contexts in which creative practices are practiced and to observe and identify the relationship between creative practices' constituent elements, Chapters 4 and 5 present a methodology position along with the studies conducted in response to the research questions.

CHAPTER 3

METHODOLOGY

This thesis investigates the nexus of a creative practice (i.e. the certain ways in which sayings and doings are linked in creative practices) and explores how these practices are recast and transmitted. The aim of this study is to understand what a creative practice is and seeks to answer the following research question:

- What are the ways in which the doings and sayings of creative practice are linked from the social practice theory perspective?
- What are the ways in which a creative practice is reinterpreted and transmitted?

This aim and the research questions were developed through a grounded theory approach and based on an exploratory study and three case studies.

This chapter presents the exploratory study, methodological positions adopted by the researcher, and an overview of data collection methods, explaining the analysis processes.

3.1 An Exploratory Study

As briefly mentioned in the introduction, an exploratory study was conducted to determine a framework and to develop the aim of the study and research questions. Based on the background presented in the first chapter, the following research question was framed in a way that can be answered through qualitative research methods.

- How do the ways in which products are acquired or passed on alter their meaning, usage, and life cycle?

The purpose of this question was to investigate the special meanings that objects acquire, beyond the physical and aesthetic qualities, as the result of recurring human social interactions in different contexts.

In order to explore different axes of the subject and dig for the details to extend and clarify the research question, the researcher adopted a qualitative methodology and conducted two semi-structured interviews. An important factor that influenced the researcher's choice of this method for studying the alteration of the meaning, usage, and life cycle of products based on the ways they are acquired or passed on was the need to observe and record the possessions, which interviewees find valuable, meaningful or special because they are received from others, where they generally keep them in their home. Capturing the condition and observing how these items are used and kept do not provide only first-hand data but also the availability of these items during the interviews assist respondents as cultural probes and memory-trigger.

3.1.1 Data Collection and Analysis

Regarding the exploratory nature of this study, the researcher selected two informants from different ethnicities to investigate and receive diverse responses and feedback. The interviews were conducted during the COVID-19 pandemic, so before visiting the interviewees in their homes, the researcher followed the advised health protocols and preventive measures issued by the Ministry of Health of Turkey.

The interview questions were prepared based on the research question, focusing on the objects people found special because they are received from others. The researcher also prepared a constant interview form and an interview guide that he used during the interviews. The interview guide includes an introduction part and

open-ended questions. It introduces the researcher and follows up with brief information about the study's goal, how the data will be collected and used and informs the interviewee that the conversation will be audio and video recorded.

The first interview lasted 40 minutes and was conducted in Turkish in April 2020 at the interviewee's home. The interviewee was 35 years old female, married, and had no children. She was a Ph.D. student and worked as an instructor at a university. She was born abroad and lived in Safranbolu, Turkey, for four years. The second interviewee was 42 years old married male with a 1-year-old boy. He is self-employed and has been living and working in Safranbolu since birth. The interview took place in May 2020 in the garden of the interviewee's house and lasted 30 minutes. The interviews were divided into parts. The first part included the question and answers to the first six main questions, and the second part of the interviews included more detailed questions and started after the researcher observed and recorded the items the interviewees mentioned during the first part. Figure 11, Figure 12, and Figure 13 are examples of the items that interviewees presented to the researcher during the interviews.

The researcher followed the content analysis method (Cole & Stemler, 1988) to discover insights, concepts, or themes from the data. After listening to the records, the interviewer fully transcribed the interviews and stored them in Microsoft Word documents. During and after the transcription process, the quotes that the researcher found valuable or related to the object's meaning, usage, and life cycle were highlighted in the same Word documents. Later, similar quotes were classified under the same categories and formed the initial findings.



Figure 11 Some of the first interviewee's most cherished items and gifts



Figure 12 Family heritage and belongings of the deceased grandfather of the second interviewee



Figure 13 The second interviewee showed her mother's wooden tool for baking bread and described how he made it using his grandfather's hand tool

3.1.2 Findings and Discussion

The findings of the study are explained under the following themes and summarized in Table 2. *Intangible gifts, valuing the nonfinancial cost, Memento (storyteller object), enhancing a relationship, gifting to self, family identity, functionality, and skills and knowledge.*

Table 2 Findings of the exploratory study

THEMS	DESCRIPTION	EXAMPLES GIVEN BY INTERVIEWEES
Intangible gifts	Intangible assets that have sentimental value	A poem, learning about an insight, Receiving some valuable advice
Valuing the nonfinancial cost	Nonfinancial cost of an offering	Time, labor, and psychic effort that is spent on preparing, making, or buying something
Memento	Storyteller objects, items that are associated with past events and memories	Items that are related to childhood and relationship with family or friends
Enhancing a relationship	Items that represent the relationship/s	Heirlooms or the used items of a family member or a friend

Gifting to self	Self-rewarding for accomplishing a task or achieving a goal	Rewarding self by buying a desirable reward or doing an enjoyable activity
Family identity	Objects that represent a family's history or heritage	Inherited objects associated with a family profession
Functionality	An object or tool that assists its user in performing better or spending less time and energy on a task	A tabletop desk organizer
Skills and knowledge	Transferring a skill or knowledge to someone else	Woodworking

Through this study, the researchers learned that tangible and intangible items are exchanged through social practices in various contexts. Furthermore, the findings of this study indicated that intergenerational relationships play an important role in the perception of an item as special. In addition, the findings of this study assisted in the evolution of the aim of the thesis. It changed the focus of the study, which aimed to delay and alter the disposal consideration of the used objects through the development of emotional bonds with objects and shifted toward exploring the objects, events, activities, and processes closely connected to social practices. To explore this research area, the researcher followed inductive approaches and the grounded theory method and conducted a literature review on social practice theory that is presented in Chapter 2.

3.2 Grounded Theory: Discovery of Theory from Data

This study followed inductive approaches and used the grounded theory method in generating and analyzing data. Grounded theory was developed by two sociologists Barney Glaser and Anselm Strauss (1967), based on the discovery of theory from data. Even though grounded theory emerged from studies in medical sociology, it has been utilized in other disciplines, such as anthropology, psychology, business management, design, and education. It "serves as a way to learn about the worlds we

study and a method for developing theories to understand them" (Charmaz, 2006, p. 10).

Glaser and Strauss (1967) identify the constant comparative analysis and theoretical sampling as the distinctive characteristics of grounded theory. Analysis in grounded theory requires investigating the similarities and differences of an incident compared to other incidents. However, it should be noted that the analysis process should not wait till all the data is collected. On the contrary, data collection and analysis are interconnected processes in grounded theory (Corbin & Strauss, 1990). This means that the analysis process is initiated as soon as the first set of data is gathered. According to Glaser and Strauss (1967), theoretical sampling is the process of gathering data for comparative analysis. During theoretical sampling, the researcher needs to be more sensitive in collecting and analyzing data since the first sample or case influences the collection and analysis of the subsequent samples or cases. Unlike survey sampling, each sample or case is the basis for the formulation of the next, and this process continues until the researcher reaches theoretical saturation when all the constructs that constitute the theory are adequately represented by the data (Starks & Trinidad, 2007).

Figure 14 shows the overall data analysis process of the grounded theory method presented by Cho and Lee (2014). The initial coding process of the data followed the open coding method, which is the first coding stage in the grounded theory approach. The open coding process requires multiple reflective data readings to identify and label categories based on similarities and differences. The process of interpreting data through open coding involves breaking down data analytically to give the analyst new insight into phenomena reflected in the data. (Corbin & Strauss, 1990). As Gibbs (2007) suggests, the critical point in coding is not to become too tied to the initial codes constructed and think of them as a starting point. However, in order to generate analytical codes, researchers need to keep comparing systematically. For

instance, researchers can ask themselves a series of "what if" questions that assist them in investigating all the dimensions of two different phenomena.

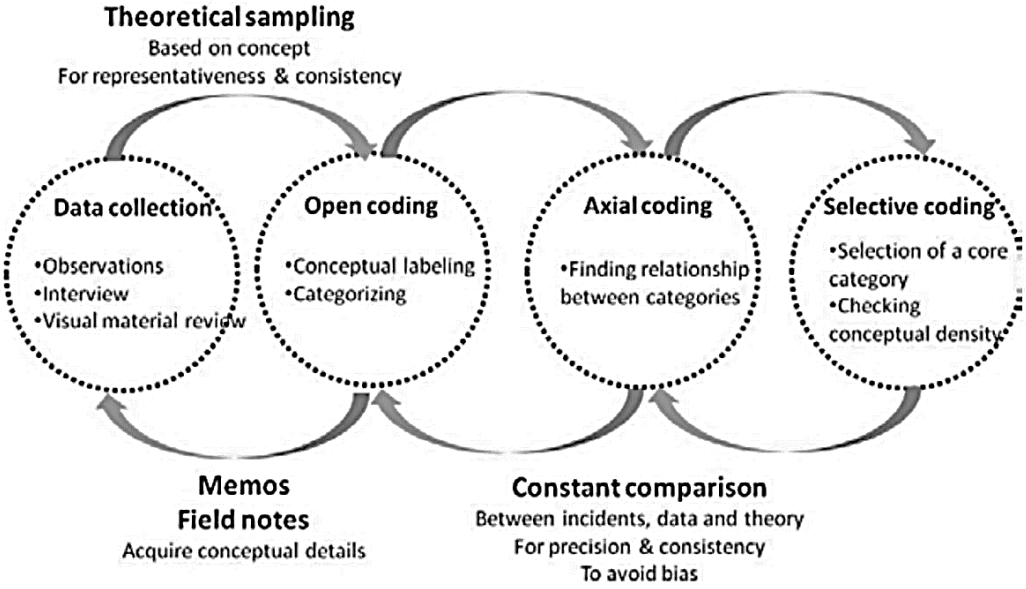


Figure 14 Data analysis procedure in grounded theory approach (Cho & Lee, 2014, p. 9)

Rather than a specific method or technique, grounded theory is said to be a style of conducting qualitative analysis using theoretical sampling, constant comparisons, and coding paradigm to assure the idea development (Strauss, 1987).

Although sampling, data gathering, and data analysis occurred simultaneously as intertwined activities, the researcher tried to describe them individually and explain the overlapped parts in the following sections.

3.3 Case Studies

This study employed a case study methodology in which three case studies were conducted. A case study examines an event, activity, process, document, or subject in depth (Creswell 2009), and the design of a case study involves identifying when, why, and how questions in a situation to examine a case thoroughly (Yıldırım & Şimşek, 2016). Using a case study, one may investigate a phenomenon over an extended period of time in one or more settings (Bhattacherjee, 2012) as well as gain a deeper understanding of the sample of real people in real-life settings (Cohen, Manion & Morrison, 2007).

As will be discussed further, the analysis of creative practices as multifaceted phenomena through various case studies provides a rich understanding of what creative practices are and how they can be transmitted and recast. Accordingly, based on the finding of the exploratory study and in order to explore various aspects of creative practices, the researcher developed and conducted three case studies after discussing them with his thesis advisor and thesis monitoring committee.

The first case focused on the *Kavuk* handover ceremony in Turkish traditional theater, investigating the influence of this object and its recurrent ceremony in Turkish traditional theater. The main reason that the Kavuk and its handover ceremonies were selected for a case study is the unique quality of the Kavuk as an intergenerational object that has supported the traditional creative practice as it is passed from one generation to another and assisted in preserving Turkish traditional theater over the last six decades. There has been a noticeable decrease in both the number of audiences and the number of performers in Turkish theatres (Durmaz, 2018). As this issue may be a consequence of a number of global and local factors, it is worthwhile to examine how a simple object, through its relationship with its holders, audiences, events, and places, has contributed to Turkish traditional improvised theatre for five generations and has become a symbol of traditional

Turkish creative practice. Furthermore, the handover of the Kavuk from a master to his apprentice in Turkish traditional theater, and receiving the *Kavuklu* title is known as a sign of reaching mastery in this field. Therefore, this case study aims to provide insight into how building a tradition and passing on the possessions of a master to his apprentice impacts the future of a traditional creative practice.

During the transcription and analysis process of the first case and through discussion sessions with the thesis advisor, it was decided to conduct a second case study to gain a deeper understanding of the emergence of creative practice and its relation to intergenerational objects and inheritance. The second case investigated the creative practice of an illustrator who has been drawing every item of his deceased grandfather in his shed since 2013. Through this case study, the researcher had the opportunity to follow and observe a contemporary creative practice, from its origins until the present day, and analyze how it was initiated, evolved, and carried out over time. Furthermore, since the artist's illustrations and drawings have become popular through the internet and mass media, this case also had the advantage of analyzing the reflection of an international audience that follows the artist's work online.

Finally, a case study was conducted in an educational setting in order to explore the ways in which creative practices can be transferred to a community of learners. The last case employed primary data acquisition methods to accumulate first-hand knowledge regarding the emergence and development of a creative practice community in the Middle East Technical University (METU) industrial design department's first-year industrial design studio.

The analysis process of all three cases is explained in one section for practical reasons; the researcher followed the same process for analyzing the data of the cases, and the data collection and analysis process of the three cases overlapped (for instance, during the data collection of the last case, the interpretation process of the first and second cases were continued).

Furthermore, during the data collection and analysis process of the cases, the literature about the social practice theory and the interrelation between the object's meanings, objects, and competencies as the constitutive elements of the practices was scrutinized. During these processes, the aim of the study and the research questions evolved toward understanding the nexus of creative practice and how doing and sayings of creative practices connect.

3.4 Data Collection and Analysis

Table 3 presents an overview of the studies and data collection methods. For practical reasons, data collection procedures are explained in detail after the introduction of each related case in Chapter 4.

Table 3 Studies and data collection methods

	Data Collection Method	**Number of Interviews/Audio-visual files**	**Duration of Interview/Audio-visual files**
Exploratory Research	Interview, Observation	2 individual interviews (Face-to-face)	30-40 min.
Case Study I Sustaining a Traditional Creative Practice Through a Recurrent Event: Crowning with the Kavuk	Audiovisual recording of the Kavuk handing over ceremonies	2 audiovisual records	35-60 min.
Case Study II The Shed Project: The Emergence of a Creative Practice	Audiovisual recording of an interview with the artist, Artist's website, and posts on his social media	1 audiovisual records	80 min.
Case Study III Emergence and Development of a Community Through Creative Practices: METU First-year Industrial Design Studio	**Part I** Autoethnography	1 autoethnography study	-
	Part II Interview with students and tutors	8 classmates (Zoom)	20-40 min.
		2 tutors (Zoom, Face-to-face)	40-85 min.

Audio recordings are valid qualitative data generally transformed into text for analysis. However, transcription from audio recordings to text may miss some visual aspects of the data (Gibbs, 2007, p. 3). To preserve the visual aspects of the data, the

researcher transferred the video records to MAXQDA 2020 software. MAXQDA is a qualitative data analysis software that offers a systematic solution employed mainly for documenting, transcribing, and analyzing data. A significant part of this program and the main reason it was used for this study is that it assists the researcher in writing and keeping track of thoughts, in the form of memos, at every stage of the transcription and analysis processes. Writing as a thinking process is crucial for qualitative analysis, and memos support the flow of the ideation process. Glaser describes memos as "the theorizing write-up of ideas about codes and their relationships as they strike the analyst while coding … it can be a sentence, a paragraph or a few pages … it exhausts the analyst's momentary ideation based on data with perhaps a little conceptual elaboration" (Glaser, 1978, pp. 83–84).

Adding memos to MAXQDA is not limited to adding and recording notes. Each memo can be linked to any part of the audiovisual material, transcription, codes, or other previously added memos (Figure 15). Moreover, memos can also be tagged, sorted, and organized, and it is possible to search for a specific word or phrase across them (Figure 16). These features are very efficient for retrieving noted ideas needed for further analysis, comparing the themes and insights, and reaching higher levels of abstraction and conceptualization (Cho & Lee, 2014; Gregory, 2011)

Figure 15 A Screenshot from MAXQDA 2020 showing a code's memo, its linkage to other codes, and segments of the transcription

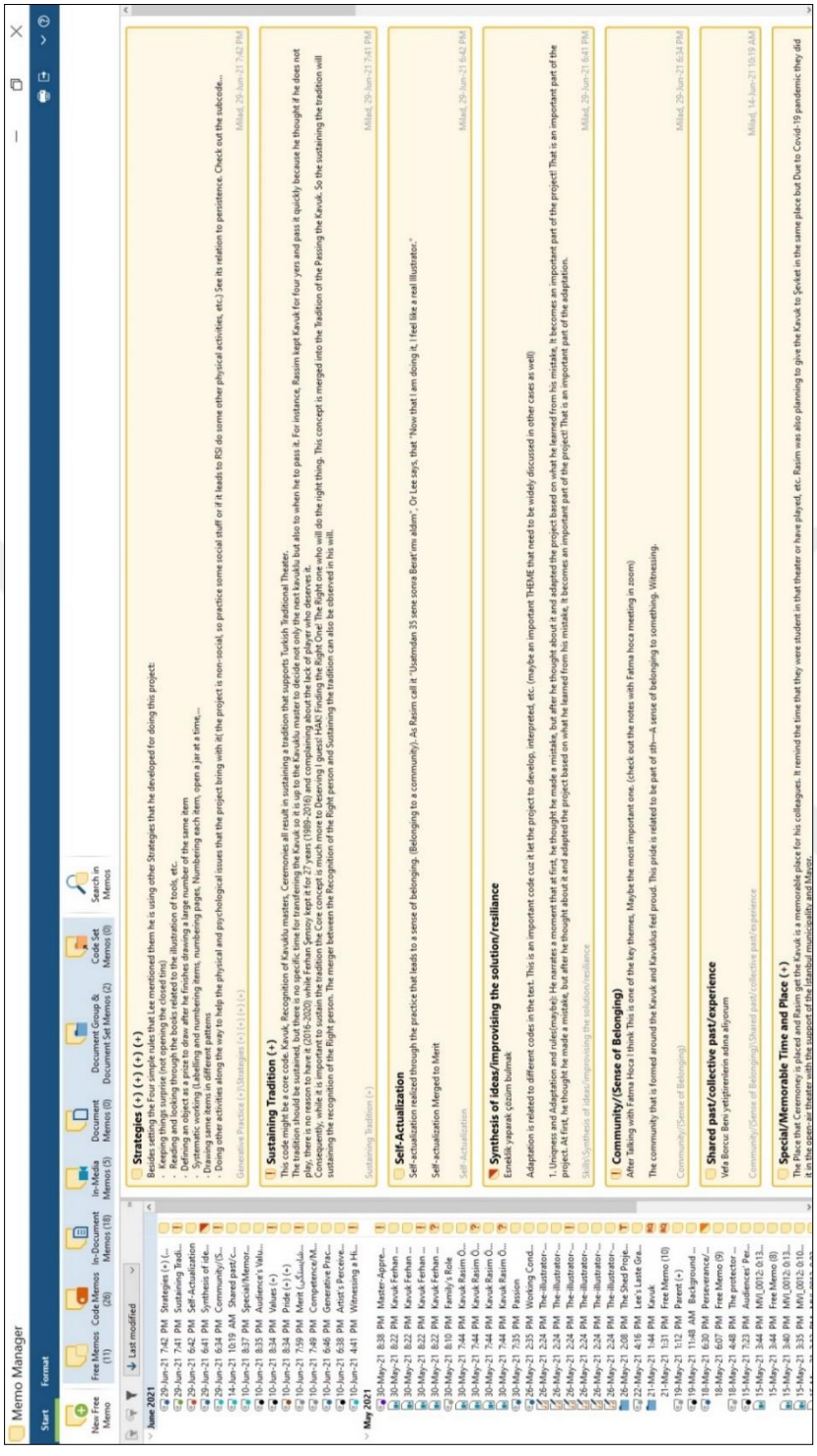


Figure 16 A Screenshot from MAXQDA 2020 software showing the memo manager's features

From the beginning of the transcription process, the researcher concurrently coded and wrote notes using the memo feature of the software; following "coding paradigm" (Figure 17). Since the researcher was carrying out a verbatim transcription process, he could detect insights, pause the transcription process, write down thoughts as a new memo, or add notes to previous related memos and continue. "While coding involves the discovery and naming of categories, it must also tell the researcher much more than that" (Strauss, 1987, p. 27). The transcription process ended with 215 segments, and a segment usually encompassed one or two paragraphs linked to its playable clip from the interview or codes from other cases.

After fully transcribing, the text and the recorded video were reviewed several times, and the coding process continued until no new categories or relevant code emerged. During this process, while some segments were categorized under more than one code, some of them were divided into two or more (Figure 18).

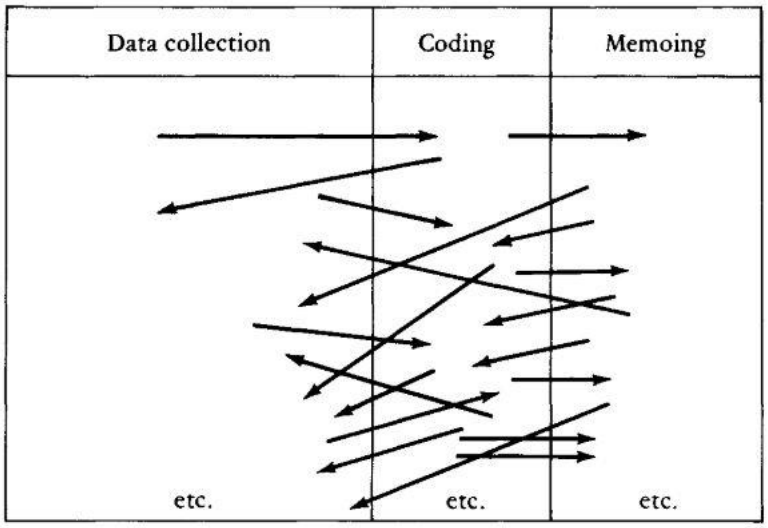


Figure 17 Coding Paradigm (Strauss, 1987, p. 19)

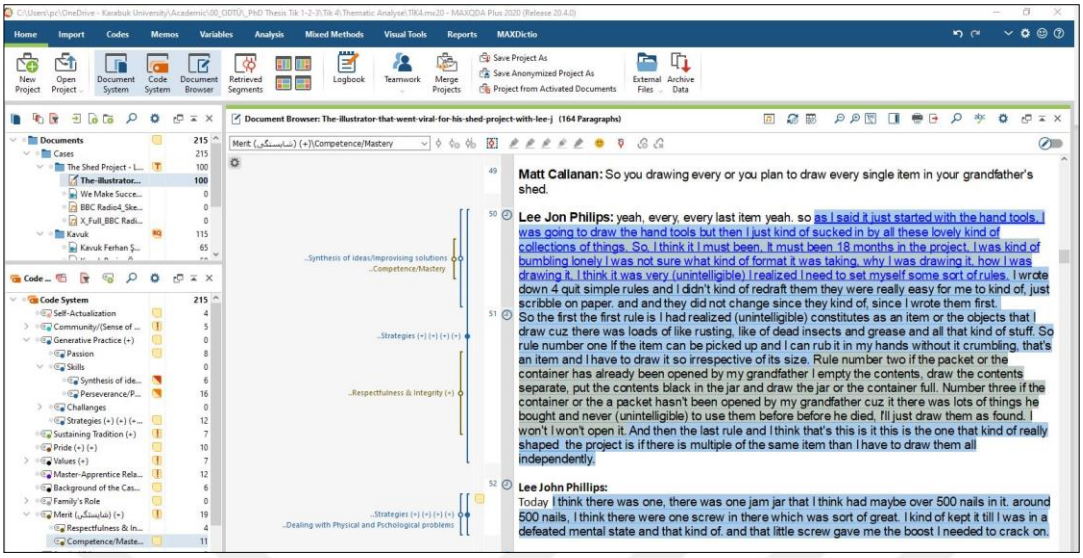


Figure 18 Coding process in MAXQDA 2020

This chapter presents three case studies introduced in the previous chapter as part of examining the objects, events, activities, and processes associated with creative practices. A detailed explanation of the data collection process is provided in this chapter, followed by a discussion of each case. This chapter concludes with a conclusion regarding all three cases.

CHAPTER 4

CASE STUDIES

4.1 Case I: Sustaining a Traditional Creative Practice Through a Recurrent Event: Crowning with the Kavuk

This section presents the background of the first case study explaining the conventional meaning of the kavuk, a traditional man's headdress, that represents a character (*Kavuklu*) in Turkish traditional theater and the way it turned into a symbol of leadership and the highest level of mastery and competence in this field.

Theatre, a performing art and one of its most collaborative forms, plays a significant role in shaping numerous aspects of society. Theater collaborates with other forms of art and creative disciplines, including literature, painting, music, dance, lighting, and design. Traditional Turkish theatre, on the other hand, does not commit to literature or any kind of writing. Metin And (1992) indicates that the traditional Turkish theater comprises two major traditions referring to two separate environments: Peasant theater tradition (*köylü tiyatrosu geleneği*) in rural areas, and folk theater tradition (*halk tiyatrosu geleneği*) in urban areas, particularly in İstanbul, the capital of the Ottoman Empire. Animal imitations, dances, puppet, and improvisational plays are some examples of the peasant theater. *Karagöz* shadow theater, puppet and *Ortaoyunu* are the prominent genres of the folk theater.

Ortaoyunu ("middle play") is played in the middle of an area surrounded by the audience, in line with a particular canvas/play structure, accompanied by music, dance, and imitation (Aykaç, 2016, p. 19) (Figure 19). A typical Ortaoyunu consists

of four main parts: *Başlangıç* (introduction), *Tekerleme* (rhymes), *Fasıl* (act), and *Bitiş* (final) (İçyar, 2011).

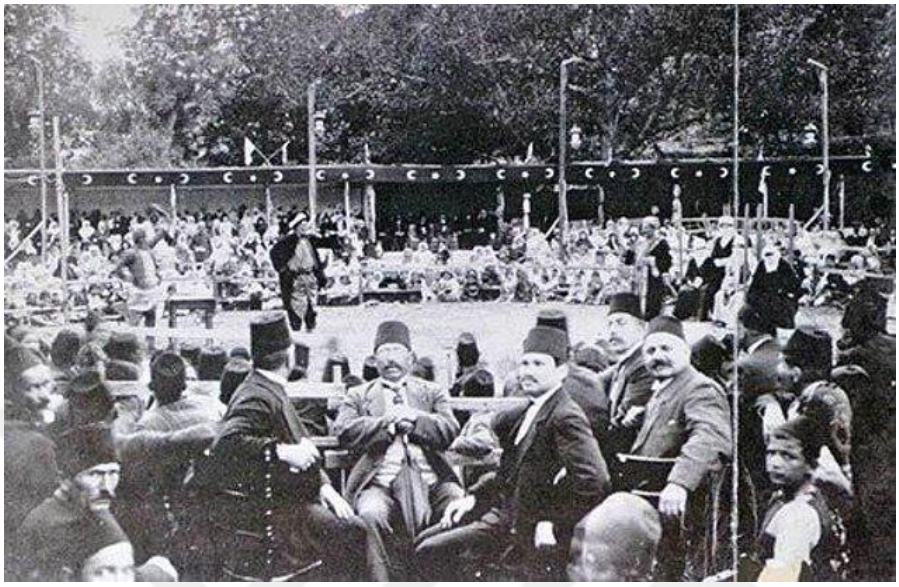


Figure 19 A photograph from an Ortaoyunu during the 1900s (*Orta Oyunu*, 2022)

Similar to the comic conversations between *Karagöz* and *Hacivat,* the main characters of the traditional Turkish shadow theater (Figure 20), the significant part of an Ortaoyunu is the entertaining conversation between the opposite-pole characters of *Kavuklu* ("the man who wears a kavuk", the ignorant) and *Pişekâr* ("master", the educated) (Figure 21). The comic dialogue between these two lead characters develops in an improvisational manner as one party "by his lines gives his counterpart an occasion to make a joke, a witty remark, some repartee and the other is the principle whose reply contains the crack, wit, joke" (And, 1979).

During Ortaoyunu, Kavuklu faces absurd or difficult situations, like unemployment, and Pişekâr attempts to assist him. Together, they represent different social classes. Their differences are also observed in their language. While Kavuklu uses a plain, daily Turkish, Pişekâr often uses the palace dialect and an elite language adorned with Persian words (İçyar, 2011, pp. 22–27).



Figure 20 Curcunabaz [dancer, one on the left, one on the right], Hacivat (middle left) and Karagöz (middle right) in the game of Sünnet Düğünü (the circumcision ceremony) [İstanbul Metropolitan Municipality City Museum] (Özhan, 2019)



Figure 21 A photograph from an Ortaoyunu, circa 1930s. It shows Kavuklu (on the left), Pişekâr (in the middle), and a third character (on the right) (Şahin, 2022).

Rasim Öztekin (1959-2021), a professional player of the Pişekâr character, explains the interplay of these characters as follows:

> In theater, especially in traditional Turkish Pişekâr and Kavuklu comedy, actors should know each other very well. Accordingly, players must have a very good interplay with each other. …, Since I was the best actor in Ortaoyuncular who had a well interplay with Ferhan Şensoy a Kavuklu-Pişekâr [team] was formed. In fact, in this approach the second man [Pişekâr] comes out of necessity. You must, because if you don't receive an interplay from a guy from a same joke, with the same pace, with the same style of play, you can't sell your own joke (Araci, 2012, pp. 212–213).

Nevertheless, the aim of Ortaoyunu is not centered on situations that the characters face; it conveys the reality of the society using personas and their relationships and through the actuality of a neighborhood. The space can be a neighborhood, a corner, a fountain, or a coffeehouse, that is, the places where people visit and gather in their daily lives (Tekerek, 2001, p. 31).

Humor is a traditional genre by which the Turkish society has been protecting its criticism dimensions. Critiques which are synthesized with humor are better acknowledged and accepted. The preserving of traditional Turkish improvisational performing art is important since it uses this mechanism and carries it to public spaces creating common socio-cultural discussions. Comedy has an essential social function in Turkish traditional theatre; it separates right from wrong, shows what should and should not be done, and warns the public against evil, tyranny, and injustice (And, 1979; Nutku, 2009). Although the primary goal of the play is to make the audience laugh, the play comprises a critical structure that is passed to the audience in the form of comedy. The type of questions that Kavuklu asks or the problems he faces are, in fact, the expression of the issues people confront in their everyday lives (Durmaz, 2018). In other words, Kavuklu critically reflects on the status quo, which is why Kavuk and the Kavuklu character are known as the symbols of humorous social and political criticism in Turkish improvisational theater (Araci, 2012; Dizdar, 2021).

Similar approaches can be observed in Ferhan Şensoy's (1951-2021) plays. Şensoy is one of the pioneers in modernizing Turkish traditional folk theater and a master of Tuluat (Araci, 2012). Tuluat theater is the latest form of Ortaoyunu, the middle ground between the traditional Ortaoyunu and the European theatre (And, 1979).

Because of one of his early plays, *Muzır Müzikal* (Figure 22), Ferhan Şensoy stood trial on the allegation that the religion of Islam was insulted and represented obscenely and indecently ("Muzır Müzikal Dosyası Muzır Kurulu'nda," 1987) (Figure 23). In his defense, he referred to the traditional shadow theatre and Karagöz character: "The father of our comedy theater, Karagöz, is a man of the people who speak vulgarly everywhere, makes love with married neighbor women entrusted to him, makes fun of bigots, and always represents the dissident" ("Muzır Müzikal Dosyası Muzır Kurulu'nda," 1987).



Figure 22 Poster of Muzır Müzikal (Güngör, 2022)



CUMHURİYET/11

ŞENSOY'UN SAVUNMASI — Ferhan Şensoy, savunmasında Müsahiptzade Celal ve Karagöz'den örnekler verdi. (Fotoğraf: MEHMET DEMİRKAYA)

Muzır Müzikal dosyası Muzır Kurulu'nda

Şensoy: *Müstehcenlik bıçak sırtında bir çizgidir. Müstehcen olan, sahnede söylendiği zaman izleyicinin buz kestiği, gülmediği şeydir.*

İstanbul Haber Servisi — Bir süre önce yanan "Egemen Gösteri Merkezi"nde sergilenen "Muzır Müzikal" adlı oyunun yazarı Ferhan Şensoy hakkında, "İslam dinini tahkir ile müstehcen ve hayasızca tiyatro temsili yapıldığı" savıyla İstanbul 2. Asliye Ceza Mahkemesi'nde açılan davaya dün başlandı. Mahkeme, dosyanın Ankara'daki Muzır Kurulu'na gönderilmesine karar verdi.

temsil eden bir halk adamıdır. 19. yüzyıldaki kimi Karagöz gösterilerinde Karagöz'ün kendi boyunda bir erkeklik organı vardır. Güldürü, bunun üzerine kurulmuştur. Tiyatro tarihimize geçen bu oyunların dahi Osmanlı döneminde müstehcen bulunmaması, güldürünün özgürlüğü adına çok ilginç bir örnektir. Onun kaba saba dili, kişiliği ile bütünleşmiştir. Tiyatro oyunları geniş halk yığınları için yazılır. Buna

diaya karşı da Müsahipzade Celal'in oyunlarından örnekler vererek şöyle konuştu: "İtaat İtaatı", "Kafes Arkasında" gibi oyunlarda sahtekar, dinci, yobaz tipleriyle gericiliği, "Fermanlı Deli Hazretleri" adlı oyununda da Osmanlı İmparatorluğu'nda önemli yerler işgal etmiş olan, cinci, efsuncu gibi yalancı hocalara halkın anlamsız inancını sergilemiştir. Yazarı bulunduğum oyun, bir müzikli güldürü olup, yobazlık eleştirisinde Müsahipzade Celal kadar bile ileri gitmiş değildir. Benim oyunumda, yobazlıkla alay eden sahnelere, ya-

Figure 23 Ferhan Şensoy in the court in 1987 ("Muzır Müzikal Dosyası Muzır Kurulu'nda," 1987).

Besides being a traditional headdress used to represent social stratification, and part of the costume of a character in Ortaoyunu, in the last one hundred years, the Kavuk has turned into a symbol of mastery in traditional Turkish theater. The following case study is based on the recurring ceremony of passing the Kavuk from one generation to another and its impact on the Turkish improvisational theatre.

This tradition started with Kel Hasan Efendi, a master in Ortaoyunu, handing his kavuk to his apprentice İsmail Hakkı Dümbüllü. Later, Dümbüllü gave it to Münir Özkul, who handed it down to Ferhan Şensoy in 1989 (Figure 24). After 17 years, in May 2016, Ferhan Şensoy gave the kavuk to his old apprentice and colleague Rasim Öztekin (Figure 25) (GSL120Devresi, 2016) and few years later in September 2020 (Figure 26) Rasim Öztekin passed the Kavuk to Şevket Çoruh (İmamoğlu, 2020). Figure 27 shows the portrait of all Kavuklu masters wearing the Kavuk of Kel Hasan Efendi.



Figure 24 Münir Özkul giving the Kavuk to Ferhan Şensoy in 1989 (*Münir Özkul, İsmail Dümbüllü'den Aldığı 'Kavuk'u Ferhan Şensoy'a Vermişti*, 2018)

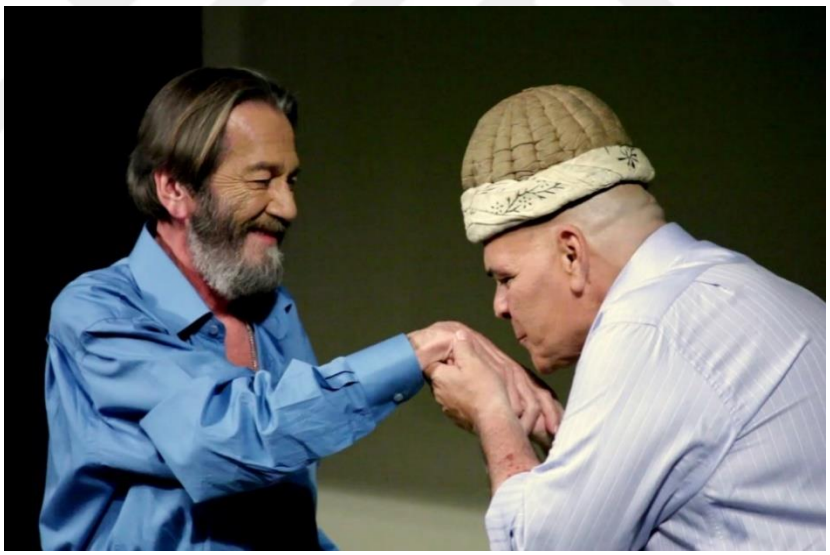


Figure 25 Ferhan Şensoy passing the Kavuk to Rasim Öztekin in 2016 (*5. Kavuklu Rasim Öztekin Oldu*, 2016)



Figure 26 The 6th and the current Kavuklu is Şevket Çoruh who received the Kavuk from Rasim Öztekin in 2020 (Şani, 2020)



Figure 27 All Kavuklu Masters. From left to right: İsmail Hakkı Dümbüllü (1897–1973), Münir Özkul (1925–2018), Ferhan Şensoy (1951–2021), Rasim Öztekin (1959 –2021), Şevket Çoruh (1973–)

Ortaoyuncular and Ses Tiyatrosu

Before explaining the data analysis approach used in this case, the following section briefly explains the great stride made by Ferhan Şensoy towards establishing a new language of expression in Turkish theater by combining the elements of epic theater

with the traditional theater (Araci, 2012, p. 14). Founding of *Ortaoyuncular* ("performers of Ortaoyunu") and a youth group called *Nöbetçi Tiyatro* and restoring *Ses Tiyatrosu* (the Historical Voice Operetta) are some of his contributions that need to be mentioned before referring to them during the analysis process.

In 1980 Ferhan Şensoy brought Turkish professional theater actors and artists together and founded a club called *Ortaoyuncular* (Hızal, 2012, p. 131). The first members of this community were close friends and colleagues of Ferhan Şensoy. Unlike its name, Ortaoyuncular's members were not composed of actors only. For instance, musicians such as Fuat Güner and Nejat Yavaşoğulları were among the members performing side by side with Münir Özkul, Erol Günaydın and Ferhan Şensoy (*Tiyatrolar*, n.d.). According to Şensoy, "*Şahları da Vururlar* [They Kill Shahs Too, the first play of Ortaoyuncular] was formed through friends' solidarity" (Şensoy, 2006, 00:04:19). Furthermore, the practice of Ortaoyuncular was not limited to performing their plays; as Şensoy mentions, one year after Ortaoyuncular, he founded a school called *Nöbetçi Tiyatro* (sentinel theater) to train actors and new members who would follow the Ortaoyuncular's genre. Rasim Öztekin was one of the first students at this school (Şensoy - GSL120Devresi, 2016, 00:39:38). Nöbetçi Tiyatro masters select their students from conservatory graduates and those who have never played before and train them through master-apprentice relationship (Araci, 2012, pp. 15–16).

Şan Theater was the place where Ortaoyuncular started their performance. However, a fire started in 1987 after a Muzır Müzikal performance, and the entire building burned (Dizdar, 2021; Ürigir, 2020) (Figure 28).



Fotoğraf: ERDOĞAN KÖSEOĞLU

ARTIK YOK — Bir dönemin ünlü sineması ve sonrasında da Egemen Bostancı'nın yenileyip, düzenlediği gösteri merkezi Şan Tiyatrosu'nun salonu yangından sonra resimdeki hale geldi. Kumaş kaplı koltukları, ağır perdesi ve her türlü sanat gösterisine uygun salonu ile son yıllarda İstanbul'un kültür yaşamında önemli bir yer tutan tiyatronun yanması üzüntü yarattı.

İtfaiye raporu: Yangın elektrik kontağından

Şan 'kaza' kurbanı

FERHAN ŞENSOY: SABOTAJ

Sürekli tehdit ediliyorduk

Şan Tiyatrosu'nda

Önceki gece Muzır Müzikal oyununun bitiminden sonra çıkan yangınla Şan Tiyatrosu tümüyle yok oldu. Kaza sanat çevrelerinde oyuna yapılan saldırılar nedeniyle "sabotaj" kuşkusu yaratırken, İtfaiye müdürlüğü, yangının elektrik kontağı sonucu binanın damından başladığını bildirdi. Polis ve itfaiye raporlarının bugün kesinlik kazanarak, yangının tam nedeninin belirlenmesi bekleniyor.

Figure 28 Suspicious fire at Şan Theater ruined the whole building in 1987 ("Şan 'Kaza' Kurbanı," 1987)

The following year, Ortoyuncular repaired İstanbul *Ses Tiyatrosu*, and begin to perform in that theater (Büyükarman, 2019). Ses Tiyatrosu, or *Ses 1885*, as Ortaoyuncular calls it, is a historical stage and theater located on İstiklal street in İstanbul. It was constructed in 1885, and after serving for 87 years as a theater and 17 years as a cinema, in 1989, it was turned into a theater again by Ferhan Şensoy and Ortaoyuncular (Ses 1885 - Ortaoyuncular, n.d.). Ses Tiyatrosu is a special place for the Turkish theater communities, especially Ortaoyuncular. While handing the Kavuk to Rasim Öztekin, Ferhan Şensoy comments on the bond between Ses Tiyatrosu and the Kavuk:

> We played together [with Rasim Öztekin] in this theater. The owner of the Kavuk, Hasan Efendi, played in this theater. İsmail Dümbüllü, his apprentice (and the first one who received Hasan Efendi's Kavuk), played in this theater. During his youth, Münir

> Özkul played in this theater, and after joining Ortaoyuncular, he and Ortaoyuncular played together in this theater for many years. Rasim and I played in this theater for about 20 years. Kavuk has not left Ses Tiyatosusu for over 100 years. Kavuk loves Ses Tiyatrosu (Şensoy - GSL120Devresi, 2016, 00:41:21).

Furthermore, besides being the theater where many masters and Ortaoyuncular performed, this theater has witnessed several historical events like the ceremonies in which Ferhan Şensoy received the Kavuk from Münir Özkul, Ferhan Şensoy delivered the Kavuk to Rasim Öztekin and the recent ceremony that was organized before Ferhan Şensoy's funeral in his honor in September 2021. Furthermore, as it will be further discussed in the findings, this theater became an inspiration source for Şevket Çoruh to follow in the footsteps of his masters. Like Ferhan Şensoy, Şevket Çoruh bought a similar building in *Kadıköy* in 2015, and with the help of his family members, friends, and some of his colleagues, they restored this place and called it *Baba Sahne* (dad stage). He mentioned that they use this name "in order not to feel orphaned" and claims that this place is "the only theater registered as 'theater' in its deed" (Baba Sahne, n.d.).

4.1.1 Data Collection

The primary data source of this case is two audiovisual recordings of the Kavuk handing over ceremonies, available online. These recordings are in Turkish. During the analysis, the researcher fully transcribed the conversations and translated the quotes into English. In addition, online sources and literature were used as supplementary data.

The first file is the ceremony on the 12th of May 2016, in which the 4th Kavuklu master (Ferhan Şensoy) passed the Kavuk to Rasim Öztekin (Uştak, 2016). The event took place at Ses Tiyatrosu in Beyoğlu (İstanbul) in the presence of an audience who were mainly practitioners in the same or related fields. The audio/video recording lasts about one hour. It was published by Galatasaray Lisesi 120 Devresi youtube

channel as part of the Mekteb-i Sultani series (GSL120Devresi, 2016). The data in that file can be categorized into four segments. It includes brief interviews with Ferhan Şensoy's and Rasim Öztekin's friends, families, and colleagues before and after the ceremony. A short play performed by Ferhan Şensoy and Rasim Öztekin, Ferhan Şensoy's and Rasim Öztekin's speeches on the stage right before and after exchanging the Kavuk, and finally, a short interview with Ferhan Şensoy and Rasim Öztekin after the ceremony.

The second video is the ceremony organized a few years later when Şevket Çoruh, the 6th Kavuklu, received the Kavuk from Rasim Öztekin. The video lasts 35 minutes and includes a short documentary, Rasim Öztekin's and Şevket Çoruh's speeches, and two video messages from Ferhan Şensoy and Ekrem İmamoğlu, the 32nd mayor of İstanbul (İmamoğlu, 2020). This event occurred four and a half years after the previous ceremony on the 20th of September 2020, at *Harbiye Cemil Topuzlu* Open Air Theatre (Şani, 2020). İstanbul Metropolitan Municipality sponsored the ceremony, and the income from tickets was donated to a non-governmental organization— Çağdaş Yaşamı Destekleme Derneği (Association for Supporting Contemporary Life). Figure 29 shows the invitation poster for the event.



Figure 29 Invitation poster of the Kavuk handover ceremony and the exclusive play of "Bir Baba Hamlet" (Çoruh, 2020)

4.1.2 Findings

The following sections present the findings from this case study which emerged as the main themes, accompanied by quotes from audiovisual data.

4.1.2.1 Recognition of the Turkish Improvisational Theater Bearer: Building a Tradition to Sustain a Traditional Creative Practice

Every time the Kavuk handover ceremony takes place, the history of Kavuk and its journey from one master to another become a popular topic in Turkey. The Kavuk can be perceived as a national award given to a selected actor for his outstanding performance and zealous endeavor to preserve Turkish improvisational theater. This

is an important award for its receiver since it credits its carrier with mastery and recognizes his past and future professional practices. Rasim Öztekin expresses his feelings as follows: “the honor and pride of carrying the Kvuk is the most important experience of my entire theatrical life. … I am so happy and joyful that I am rewarded with such a thing” (İmamoğlu, 2020, 00:02:09). Furthermore, before handing the Kavuk to Şevket Çoruh, he explained the importance of the Kavuk as follows: “In fact, the importance of Kavuk is that for about 140-odd years, there have been six Kavuklu only. It is a rare award. It [this ceremony] is not held yearly; neither is a ceremony that gives an award in honor of an actor for his/her supporting act. There is [only] one” (İmamoğlu, 2020, 00:13:35).

Despite being an award, the Kavuk places heavy responsibilities and burdens on his carrier. In other words, the Kavuk is a physical entity, a reminder of the roles and responsibilities of a Kavuklu master. Kavuk signifies its carrier as the one who oversees the future of Turkish improvisational theater through his performances. Therefore, the entrusted Kavuklu is expected to maintain and expand his efforts and be an influential figure in this field. Therefore, when Rasim Öztekin's doctor banned him from live performance due to his heart arrhythmia problem, he decided to pass the Kavuk to someone else immediately. During the ceremony in which the Kavuk was handed over to Şevket Çoruh when Rasim Öztekin was invited to the stage with applause, he started his speech as follows:

> It will be a sad transfer. Because of my health condition, I could not play. I could not do live performances. So the Kavuk did not get applause. I’m a little sorry about that. And that’s why I’m passing it so quickly. It stayed with me for four years. There is no point in holding on to the Kavuk if I am not in a condition to do theater (İmamoğlu, 2020, 00:01:22).

And he continued as follows:

> Kavuk and I have longed for these applauses for a long time because I am the most aggrieved Kavuklu. Three months after receiving the Kavuk, I got a heart problem. An arrhythmia problem

> appeared. [So,] my doctor said you absolutely could not perform live…. Of course, if I could not play, there was no point in having the Kavuk. The Kavuklu needs to play. That is why I decide to hand it over right away. … I had Şevket Çoruh in my mind. I asked my master, Ferhan Şensoy, what do you think, master? It is a great decision my brother, he said. Then I immediately called Şevket (İmamoğlu, 2020, 00:07:50).

During that ceremony, Ferhan Şensoy emphasized Kavuklu's formidable challenges and commended Şevket Çoruh for his ability to overcome them. "Our path is very thorny, Şevket. It's OK. You'll pluck them off. Tonight, the Kavuk handing down ceremony is celebrated in heaven (with the participation of) Kel Hasan Efendi, İsmail Dümbüllü, Münir Özkul" (İmamoğlu, 2020, 00:31:43).

Consequently, the ceremony of handing down the Kavuk to a new master in front of an audience serves as a way to identify a master as the bearer of cultural heritage and the one to whom the Turkish theater's future is entrusted. As the act of crowning places a king on a throne and invests him as a monarch, the ceremonial practice of handing down the Kavuk functions like a coronation ceremony and defines the Kavuk as a prestigious award and recognizes its receiver as the master that has a critical role of shaping the future of traditional Turkish theater.

Furthermore, the selection criteria and the decision process for nominating the right Kavuklu are of the utmost importance. Given that there are few clues and indefinite criteria for nominating someone as the next Kavuklu, it is current Kavuklu's duty to sensitively and justly identify and declare the next Kavuklu master by putting the Kavuk on his head as an insignia of being chosen. After passing the Kavuk to Rasim Öztekin, Ferhan Şensoy stated that he had been holding onto the Kavuk for many years because he could not find a suitable candidate who deserved to receive the Kavuk. In another interview, he briefly mentioned this ceremony's aim and the characteristics he has been looking to pass the Kavuk. He explains that when Münir Özkul (the 3rd Kavuklu) was handing over the Kavuk to him, he told him that İsmail Dümbüllü (the 2nd Kavuklu) told him that: "You do not have to give it to one. The

man that you may give should be a bearer who will take the Turkish theatre and carry it to another place after you. He should be a wise comic that people know and love" (CNN Türk, 2018).

Hence it can be inferred that this ceremony as a tradition recognizes the crucial role of the masters without whom a significant part of Turkish cultural heritage might have ceased to exist. This can also be observed in Rasim Öztekin's statements regarding the repetition pace of this ceremony as a critical factor in preserving traditional Turkish theater:

> I want to hand it over very quickly. Because [I want] to let this tradition continue. Let this tradition really become a tradition. This tradition will continue as long as I quickly hand it over to someone who deserves it. This is also good for those who have carried this Kavuk before. I mean, the continuation of this tradition. When this tradition ends after me, it will have no meaning. Because when it [Kavuk] goes to a museum, it will have no meaning. Therefore, this tradition must and will continue (GSL120Devresi, 2016, 00:54:45).

Based on this opinion, the routinized ceremonies of passing this award from one generation to another and the dissemination of traditional Turkish improvisational theater are more valuable than the award itself. That is why Ferhan Şensoy emphasized that "the Kavuk should not go to the museum" (GSL120Devresi, 2016, 00:51:55). Likewise, after receiving the Kavuk from Ferhan Şensoy, Rasim Öztekin turned to the interviewers and stated the importance of the ceremony as follows:

> If a Kavuk can set an agenda in a country like Turkey, it is very important. Tomorrow, if you give place to this Kavuk in newspapers and on television, the theater will have been discussed at least once in Turkey after many years, which I think is a very important thing for theatre. This Kavuk will create a trend about theater even for one minute or two minutes. This is a good thing (GSL120Devresi, 2016, 00:56:08).

4.1.2.2 The Apprenticeship Model of Turkish Improvisational Theater

Kavuk handover ceremony is an effective means of preserving a traditional creative practice. This ceremony has evolved into a tradition of inspiring future generations with historical exemplars and inspirational narrations of previous masters. This aspect of the ceremony can be observed in both events analyzed. Rasim Öztekin described how his life changed after he met his masters, who were like different schools of thought he graduated from:

> While I was wandering around in Beyoğlu, I found a school for myself where I learned how to view the world and [how to] interpret the world. I learned about other worldviews. Years later, as I was wandering around in Beyoğlu, I found a master for myself on Küçük Sahne [the small stage]. Many masters became my conservatory there, including Ferhan Şensoy, the head teacher. My conservatories started with Zeliha Berksoy and continued with Münir Özkul, and Erol Günaydın. It started with Tuncer Kurtiz and continued with Derya Baykal. They became my conservatory. I graduated from them. Today in this theater, which united the traditional and Western theater, I consider taking this Kavuk as my assent from my master (GSL120Devresi, 2016).

Likewise, Şevket Çoruh referred to Ferhan Şensoy as his role model and underlined his endeavors of keeping Ses Tiyatrosu active as an inspiration for him to do the same:

> I wanted to create similar emotions that I felt when I first went to Ses Tiyatrosu in Beyoğlu for the first time. Many masters in Turkey tried it. [They] attempted to do this. Among them, Ferhan Abi comes first. He has kept Ses Tiyatrosu, which was opened in 1885 and later abandoned to its fate, alive for 30-odd years. It is a very important thing. In fact, I am doing what the masters do (İmamoğlu, 2020, 00:03:42).

These quotes indicate that Turkish improvisational theater relies mainly on the traditional master-apprentice education method. In this type of learning, the skills and knowledge for performing a task are transferred from a skillful and experienced

master to a younger apprentice through hands-on experiences. Education in this manner is not based on fully structured instructions or following a standard curriculum. The primary source of learning for an apprentice is the attitudes and approaches of his master and his ability to deal with various tasks in real-life situations. In Rasim Öztekin's words, "I got educated from them [my masters], by watching, living, and practicing" (GSL120Devresi, 2016, 00:17:00).

> This [Turkish improvisational theatre] is [based on] a master-apprentice relationship. This is a very important relationship not only in art but also in the craft. Craftsmen or artisans on the shaky ground cannot walk very far. They cannot traverse so far. We became apprentices through observing our masters, and then we mastered. … (GSL120Devresi, 2016, 00:14:32)

The analysis of this case indicates that the ceremony of handing down the Kavuk pointed to the vital role of this type of training in Turkish improvisational theater. Following are Münir Özkul's statements regarding the meaning of Kavuk:

> This (Kavuk) has turned into a symbol of a 600 years-old culture, spectacle art, *Tuluat* [theater]. It is given to me by İsmail Abi [İsmail Dümbüllü]. I will continue this sacred trust. I will work in *Tuluat* theater as much as I can, educate apprentices and give it to the most talented one. (*Münir Özkul - İşte Hayatınız - TRT Arşiv*, 1981, 00:00:23).

Accordingly, the lack of numbers of apprentices who eagerly practice in this field can be identified as a reason that this traditional art is at stake. Ferhan Şensoy complained about this issue and, subsequently, the way Turkish theaters are fading out:

> I cannot think of any Kavuklu candidate from the generation that comes after us. ... These new generations, let's say, do not indulge in the theater. They want to act in serials to act in commercials. There is no such army behind us. The theater is getting smaller every day. I mean, in general, the number of viewers has been decreasing steadily for 15 years in theaters in Turkey. The theater is not a very attractive business. ... . the audience is a little cut off from it, too. So, we are facing a tough situation concerning the

> Turkish theater. We do not know whether or not any Kavuklu will come out of there. We want someone to come out [so can] Rasim give it to him [and] tradition continue. But I'm not very hopeful about it (GSL120Devresi, 2016, 00:51:58).

Practicing in this field is a challenging and demanding profession that requires passion and dedication. Ferhan Şensoy explained that after he established *Nöbetçi Theater* to train new players in 1981, Rasim Öztekin was one of the first participants that joined. During those times when professional players performed, amateurs were watching them standing up towards the back of the auditorium or sitting down if there were empty seats. However, every week Rasim Öztekin bought the ticket to the middle seat of the closest row to the stage, sat on the edge of the seat, and while his knees were against the stage, he was watching the play as if he was on the stage. It takes years of hard work, dedication, and passion to become a master in this field. Rasim Öztekin repeatedly indicated that: "By receiving this Kavuk, I got my assent from my master, after 35 years, and I am proud to be Ferhan Şensoy's apprentice" (GSL120Devresi, 2016, 00:46:30; 00:50:15; 00:51:10; İmamoğlu, 2020, 00:02:09). Rasim Öztekin continues:

> Yes, we all play on television, do serials and something, but I did not get popular with serials or television. I became popular with theatre. By playing theater, people got to know me. At first, I was that kid. After that, I became that man … I became famous for playing the theater; this is important. In that way, you became permanent, not temporary (GSL120Devresi, 2016, 00:54:00).

4.1.2.3 The Audience Witnessing a Historical Moment: Strengthening and Rejuvenating Community Ties

The findings indicate that the participants of the Kavuk transfer ceremony have a significant role as observers who bear witness to a historic moment in Turkish improvisational theatre.

In general, historical moments can be recognized only in retrospect and after some time passes and when it is revealed that what had happened was a turning point. However, since earlier Kavuklu masters had distinct and significant roles in the development of Turkish improvisational theater, and as they led this ritual to recur in the future, the Kavuk transmission has become a traditional event to celebrate a prospectively better future for Turkish improvisational theater and its community.

Accordingly, the eyewitness of this historical moment would gain the honor of bearing witness to an extraordinary turning point in Turkish improvisational theater and contribute to the journey of the Kavuk from the past to the future. Participation in this ritual becomes even more important due to its ad-hoc nature and the ambiguity about its recurrence in the future. Before the ceremony in which Rasim Öztekin received the Kavuk from Ferhan Şensoy, Derya Baykal (actress and Ferhan Şensoy's former spouse) pointed out the value of this ceremony and stated that she even brought her grandson so that he could see this night: "At least he can see it later in the photos. I think we are having a historical night. I think it is an important event for the Turkish theatre" (GSL120Devresi, 2016, 00:03:50).

The audience's attendance for this tradition's continuation is critical and can be considered a vital element of this ceremony. The significance of the ceremonial passing of Kavuk in front of an audience can be observed in Ferhan Şensoy's statements. He narrated how Münir Özkul was impressed by his improvisational skills when they were performing the play *İstanbul'u Satıyorum* ("I am selling İstanbul") and decided to give him the Kavuk. Ferhan Şensoy narrates: "Next day, he [Münir Özkul] brought the Kavuk in a plastic bag and said take it, it is yours. Master, did they give it to you like that? Was it given to you in a plastic bag? [Ferhan Şensoy replied]. He said no, a ceremony was held. Later, we did a ceremony" (CNN Türk, 2018, 00:01:16). Indeed, a Kavuk or similar possessions of a master can be passed on to his/her apprentice as a sign of competence and mastery without any formal ceremony. However, the recurrent ceremonial transfer of the Kavuk in front

of an audience enhances the Kavuk's symbolic meaning and publicly recognizes the new status of the receiver of the Kavuk.

Furthermore, by contributing to this event, the witnesses connect to the community that the Kavuk represents. In other words, this ceremony instantly binds up a crowd of onlookers with a community that vitally demands the recruitment of creative performers and the fresh contribution of new members in order to preserve and evolve a cultural heritage. Accordingly, participating as an audience in this event means becoming a member of a crowd who plays an essential role in this ceremony. Similar to a wedding ceremony in which groups of people gather together to celebrate and bear witness to the change of status of two individuals, participating in this ceremony can be seen as a privilege of bonding with a community to whom this ceremony is of special importance.

Ideally, if this ceremony succeeds in attracting and linking a wide range of younger individuals with the community's older members, the new members can promote and inevitably become the inheritors of Turkish theater. Consequently, the recurring celebration of this transition in front of an audience with varied expertise and age groups constantly expands this community and impacts its future contributions in a mutual environment.

Before the ceremony in which Ferhan Şensoy handed down the Kavuk to Rasim Öztekin, the participants, who were mainly colleagues, friends, and family of both actors, expressed their thoughts and feelings about this event. Their testimonials clarify that this ceremony also has special value to the community members that the Kavuk represents.

Renan Bilek, a theater actor and a member of Ortaoyuncular community, expresses his feelings as follows:

> We are at home; this is where I learned everything about theater. This is our temple, our castle, whatever you want to call it. As Ortaoyuncular, this event is exceptional for us because, in this

> way, we will be the witness of the three kavuklu out of five. It is a distinct honor (GSL120Devresi, 2016, 00:01:22).

Witnessing in this context is momentous for those who are the community members that the Kavuk represents and are closely connected to its members. The following is Renan Bilek's description of his affiliation with this ceremony and his feelings towards it:

> Such organizations, such events are not only an event that everyone welcomes with enthusiasm; it is another vibration for us. Especially for me, I have a lot of effort even in the construction of this Ses Tiyatrosu. You know, I worked here. I cleaned the orchestra pit. We even took out a urinal from it. We painted it. I worked as a worker, we were amateurs at that time, and we worked in constructing this place. [It is a] very distinctive thing. As long as it exists, we will probably feel this feeling (GSL120Devresi, 2016, 00:01:43).

Having a relationship with the current or previous Kavuklu master or having the privilege to witness previous ceremonies of passing the Kavuk is identified as the reason to feel connected to the community. Before this ceremony, Derya Baykal proudly expressed her feeling of witnessing previous ceremonies:

> We are together for an exceptional night. I also witnessed Münir Abi [Münir Özkul, the third kavuklu] giving the kavuk to Ferhan Şensoy. Today Ferhan Şensoy gives it to Rasim Öztekin. … I think it was the right decision, especially because there is such a fine community behind both of them (GSL120Devresi, 2016, 00:03:43).

This ceremony is an extraordinary event not only for the members of this community but also for those with the experience of working close to the Kavuklu master. Because of their previous collaboration, they are able to share similar positive feelings. For instance, before the ceremony in which Rasim Öztekin received the Kavuk, actors Ahmet Kural and Murat Cemcir mentioned their collaboration with Rasim Öztekin. After describing their collaboration with Rasim Öztekin, Murat Cemcir explained that:

> Soon we are going to bear witness to history, which started with Kel Hasan Efendi [the first owner of the Kavuk] … We both had the chance to work with Rasim Öztekin and watch Ferhan Şensoy many times on the stage. Yet, witnessing them on the stage doing things together and, after many years, receiving the Kavuk is very bizarre, fascinating, and beautiful (GSL120Devresi, 2016) 05:34).

Ahmet Kural also laughingly added: "We are very happy and excited; it is like they are going to give it [the Kavuk] to us". Similarly, many colleagues of Rasim Öztekin and Ferhan Şensoy expressed their feelings as being proud and glad about the event.

The family's and colleagues' positive emotions and comments are expected as they can relate themselves to the achievement of their kin or friend. However, this feeling is not because of their kin relations only. According to the following statements of Şevket Çoruh it can be asserted that the kavuk handover ceremony is celebrated by all Turkish theater community since this event identifies and appreciates each member as custodian of traditional Turkish theatre:

> I see this Kavuk as given to us, not me. I someway receive it like us, which means *Baba Sahne*, and on behalf of my colleagues and thousands of my actor friends who still have a love of theater and try to do their art, despite their closed halls [due to Covid-19 pandemic] since March. That's why I see it like us, rather than me.

4.1.3 **Discussion**

Sustaining a traditional creative practice through a recurrent event was the subject of this study. According to the findings, it is vital to recognize that traditional Turkish improvisational theater, as a creative practice, requires frequent performances if it is to persist. This study also identifies the recurrent kavuk handover ceremony as a means to support this traditional creative practice.

This study observed that the combination of humor and criticism is a long-established form of art in Turkish improvisational theater. This traditional creative practice turns this mechanism into a public forum where audiences can instantly

provide feedback on live performances. Accordingly, performing in this field requires acting on stage and improvising mastery taught by masters to their apprentices. The apprenticeship model in Turkish traditional improvisational theater has brought the practice in the middle of the learning process and guaranteed the transformation of essential and creative skills, such as improvisation, to the master of the future. This model represents a common ground and fundamental education method for many creative practices in art, craftsmanship, and design. Consequently, the space where creative practice takes place can also serve as a place where the creative practice is learned, displayed, and assessed. In other words, the creative practice can be created, taught, exhibited, and evaluated simultaneously.

This study demonstrated how to support the sustainability of traditional creative practices by configuring and recurring related events, rituals, or ceremonies. Based on this notion, those objects and belongings that an expert practitioner constantly uses to perform in related creative practice have a crucial role in configuring a recurrent supportive event. In other words, the ceremonial transfer of these objects as valuable relics to younger practitioners emphasizes their training and identifies them as the future experts and carriers of the creative practice, rendering the traditional creative practice sustainable.

Furthermore, this event's recurrence constantly resurfaces previous practitioners' strategies and techniques for confronting the challenges they faced in carrying out similar creative practices. In other words, these events provide the chance to recite and narrate the journey of the relic object and acknowledge the paths that experts passed and the principles they followed for building a better future for the related creative practice.

Last, as a social event, it invites the participation of audiences and calls upon the members of the relative communities to acknowledge and witness the continuity of a related creative practice through recognizing its new expert bearer and his/her past and future performances. While repetitive ceremonies are essential as the

proclamation of a lead practitioner and validation of his/her expertise, they also play a critical role that empowers a community to inherit a traditional creative practice. In other words, such ceremonies can be identified as a ritual that tries to persist in practicing a traditional creative practice by invigorating it regularly and expanding and refreshing its lead practitioners and community. In summary, as illustrated in Figure 30, the recurrence of the ceremonies through time (red circular dots) plays a critical role in maintaining a traditional practice that requires recruiting and engaging new and young practitioners and audiences.

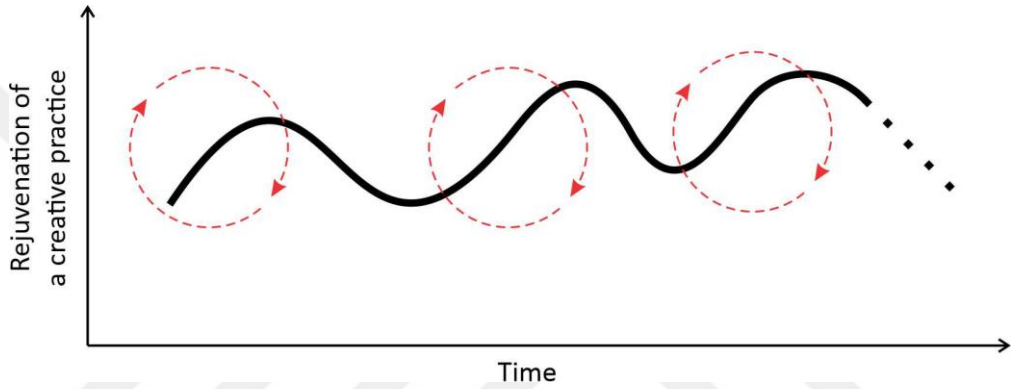


Figure 30 The rejuvenation of a creative practice

4.2 Case II: The Shed Project: The Emergence of a Creative Practice

Lee John Phillips is an award-winning artist, illustrator, and spoon carver who draws his way through a toolshed along with other creative endeavors (Phillips, n.d.). He is a former art teacher who became famous for drawing every item in his late grandfather's tool shed in Aberbargoed, Wales (Figure 31). According to the British Broadcasting Corporation (BBC), Phillips has produced these drawings since 2013 to honor the memory of his late grandfather (*Meet the Man Drawing Everything in His Grandfather's Shed*, 2019). Although drawing some of the items in the shed has been an emotional task for Phillips, creating memorials was not the main reason for him to work on this project.

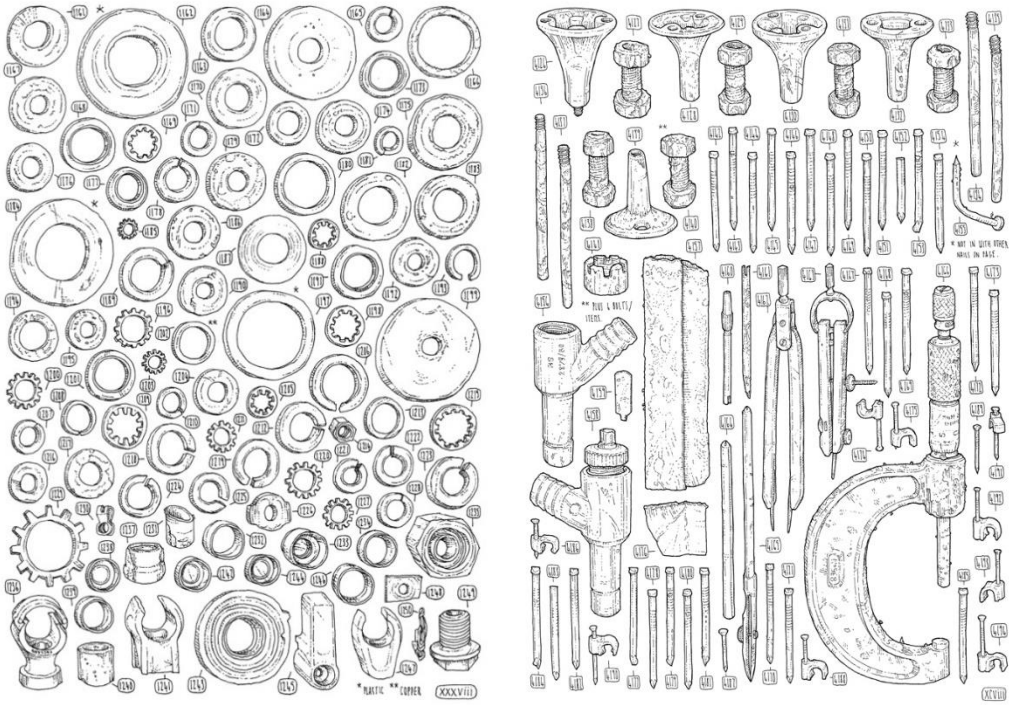


Figure 31 Two pages from Phillips's shed project sketchbook (L. J. Phillips, n.d.)

Before starting to draw the shed items, on the 1st of January 2013, Phillips set himself the task of creating one drawing per day for one year. As he was looking for new tools and objects to illustrate, he ended up in his late grandfather's shed and converted his challenge to what he called The Shed Project. Phillips describes his grandfather, Handel Jones, as a practical man who spent most of his time in his shed, removing and collecting every component and material of the broken items he had access to and using them for repairing, making, and salvaging other things (Phillips, n.d., 2016; Phillips, 2021). When he died, the shed stayed untouched with a lifetime collection of used materials and tools.

After working on the shed project for a year, Phillips takes a break from teaching with an unpaid sabbatical and remortgages his property to better focus on the project (Figure 32). During this time, Phillips realizes that he needs to define a few specific rules to assist him in proceeding more effectively. These rules are as follows:

1. If the item can be picked up and doesn't crumble if rubbed, draw it.
2. If the packet/container is/has been opened, empty it, draw items, replace them, draw container full.
3. If the packet/container has not been opened, it will not be and will be drawn as found.
4. If there are multiples of the same items, draw them all (L. J. Phillips, 2016).



Figure 32 Lee John Phillips drawing in his grandfather's shed (Jenkins, 2014)

In addition to drawing, Phillips also numbers the items he draws and puts the number corresponding to his illustration on the tag of the container they belong to before putting them back in their original place. Phillips uses two different types of labeling for the individual items and containers with small items in them (Figure 33) Phillips also keeps a list of his drawings as a glossary with a short description corresponding to the number of each illustration (**Hata! Başvuru kaynağı bulunamadı.**).



Figure 33 Left: Containers and their contents which were drawn and tagged by Phillips (Mike, 2016). Right: Individual items that were drawn and tagged by Phillips (Phillips, 2015a)

Since his grandmother, Myrtle, is attached to her deceased husband's shed, and treats it like a "mausoleum", Phillips describes accessing the shed items as the most challenging part of his project (We Make Film Happen, 2019, 00:09:43). Nevertheless, with the help of other family members, he managed to sneak in, bring some items out, document them, and put them back in place without his grandmother's notice.

As Phillips shared the photos of his progress online, it immediately drew the attention of many people. This endeavor and his enthusiasm to work on this lifelong project have encouraged many individuals to begin, continue, and engage in various neglected creative practices.



Figure 34 Left: An Instagram post by Phillips in July 2018. The caption reads: "You are my Everest!!! Normally, if there are vast numbers of the same or similar, I mix them up with larger items to keep me sane. This time, I'm doing them consecutively. Over 350 so far in one tub with loads left. Deep breath..." (Phillips, 2018). Right: An Instagram post by Phillips that shows a page from his sketchbook and the nails he drew one by one. The caption reads: "Warning - Tedium Level: Severe" (Phillips, 2015a)

On the 30th of June 2021, Phillips revealed that he had just finished drawing the second volume of The Shed Project catalog. He has drawn 176 pages and 8,748 items over six years. He estimates that the shed contains about 100,000 items in all. He promised to start volume 3 the next day with the 8,749th item. Phillips described his six-year journey as follows:

> Obviously, a lot has gone on during that time. I've had depression and left a secure teaching job, among many other painful things. This book is not only a portrait of one man, but is a record of my turbulent illustration career and an abstract diary of my existence over those 6 years. (I AM FORTUNATE TO HAVE THE BEST SUPPORT NETWORK AROUND ME)
> I started the second volume during an artist in residency at Oriel Q, Narberth. Although the gallery has relocated, I'm finishing the volume in the same building, but now in my recently acquired

> studio. I could not have imagined what the project had done for me between those significant dates (Phillips, 2021).

4.2.1 Data Collection

Phillips has used his Instagram account to post the process and updates related to his work. In addition, he was interviewed several times by different news channels, and his project was featured on various websites. After reviewing the resources and interviews available online, one was selected as the primary data source. The selected source is the artist's most comprehensive and his latest interview, which is available on Phillips's personal website. However, since the shed project has not been completed yet and Phillips is still working on it, in addition to this interview, the researcher frequently visited both Phillips's personal website and his Instagram page, where to access additional and updated information about the project as supplementary sources of data.

The interview is in English, lasts about 80 minutes, and is conducted by Matt Callanan, a podcast host of a series called "We Make Success Happen", in his podcast studio (Figure 35 and Figure 36). This interview is available as an audio podcast (We Make Film Happen, 2019) and a recorded video (*We Make Success Happen Podcast - Lee John Phillips on Vimeo*, 2019).



Figure 35 A screenshot from the interview video file - Matt Callanan shows Lee's sketches (We Make Success Happen Podcast - Lee John Phillips on Vimeo, 2019)



Figure 36 A screenshot from the interview video file - At the end of the interview, Lee John Philips (left) gives Matt Callanan a gift—a spoon carved himself from cherry wood (We Make Success Happen Podcast - Lee John Phillips on Vimeo, 2019)

4.2.2 Findings

The following section presents the findings of the case organized under main themes and supports the arguments with quotes from the interview and Phillips's Instagram posts.

4.2.2.1 Eagerness and Persistence: Creative Practice as A Tedious and Exhausting Work

According to Phillips, before working full time on the shed project, his hobby and goal was to produce a sketch every day. Nevertheless, illustrating as an hobby did not fulfill his expectations as an artist. In order to attain satisfaction with his performance, Phillips decided to allocate more time to his project, and eventually left his job as an art teacher and dedicated his time entirely to the shed project. He describes his feelings during that period as follows:

> I absolutely got imposter syndrome. … When I was teaching, I was like a teacher, but I did some drawing in my spare time. And I thought, OK, when I'm on my sabbatical, I'll be like a real illustrator then. When I was in my sabbatical, I was a teacher on sabbatical, who was doing some drawing. And even when I went back two days a week, I was like, … I'm not an illustrator because I'm still relying on my teaching wage to pay my mortgage. … And I've got a few books published, and I still don't feel like an illustrator. It is so bizarre (We Make Film Happen, 2019).

Phillips's aim was not to work and become financially prosperous; instead, his biggest dream was to be able to sustain himself so that he could keep working on the shed project. He explained that he could not imagine himself doing anything else because he felt that this challenge was his calling and what he was supposed to do: "…for me, this is like my Triathlon. … it's my ten marathons in ten days sort of thing" (We Make Film Happen, 2019, 00:39:10). Phillips believes if his grandfather were alive, he would be incredibly proud of his determination and commitment: "I

also think that he'd kind of just give me a little nod towards my kind of tenacity" (Bosworth & Ayre, 2020a, 00:27:15).

However, Phillips's promise of spending a lifetime in the shed and drawing all its items is an odd, burdensome, tedious, and exhausting job that could turn into chaos and frustration (See Figure 37). In order to meet this challenge, he must possess more than just drawing skills; he needs to follow with a procedure and have answers to questions such as what to draw, how to draw, and even why to draw. Phillips was unsure of how to attain his goal at the beginning of the project. However, after some experience, he realized he needed to define a set of basic principles to assist him in dealing with various unknowns in his path and directing his challenge into a manageable creative practice. Therefore, he defined four rules as his project commitment. The effects of these rules and other strategies that Phillips developed as he progressed will be discussed further in the following sections. The project's ground rules not only facilitated Phillips' decision-making but also developed and shaped the project itself. In other words, he established a coherent approach that ultimately configured the nature of the project itself as exemplified by the last rule: "The last rule, and I think this is the one that kind of really shaped the project, is if there is a multiple of the same item, then I have to draw them all independently" (We Make Film Happen, 2019, 00:13:07).



Figure 37 A photo from the shed posted by Lee John Phillips on Instagram. The caption is: "This is a re-post but means a little more now I've fully started the project. This is about a quarter of it. All jars and tins are full. I'm going draw every last item. See you in 3 years time!" (Phillips, 2014)

Aside from configuring the project to a manageable creative practice, Phillips dealt with physical and mental issues because of spending a significant amount of his time on the shed project:

> "My head was down to the drawing board for ridiculous unsocial hours. And it caused me physical problems. But I had no idea. I thought the biggest challenge would be the mental challenge of sitting down and drawing two and an half thousand rivets, but I kind of, I found a way, a system to deal with that. I wasn't expecting the impact it had on my body. So, for the past four years, because of RSI (Repetitive Strain Injury), I've had pins and needles in my hands and my elbow, burning in my shoulders, and I've not slept through the nights properly in four years. So I've had lots of MRI scans and X-rays and all sorts of things (We Make Film Happen, 2019, 00:28:53).

4.2.2.2 Coherence: Meeting the Challenge through Emergent Rules and Strategies

Although there is an inherent tendency to lose interest when performing a tedious task that requires a great deal of time and effort, Phillips creatively and steadily managed to carry on and overcome unexpected difficulties that he faced in the project. Phillips explains how he turned his challenge into an enjoyable process; for instance, he does not open boxes or tins with lids, so they remain as surprises for him. And when he finds open containers or transparent jars, he draws them in an order that helps him stay enthusiastic. He mentioned that in a large biscuit tin with no lid, he found a broken corded drill stripped down to its components. Although it is entertaining for him to draw such an object, he keeps the drill as a little treat to draw for finishing something "difficult" and tedious (Figure 38).

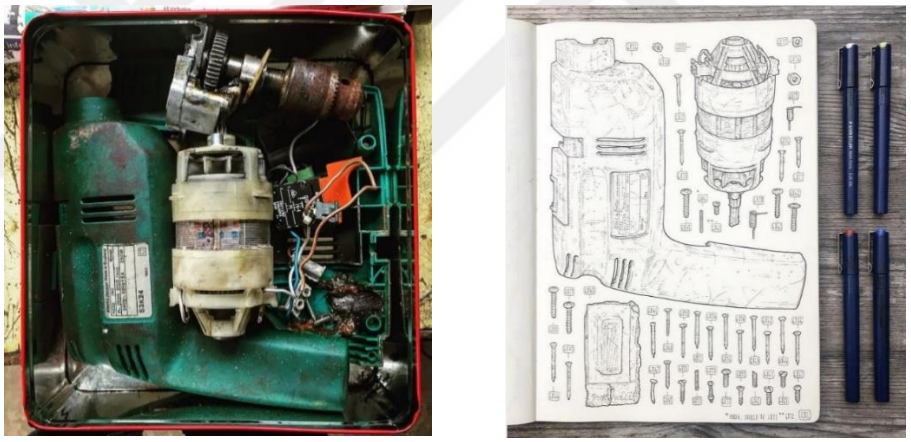


Figure 38 Left: A broken corded drill and its components, one of Phillips's favorite items to draw (Phillips, 2015b). Right: Phillips's drawing of the corded drill in the second volume of the shed project sketchbook (Phillips, 2018a)

As another example, in the first volume of Phillips's shed project sketchbook, he drew a jar containing 426 nails and tagged and labeled it (Figure 40). Then, due to the fourth rule of the shed project, he emptied the jar, drew each nail individually labeled, and added them to the glossary section one at a time (Figure 39 and Figure

40). Phillips explained that in that jar, he found one screw, which he strategically put aside to draw later as a reward and relief from drawing hundreds of nails (Figure 39):

> There was one jam jar that I think had maybe over 500 nails in it. Around 500 nails, I think. There was one screw in there, which was sort of great. I kind of kept it till I was in a defeated mental state, and that kind of, that little screw gave me the boost I needed to crack on (We Make Film Happen, 2019, 00:13:19).

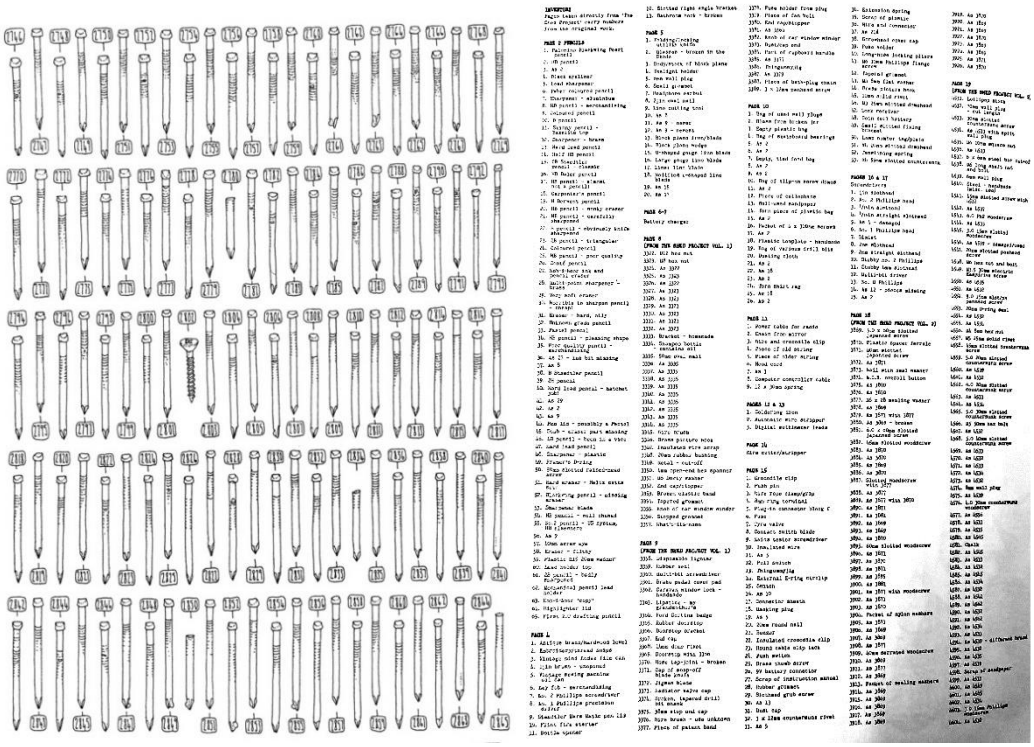


Figure 39 Left: A page from the Toolshed Coloring Book that contains some of Phillips's drawings from the shed project (Phillips, 2016, p. 26). Right: A glossary of the items drawn by Phillips in Toolshed Coloring Book published in 2016 by Laurence King Publishing Ltd. (Phillips, 2016, p. 60)

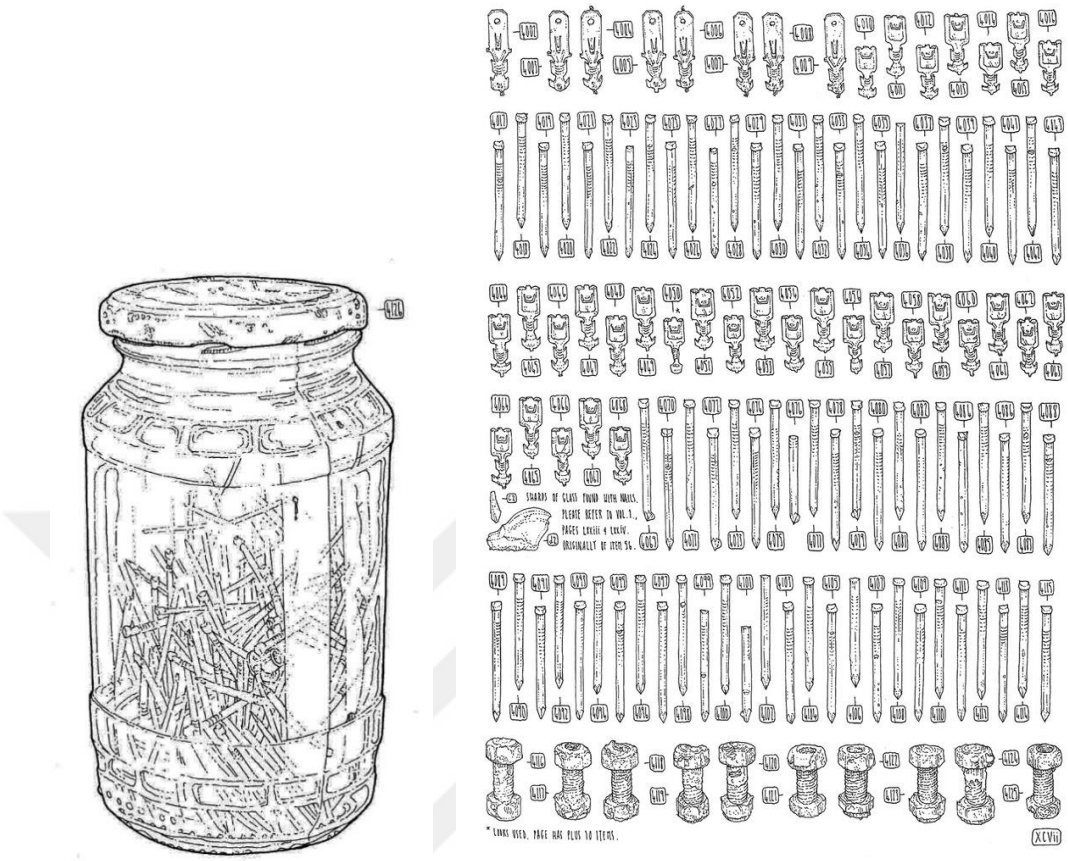


Figure 40 Left: A jar containing 426 nails, 40mm and 50mm oval nails, and one 4.0 x 20 mm Phillips head screw (Phillips, 2016, p. 25). Right: The page that contains broken pieces of the glass jar (items c2 and d2) that rolled off Phillip's drawing desk (Phillips, 2016, p. 24)

Phillips mentioned that, sadly, the glass jar rolled off his drawing board, hit the ground, and broke into pieces. However, Phillips turned this tragic incident into part of his documentary practice by drawing the broken pieces and coding them differently (Figure 40).

In addition to the strategies mentioned above, Phillips also pointed out that he founded a community with about 14 members from various backgrounds who regularly came together and practiced carving spoons: "Thursday is the spoon day,

and it is absolutely delightful. And it did more to me than any medication" (We Make Film Happen, 2019, 00:32:48).

Overall, it can be concluded that Phillips turned his keenness into persistence, backed by strategies he developed during his project. In other words, he built a kind of emotional resilience that supported him to triumph over his feelings of inadequacy and disappointment to cope with unexpected difficulties:

> The whole kind of being a maker, I found this, is to have so much disappointment, you know. I think that something really exciting is going to happen, and it kind of flops, and you will be let down by other people. ... Just keep your head down and keep kind of slogging away. I'm just don't get kind of too hung up on the disappointments cuz it's going to be lots to them (We Make Film Happen, 2019, 00:46:50)

4.2.2.3 Creative Practice as an Inheritance Process: Personalization and Reinforcement of Eagerness and Persistence

This section presents Phillips's journey as he came across several narratives and information about himself and his family, which inspired him to persist and learn more.

While the ultimate goal of Lee John Phillips is to document and illustrate the visual state of all the items in his grandfather's shed, throughout the repetitive processes of holding, observing, labeling, and drawing the shed items, he started to understand and became familiar with the history of the items in the shed. This understanding turned into a motivating source for him, and it resonated with a feeling of being closer to the materials associated with his family's history: "I couldn't do this if it was somebody else's shed, and I had no kind of, you know, real, strong kind of familiar links with. Yes, it's become my Everest, and I'm gonna nail it" (We Make Film Happen, 2019, 00:36:26).

The shed project is also a visual documentation process of Phillips's family history. Consequently, the project established a cycle for Phillips in which the more he discovered, the more he became motivated to carry the endurance challenge of documenting the items in the shed. In other words, the shed project turned into a personal practice for Phillips that supports eagerness, persistence, and coherence. Following are examples of Phillips's discovery regarding the relationship between the shed and its items to him and his family:

During the interview, Phillips says that he was surprised when he found out the shed itself and some of its contents were made by his father, who spent much time in that shed, like his father-in-law. Elsewhere Phillips mentioned the exciting moment of discovery of the origin of a piece of a toy that belonged to his mother and was created by her father:

> One of a kind of the really magic moments: I was drawing on one page, and it actually stopped my mom in her tracks. And it was a little tin window from a doll's house, and this thing was at the back of the shelf like three rows deep. So, you know, we'd never seen it just being in the shed. Only after I kind of unearthing it and pulling out everything in front. And it really stopped my mother in her tracks because it was from a doll's house my grandfather made her when she was little. Nobody knows what was happened to the rest … and why that one window was kept, but that was quite amazing.

In addition to this incredible incident, Phillips tried to establish the history of personal items he found in the shed. A page from his sketchbook in the toolshed book includes a sketch of a used lipstick. In the glossary section, he referred to his drawing as item "3363. Lipstick – my grandmother's" (L. J. Phillips, 2016, p. 60). Moreover, during the interview, he explained that:

> There was a rugby boot stud in one of the jars, and I was kind of trying to put the time on it, and it would have been my rugby boots. My other brother would have been too young, and it was relatively new. So it would have been mine. (We Make Film Happen, 2019, 00:09:05).

Phillips also discovered other objects from his childhood, such as his skateboard bearings. He refers to the feeling of their documentation as "documenting his personal time in the shed" (Bosworth & Ayre, 2020b, 00:04:00) and being part of history:

> "I find something mine in there, was really really lovely. … it was really lovely way kind of dating when these things ended up in that jar and the fact that it was a bit of me in there again. Yeah, so for me that was great" (We Make Film Happen, 2019, 00:09:20).

Indeed, taking forgotten items out and looking at them can bring back memories of a distant past. However, as mentioned in the previous sentences, through Phillips's practice, the items in the shed became the materials that created new social interactions and generated new links within Phillips's family as the members of a small community. Furthermore, as will be discussed below, his project has given them special meaning.

Thus, by exploring the traces and finding the forgotten items belonging to his childhood and his family, Phillips creates a connection between the shed and what he wants to do in his life. Phillips borrows the shed items one by one and touches, draws, and tags each. He preserves the shed like a museum but leaves traces in it like his grandfather and father. Hence it can be stated that he has become the heir of the shed, and by inheriting it, he has built a purpose and fulfillment in his life.

4.2.2.4 The Sacredness of Uncluttered Items: Creating Special Meaning through a Creative Practice

This section discusses two connected aspects of the sacredness of the shed and its items.

As mentioned before, Phillips's grandfather died in 1994 when Phillips was 14 years old. Hence, while his project may be perceived as bereavement and a process to reacting to a loss, or an effort to honor his grandfather's memory, he did not initiate

his project to overcome the immediate grief of losing his grandfather. Nevertheless, the shed project was a creative idea and practical solution to get close to those who have passed away by getting close to their belongings. In other words, Phillips's practice can be perceived as an unearthing method for further understanding, raising a sense of connectedness, and commemorating a loved one, and this causes the shed and its contents to regain new meaning and value.

Although most items in the shed are rusted or unusable, Phillips's practice has turned them into materials for reconnecting with a deceased family member and connecting to the history of others close to him (including Phillips himself). In this approach, the items' appearance and physical condition are insignificant or irrelevant; what matters is their new meanings configured in time and through the intertwined connections of objects, times, places, practices, and humans. Perceiving objects, places, and practices and their possession in this way is a radical shift from the predominant and ordinary routines of acquisition, consumption, and disposition of products and services. Due to this, the shed and its items can be regarded as sacred and irreplaceable.

Likewise, the way that Phillips approaches the shed and its contents and how he documents and preserves the outcome of his practice supports this sacredness. As can be understood from his illustrations, "it really is the case of all or nothing" (We Make Film Happen, 2019, 00:47:40). This shows the significance of integrity and its vital role in the shed project. Phillips indicates that, without a moral principle, the shed project becomes meaningless and could not be realized:

> Some people said, could you just not like, you know, put a couple like under the desk and pretend that I'm done it? As soon as I start doing it, there is no point in doing it anyway. It really is the case of all or nothing. Cuz I'll know that I've missed one screw, one rivet you know, and it's not about anybody else. Yes, it's going to be with me for quite a period of time (We Make Film Happen, 2019, 00:47:40).

By referring back to the project's second and third rules, ("If the packet/container is/has been opened, empty it, draw items, replace them, draw container full" and "If the packet/container has not been opened, it will not be and will be drawn as found") (L. J. Phillips, 2016), it becomes clear that moral sensitivity is an integral part of the shed project. Moreover, it constitutes a respectful and ethical consideration in documenting the items, defining how Phillips should or should not behave towards them.

Consequently, the respectful way that Phillips developed to interact with the shed items and his illustrating technique, which presents the shed items as patterns of uncluttered objects (Figure 31) have given sacredness to the shed, its items, and Phillips's drawings.

As will be discussed further in the following section, Phillips's practice also externalizes the sacredness of the shed and its items. The shed that once was almost a holy shrine for his grandmother alone has now become a known respectful place to many individuals:

> From all over the world, lots of magazines and publications were sending photographers …, people saying that this shed should be with Dylan Thomas Boathouse. (But for me) it's just bizarre. It's surreal. I've even hosted, this is one of the weirdest, I hosted a school trip to the shed. The teacher said can we come? and I said that's going to be really boring for these kids. … These kids were so respectful. I thought they would be like: oh my god, it's just a shed, my dad got one of these. But because it was "The" shed, "The Shed", they were like, oh my god, this is so good, and they were like: can we take pictures? and I was like, you know this is not the Louvre, of course you can take pictures (Callanan, 2019, 00:18:05).

4.2.2.5 The Relatability of a Creative Practice: The Legitimation and Recognition of a Creative Practice by Heterogenous Audience

Although the shed project was initiated and has been carried out by Phillips, the support of his family has had a significant impact on his endeavor. As will be discussed further, this topic can be compared to the role and contribution of the community and the audience as an essential part of creative practice.

Phillips recounted pleasant stories about how each of his family members worked together as a team assisted him in his project:

> I think the most difficult thing about the project today as being kind of sneaking these things in and out without my granny knowing. Because she's so protective of the space. It's a, it's a mausoleum. It really is. So, we devised quite kind of bizarre ways of getting things out of the shed. … So, my parents live a few doors down, so they'll give her a ring invite down for a cup of tea. .... Like a military operation. So, then I go up the kind of the back lane and go to the shed, get what I need and then my dad will give me a ring and says, cause he is the communications expert, so he ring me quick says you know she's coming (Callanan, 2019, 00:09:43).

Although Phillips initiated the shed project, it turned into a family challenge. In fact, engaging in this routinized discovery operation slowly and deeply increased the bond among the members of the Phillips family and the shed that assisted Phillips in uncovering these stories. In other words, the shed project that Phillips started as a purposefulness practice grew and was embraced by his family as well. First it was a self-discovery and documentation process for Phillips, but then discovering his family's personal objects turned into a family enthusiasm and challenge. Figure 41 shows the logo of the shed project, tattooed by his family, which symbolizes their affiliation with and support for the shed project.



Figure 41 Lee John Phillips, his father, his mother, and his brothers tattooed The Shed Project's logo together in October 2018 (Phillips, 2018b). The logo was designed and has been used by Lee John Phillips since 2015.

Phillips's Instagram posts and his interviews show that people who found the shed project interesting are not merely enthusiasts of art and illustration or practitioners in these fields. One group consists of individuals who are attracted to Phillips's illustrations and his project because it gave them the chance to reflect and talk about their memories and experiences regarding the sheds, hand tools, and similar materials they are familiar with. Phillips identified this group as follows:

> Men in particular who being dragged to the gallery with their wives, and it's not being sexist, but it's the same, it's the same pattern. And these guys just don't feel comfortable in this gallery or museum space. They don't. And then once they get the chat about this, they feel that it's relatable, you know. They can understand it. Therefore, they're meant to enjoy the space. They feel like they can be in a gallery or museum and not be intimidated by it (We Make Film Happen, 2019, 00:56:00).

Phillips did a few artists-in-residence where he sat in the corner of a gallery or museum and drew items he brought from the shed. During those times, he became amused by the number of people from these groups who wanted to share their related memories with their tools and sheds when they noticed Phillips's project and the drawings:

> I spend more time listening to other people than I do talking about my project. So, I just sit there drawing, and people just tell me about their experiences of sheds. And it's bizarre. I thought I would not get any work done; I would just be constantly retelling the same story over and over and over. … But people were just telling me about their experiences of the sheds, you know, talking about the smells and the grease and damp and rust and all those lovely things (We Make Film Happen, 2019, 00:55:40).

Phillips indicated that he thinks that one reason his work gained the attention of this group is due to the way his drawings communicate with their audience. Unlike abstract art, for example, it is not required to be educated to understand the visual language of Phillips's drawing: "It is what it is. That's a washer, that's part of the clutch paddle of the car, and that's a spanner. They are not pretending to be anything else" (We Make Film Happen, 2019, 00:56:35).

Another group is those who have experienced the circumstances and emotional feelings that emerge from encountering a deceased family member's belonging. To them, Phillips's practice is a brilliant ritualistic way to cope with bereavement while honoring the memory of a deceased family. They are fascinated by Phillips's practice as a creative strategy to face the belongings of a loved one after their death, use their objects to reconnect with him/her, and eventually make sense of the absence of their loved ones.

When Phillips posted a photo of the shed on his Instagram page (Figure 37), two of his followers sympathetically shared their experiences and interactions with the belongings of their passed-away family members. One of them, "my_sweetcharlie", wrote: "My dad died March 2015 - this looks so much like his shed/building. I photographed many of his items that were there. It was so amazing/funny to find so many items he had multiple of" (Phillips, 2014). Another follower, "katiejh", commented as follows:

> Such a wonderful way to honor your grandfather. I lost my last Grandad in November this year. Clearing his home with my Mum & Dad was one of the hardest, most emotional things I've ever had

> to do. I was very interested to hear about your project. Keep up the amazing work! (Phillips, 2014).

As the shed project became more popular through the mass media and gained a market value, Phillips opened up his online store and transferred his drawing into other objects, such as posters, keyrings, T-shirts, plates, mugs, and playing cards (Figure 42).

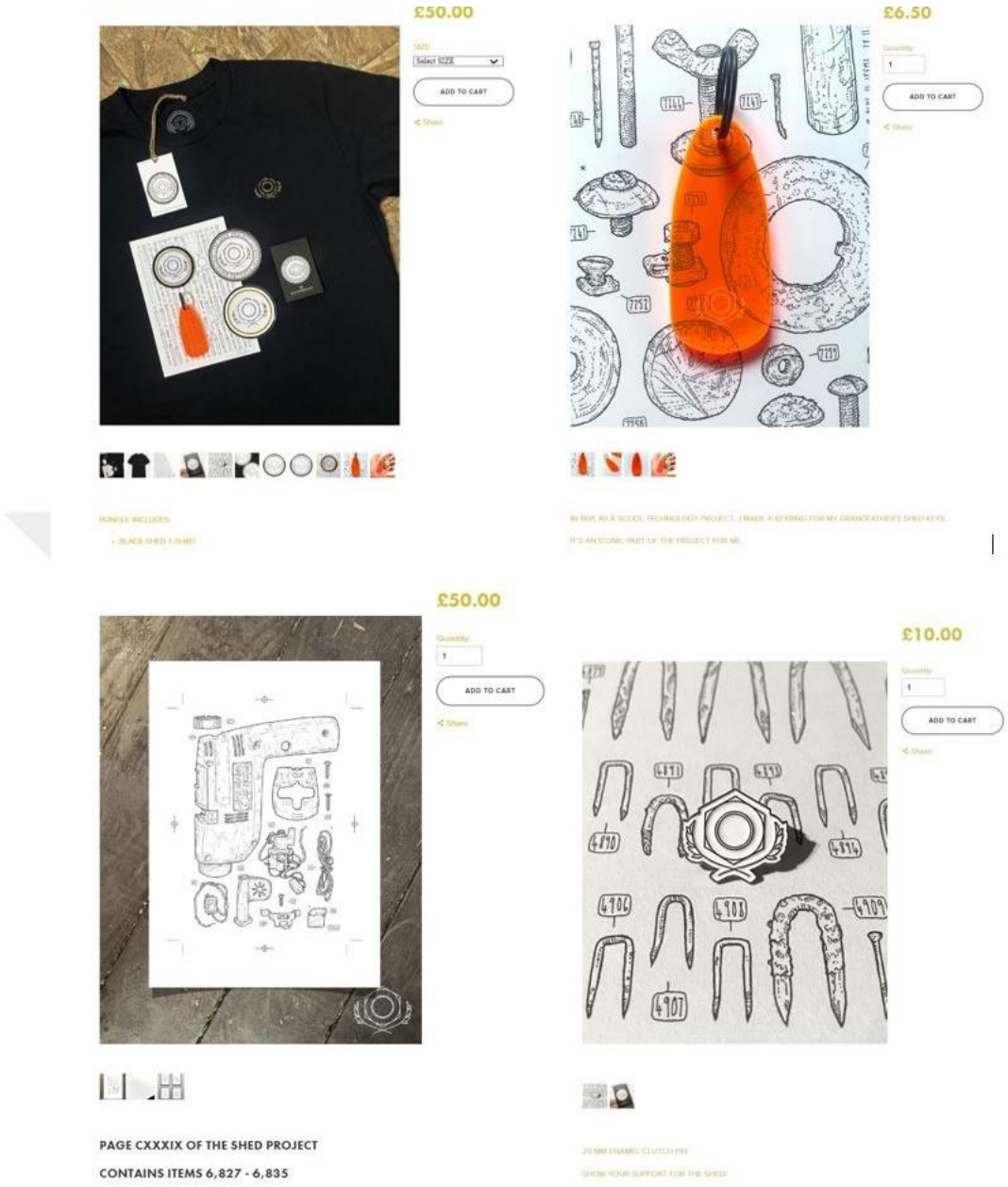


Figure 42 Phillips's website and his online store page

Besides online web pages, Phillips's shed project was published in various magazines and newspapers in different languages. Furthermore, his sketchbook was displayed in various exhibitions and nominated for several well-known competitions in art and illustration, such as the John Ruskin Prize and the Jerwood Drawing Prize.

Phillips refers to these events as peculiar and bizarre moments since he was observing that, in contrast with his messy sketching environments, his illustrations were handled sensitively, carried by staff with white gloves, and exhibited behind glass as a craft or piece of art. The surreal feeling that Phillips indicated is related to a contradiction which will be discussed in the following paragraphs.

Despite numerous benefits that Phillips received from the shed project, he expressed dissatisfaction with the fact that his grandfather's private place and contents became visible to the public through his project. Consequently, when Laurance King Publishers contacted Phillips to publish his sketchbook as an adult coloring book and a journal, Phillips rejected their offer. He explained that he declined their proposal not because he would feel offended to see others color his grandfather's tools sketches. He believes that the shed and its items are the heritage and testimonials of his family history and should not be available to all. Eventually, to keep these two separated, he produced and published another book using other tools that look like the shed project and a few sketches as examples of his practice in the shed project.

Regardless of their tangible or intangible market value, the shed's contents and stories are heirlooms that belong to the Phillips family, and even though Phillips does not want to turn his personal family heritage to his benefit by publishing his sketches, he needs to make this knowledge partially available to the public. He had to do so because creative practice cannot exist if it is not admired and recognized by audiences:

> And even though I wanted to be a freelance illustrator for so long, you know, now yeah, that feels like I am a freelance illustrator. I am. Yes. Done it. I am a freelance illustrator. I am. I still rather doing this instead of rather doing my own stuff.

In other words, Phillips does not identify creativity and merit in his field as being qualified in a profession or through receiving formal certification only. For him, a competent feeling arises from creative practice, which needs recognition.

4.2.3 Discussion

This case study revealed the innermost qualities of a contemporary and ongoing creative practice. It shows the challenging aspect of carrying a creative practice through drill actions. Like any other practices, creative practices include repetitive activities that are not always exciting and enjoyable. On the contrary, they can be exhausting and tedious. Furthermore, creative practice occurs in chaotic environments that require coping with physical and psychological challenges. Consequently, aside from having a set of specific skills and knowledge, developing strategies that can support eagerness, persistence, resilience, coherence, dedication, and dependency is critical to performing in creative practices.

Nonetheless, developing and following these strategies have advantages and disadvantages that influence and shape the creative practice and its outcome. For instance, while developing and complying with a protocol to work in an orderly fashion can ease the burden of decision-making, it also limits the possibilities and divergences of ideas. Likewise, although personalization of creative practice can be a motivation to support the eagerness and consistency, it can make publishing the creative practice and its outcome difficult.

Creative practice as an entity comprises interwoven relations between skills and knowledge, the materials and environments, their meanings for both the creative practitioner and the audience, and the creative process and strategies developed during the practice. However, it is critical to note that being recognized and appreciated as a creative practice by the audiences is an integral part of the creative practices.

Creative practice needs externalization, which means that its creative outcome and its process, to an extent, must be accessible to other individuals and critics apart from the practitioner. This quality of the creative practice implies that the creative practice and its outcome must be relatable to the audiences' interests. In other words, in

conjunction with performing the creative practice, creative practice as an entity needs to be convincing and sympathetic to one or more groups of audiences to be accepted, supported, and, consequently, to exist.

As illustrated in Figure 50, at the core of the creative practice, the carrier/s of the creative practice externalize his/her outcome by encapsulating objects with various meanings. If these meanings are relatable and attract audiences, the practice of the practitioner will be surrounded by audiences and recognized as creative. In this case, the different aspects of the shed project and their meanings are relatable and comprehensible for various groups and individuals in society, so the project became popular, accepted, and acclaimed by a heterogeneous audience.

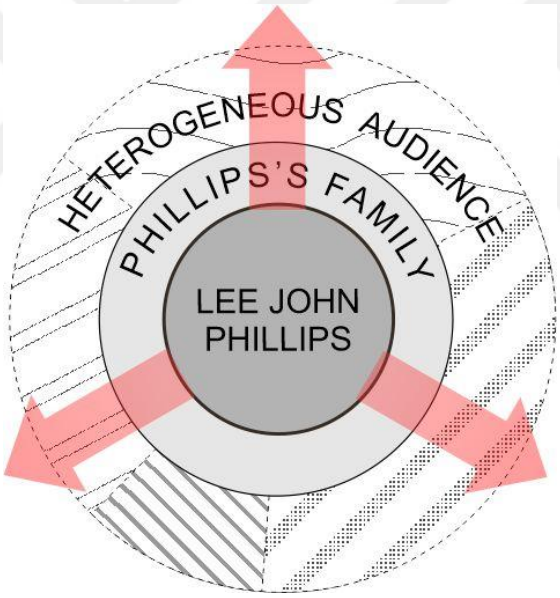


Figure 43 The shed project as a creative practice

Lastly, this case implies that the creative practice is intrinsically an evolving practice comprising messy and garbled accounts that all the artists and creative professionals may not want to uncover publicly. In other words, the outcome of a creative practice is produced through several attempts and fussy procedures alongside various drafts

which the creative practitioner may or may not want to keep or distribute. As a result, sharing every aspect of creative practice can cause various privacy concerns and be a source of dismay to the creative practitioner in considering how much of the process to reveal.

4.3 Case III: Emergence and Development of a Community Through Creative Practices: METU First-year Industrial Design Studio

Introduction

This study employs primary data acquisition methods to accumulate first-hand knowledge.

This case is based on Basic Design I and II courses (ID101 and ID102), tutored by a senior design educator, Ali Günöven. He led these courses between 2002-2007 during the last three years of his professional career in Middle East Technical University's (METU) Industrial Design Department. METU is a high-ranked campus university in Ankara, and the language of instruction is English. The department is part of the Faculty of Architecture.

ID 101 Basic Design I course is the department's first-year compulsory studio course, which is 12 hours per week. Each studio course is the prerequisite for the following one and is offered once a year. Only the students who pass ID 101 during the fall semester can take ID 102 during the spring semester. Students are expected to work on their projects during and after class hours in the studio and get regular feedback from the studio tutors. Each semester students work on a final project and present it in front of a jury.

The researcher, a METU Industrial Design student between 2005-2010, personally experienced these processes and had the chance to be a student of Ali Günöven

during his first-year basic design education. This case is based on his personal experiences and the experiences of his ID 101 and ID 102 tutors and classmates.

The researcher would like to clarify that coaches, teachers, and all the academic staff in Turkey are commonly called by their first name coupled with a title called *hoca* (pronounced as Hodja) regardless of rank, age, or gender. *Hoca* or *Khawja* is an honorific Persian title (خواجه) given to the masters or wise men. As it is common practice in Turkish conversations and out of respect for him, Ali Günöven is referred to as "Ali Hoca" in this dissertation.

As it was mentioned in Table 3, this study is composed of two parts, and it conducted based on three different perspectives (the researcher, his classmates, the tutors). One of the strategies for validating data is triangulation. In qualitative research, this involves corroborating evidence from different individuals (e.g., tutors, a student), types of data (e.g., observation notes, interviews), or methods of collecting data (e.g., documents, interviews) (Creswell, 2012). Accordingly, following section present an autoethnographic study based on the researcher's own experiences during the initial years of his undergraduate education (i.e., spring 2005-2006, fall 2006-2007, and spring 2006-2007) at Middle East Technical University's Department of Industrial Design. Then, it presents a study based on semi-structured interviews with former students and tutors of ID 101 Basic Design Studio I and ID 102 Basic Design Studio II.

4.3.1 Part I: Autoethnography

Within the scope of the first part of this study, an autoethnographic study was conducted, which assisted the researcher in developing the second part of the study by spending sufficient time to remember and reflect on his previous experiences as a first-year industrial design student.

Autoethnography can be defined as the combination of autobiography and ethnography. It is a qualitative research method in which the researcher reflects on his/her personal experience and uses them to connect and explore broader cultural, social, and political meanings and understandings (Ellis & Adams, 2014). Autoethnography can also be considered as a tool that assists its practitioner in better understanding himself/herself and others (Chang, 2016). The most common form of autoethnography is personal narratives, in which researchers tell stories about a part of their life (Ellis & Adams, 2014). As an autoethnography researcher, Kleinman (2003) clearly expresses what everyday life means to him. "Being a fieldworker in my everyday life means that I attend to the social patterns around me, analyze my own actions, and piece together the observations I make and the words I hear" (Kleinman, 2003, p. 230).

Similarly, the researcher describes his experience as a first-year undergraduate student and a member of the community who came together to practice the fundamental techniques and conceptions in industrial design.

4.3.1.1 Experiences as a Visiting Guest Prior to Enrolling in Basic Design Studio Course

In 2004, I became an official undergraduate student at the Middle East Technical University (METU) Industrial Design Department. The language of instruction at METU is English. Even though a few courses in the department, including some of the design studio courses, were given in Turkish, all students have to certify their English proficiency before starting their undergraduate education. I started the METU *English* Language *Preparatory School* in the Fall 2004-2005 academic year, and it took me three semesters to get the required score before taking courses from my department. Finally, when I enthusiastically went to my advisor's office for registration at the beginning of the 2005-2006 spring semester, I learned that ID 101

Basic Design Studio I is offered in fall semesters only. I was highly disappointed that all I could take were theoretical non-design courses such as physics and language development courses. Since there were only a few courses left for me to take, my advisor recommended that I take the spring semester off and start in fall 2006 as a regular student. However, I refused immediately.

Now that I think about it, I realize that I probably was too enthused by the idea of becoming "a real design student", so I got what I could to become a little closer to that exciting idea. Another reason that I think impacted my decision was that I could not accept spending another semester without taking design-oriented courses. I felt that I had been a lonesome foreigner who had spent 18 months abroad struggling with financial and emotional challenges without progress toward his goals.

Eventually, I took three theoretical courses, and classes began. After a few weeks, I learned that there was another Iranian student in the department who was taking ID 102 and doing decent work. My Turkish was not good enough at that time, so I was happy that I found someone from my country who experienced similar challenges.

As I talked to her, I learned that, like me, she is an irregular student who could not take any studio courses during the last spring semester. However, she explained that she had the chance to attend the ID 102 Basic Design II studio course as a guest student, and I could do the same.

I talked to the course instructor, Ali Hoca, and he agreed that I could attend the studio as a "visiting" student. Despite my enthusiasm for attending the design course, I was unsure what I should do or what was expected from me as a guest student. I was casually attending the class, and when I was in the studio, I mostly walked around the space, watched other students struggling with given assignments, or listened to Ali Hoca's lectures. Nevertheless, I never engaged in the course activities, nor did any of the assignments given to the class. Now I know that those were the things that I had to do, and I was expected to behave similarly to other students.

Ultimately, a few weeks before the end of the semester, Ali Hoca gave a design brief regarding the course's final project. When he finished, he asked if anyone had any questions. As usual, there was silence. Everybody was numbly quiet. Until that day, I had no course-related conversation with Ali Hoca or other studio members. At that moment, I felt that I had to ask something. I think I just wanted to use this chance to start a conversation, initiate an interaction, and get closer to the rest of the class and what they were doing.

I will never forget that moment. I gathered all my courage and rashly raised my hand to ask if we could paint our project (by ourselves)*"Projemizi boyayabilir miyiz?"* However, I mistakenly asked in Turkish: *"Projemizi boyatabilir miyiz?"*, Can we get our project painted? (In Turkish, it means: Can we employ someone to paint our project?). No one said anything until one of the students who knew that I was a foreigner turned and quietly asked me: *"Boyayabilir miyiz mi demek istedin?"* (Did you mean, Can we paint our project (by ourselves)? Without fully understanding her, I hastily replied, *"Evet, boyatabilir miyiz?"*, Yes, can we get it pained. Ali Hoca did not answer my question. He calmly turned to other students and said: "Do not mind him, he is just a visitor. Any other questions?" I felt slightly humiliated and even more discounted to the rest of the class. That day became the last time I visited that studio as "a visiting guest," and I did not return to that place until the following semester.

4.3.1.2 Experiences as a Registered Participant of the Basic Design Studio Courses

Next semester I decided to start fresh. Everyone was new in the class, and nobody knew what had happened last year. METU Industrial Design Department's first-year design studio was a place with different amenities than other studios in the Faculty of Architecture. It has ample space where the sunlight enters the studio from its three

facades and ceiling. The furniture and other equipment in the studio were also in good condition compared to other studios. However, its most distinctive attribute was how it was organized, which implied specific rules and regulations for using it.

For instance, students' drawing desks were placed following a particular order. When we entered the studio for the first time, we saw about 40 identical desks in a green shade, tagged with a number at their corner tops, orderly positioned in U form around the studio. Each desk was designed for individual use, and its tabletop had an area of about one square meter. Underneath the desks' tabletop on one side was a small hook that students could use to hang their bags or similar cases. The tabletop of each desk was made from a rectangle laminated plywood in matt green, fixed from two points to a metal structure, allowing the tabletop to rise from one side and fix at 15, 30, 45, 60, 75, or 90 degrees. There was a relatively shallow area underneath the desk's tabletop suitable for storing course materials such as papers, sketchbooks, and rulers. When we opened the tabletop for the first time, we found a cutting board inside, tagged similarly with the number of its desk. When the tabletop of the desks was 90 degrees wide-open, the top part of the desk could be used as a presentation board, while the shallow area provided a space for displaying three-dimensional objects (Figure 44).



Figure 44 Ali Hoca presents the different features of Basic Design Studio desks (*ODTÜ Endüstriyel Tasarım / METU Industrial Design*, 2019)

On the first day of the class, we were informed that our portrait photo was needed for making a class list, so we all needed to be present and ready since our photo would be taken on the next day of class in the studio. When we came into the studio the next day, we confronted a well-organized yet simple preparation for the photography scene. One of the studio's chairs was placed in a well-lit spot, and behind a green desk of the studio had been opened 90 degrees as a matt background. In front of them, Ali Hoca was waiting for us with a camera on a tripod. He called us one by one and asked us to sit on the stool and smile so that he could take a cheerful portrait of each of us. When he finished, he and his tutoring team also took their photos. The next day, a list that contained arranged and homogeneous delighted portraits of the studio members was hung on the wall (Figure 45). Later I learned that this was one of the traditions of the Basic Design Studio that Ali Hoca was organizing at the beginning of each new academic year. (In 2007, Ali Hoca retired, so we were his last students before his retirement).

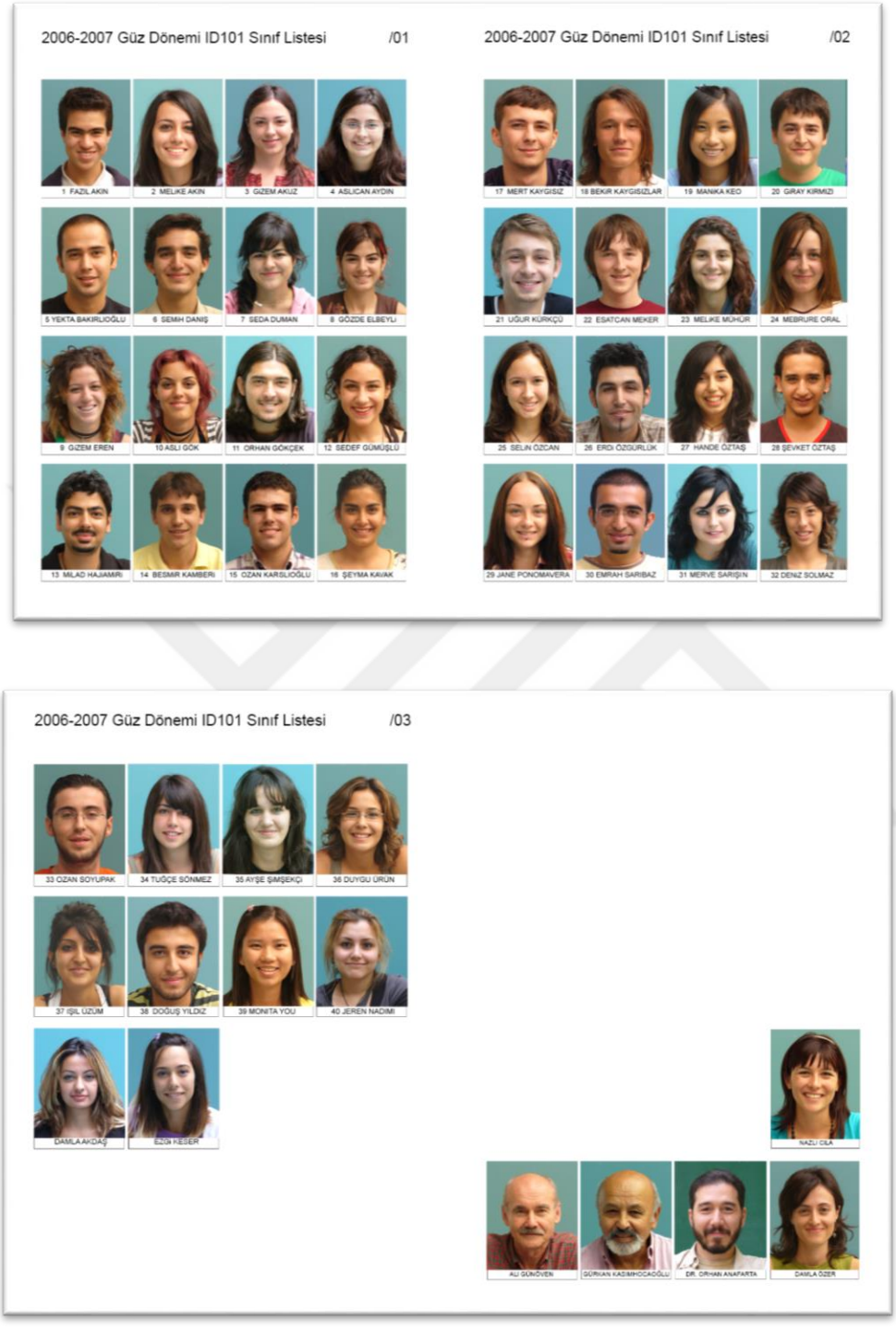


Figure 45 2006-2007 Fall Semester's Class List. The tutors' photos are at the bottom right of the second page (Damla Özer's Archive)

Students' names were numbered from 1 to 40, while the tutors had no numbers on this list. This numbered list was an efficient way to assign each student to a corresponding desk and was regularly used to code students' submissions and present their work orderly.

Making this list was our first shared experience in which all studio members participated in a short and straightforward activity and produced a quick and practical result. Furthermore, as it will become more evident with further examples in the second part of the study, this activity indicated how Ali Hoca was leading the class members toward building a collaborative environment.

Ali Hoca had a mobile cubicle workspace inside the studio. Although his cubicle was mainly located near the studio entrance, it was portable and had wheels that allowed it to be moved anywhere. When it was locked, it was like a big metal box on the wheels from the outside, but when it was opened, it became Ali Hoca's enclosed small personal office. There were a couple of shelves in the cubicle and a desk on which Ali Hoca's PC and two monitors were located. His cubical was like the studio's headquarters from where all the projects and assignments were issued.

There was also a large table in the middle of the studio. The table had a vital role in the studio because it was, in fact, our meeting point or our gathering place in the studio. This table was mainly used when Ali Hoca wanted to give a new project brief or toward the end of the projects during the comparative evaluation process of the submissions. The class assignments were usually evaluated based on an open and anonymous system. We learned that we must submit our assignments or projects without adding any visible marks or phrases that could reveal the identity of the creator of the work. For instance, if we were asked to submit a sketch on an A3 format paper, writing our names on the front page was not acceptable. Instead, we were instructed to label our papers with our corresponding numbers at the bottom right corner at the back of the pages. Next, we had to orderly place our papers on the studio's large table, located at the center of the studio. When the time was up, we

used to gather around the evaluation table to discuss and comment on the submissions. During this process, the tutors evaluated the submissions and categorized them from the finest to the poorest. Finally, each category would receive a score, and only after that point the owner of each submission could be uncovered.

During the classes, we faced unusual and poorly defined problems and assignments, and it was challenging for most of us to catch what was expected. After a few weeks, as some of my submissions were evaluated, I realized I was not getting very satisfactory notes. At first, I thought the problem was still related to my language. I thought my Turkish language was insufficient, so I could not understand the requirements. But as I started to talk and listen to my classmates, I realized that I am not the only one facing this issue; even most of my Turkish classmates were also confused as much as I was. I realized that each time a new assignment was given to the class, no one would exactly know how to handle it. That was terrific news for me. Because I started to notice that I was not alone, and the vast majority of the class struggled to comprehend the projects as much as I did. Understanding this fact developed a kind of self-confidence that significantly assisted me in better focusing on developing my competency. I believe this empowering sensation was backed by other activities and practices that we experienced and observed as a team or a clan during our first-year basic design education.

Throughout the semester, we were asked to give a small amount of money collected for the expenses and needs of the course and studio. As far as I remember, the money that we collected covered the expenses for duplicating the studio key and the string used for making the key necklaces, A4 and an A3 size blue color files to archive our drawings (Figure 46), and other material and tools for our projects such as ceramic clay, color papers, etc. All these tools and materials were brought to the studio by Ali Hoca, and he used to distribute them evenly and justly among each member of the studio.



Figure 46 The METU ID first-year Basic Design Studio and its members during the final jury assessment, fall 2006.

Among all the uniform tools and materials that Ali Hoca distributed among us, the studio key was one of the most unusual and distinctive objects that had a special meaning for most students. At the beginning of the course, the students were informed that each would be provided a studio key so they could have access to the studio and work inside at any time. Instead of just simply duplicating and giving one to each student, Ali Hoca planned to do this task in his own particular way. I personally observed that one day he came early with a box full of studio keys and started to test them on the studio's door one by one to ensure that each was perfectly working. Later he opened his cubical and started to work. Ali Hoca was carrying his keys hanged from green and orange strings. He used to wear these strings like necklaces around his neck and put the keys inside his shirt pocket. When he wore a shirt that did not have a pocket, he used to pass the cords through his arm and neck and carry them under his armpit. That day he started making similar necklaces

for us out of similar materials. He brought a bobbin wound with a green rope and started cutting the ropes into the same length. The length of each rope was about one meter, and they were in two phosphoric colors. Ali Hoca started to make necklaces using keys and ropes by passing each rope through the keyholes of each key. Next, he heated two ends of the rope, pasted them together, and made a seamless loop from which the studio key hung.

After making a key necklace for each student, he asked the class to gather around. Then, like a ceremony, he called each student's name and put a neckless on the neck of each of us. In the end, all the studio students and tutors wore the same key necklaces as a uniform. These key necklaces became a companion of the first-year design student for a long time and the symbol of being a member of the studio. As it will be further discussed in the second part of the study, this object signified the belongingness to a group and the creative practices they were carrying out inside the first-year design studio.

4.3.2 Part II: Oral History

Along with the autoethnographic study presented in the previous section, a significant part of the data for this study was obtained through oral history by collecting the stories of other members of METU's first-year Industrial Design Department. Oral history is a qualitative research method for capturing a firsthand account of the lived experience of a number of individuals at any moment in history. It is a reliable technique that can provide profound insights since it relates narratives of one or more people's life. Through each story, one can learn more about what it means to be a member of human experiences (Janesick, 2014).

Based on this method, the researcher interviewed ten former undergraduate students and academics. Appendix B presents the participant invitation letter, three types of interview guides and questions, the consent form given to each interviewee before the interview, and the approval of the study from METU’s Human Research Ethics Committee.

Before conducting the study, the researcher noticed that during the exploratory study presented at the beginning of this chapter, the interviewees had minor difficulties answering the questions that required retrospection. Although this issue did not cause any problems for the exploratory study, the researcher followed the procedures mentioned below to create a more effective interview guide and assist the interviewees in recalling their past experiences.

- Before the scheduled interviews, the researcher used two keys and nylon-based ropes to create similar key necklaces to the original basic design studio key necklaces handed out to new students by Ali Hoca. A photo of these key necklaces (Figure 47) was attached to the participant's consent form and, alongside information about the interview's aim, topic, and process, sent to interviewees a few days before the interview schedule.



Figure 47 Replica of the METU first-year design studio key necklaces made by the researcher

- The researcher kept these key necklaces visible to the interviewee during the interview, and especially at the beginning of the interview, he addressed the interview topic while displaying and referring to the key necklaces.

- The researcher started the interview by asking: “How would you describe the basic design studio to someone who has just accepted to enroll in the METU Industrial Design Department and does not know the basic design studio?” as a warm-up question and in order to assist the interviewee in remembering his/her previous experience and, consequently, provide better responses to the subsequent questions.

- In addition to the items mentioned above, during the interview with Ali Hoca in person, the researcher prepared a toolbox that contained essential tools and materials for preparing a similar studio key that he did for the first-year students (Figure 48). The toolbox contained: A few keys, some Paracord strings in two different colors (green and orange), two different lighters, a match, a pair of pliers, a Swiss Army knife, a pair of scissors, two different utility knives, a tape measure, and a thin wooden cutting board. While completing this task assisted Ali Hoca in recalling the past, it was also considered part of the data gathering process and used during the analysis.



Figure 48 The researcher provided tools and materials for Ali Hoca and asked him if he could make a similar key to the keys that he used to prepare for the first-year industrial design students

It is important to note that in conducting retrospective interviews, the interviewees' responses may be impacted by their ongoing life experiences. In this situation, the researcher should not limit the retrospective conversation to its own time and place (Creswell, 2007). On the contrary, it is crucial to allow respondents to think and express their thoughts and feelings as he/she were in that situation.

4.3.2.1 Data Collection

Through social media, phone calls, and emails, the researcher invited all his classmates he had access to participate in the study. All contacted persons were first-year undergraduate students at METU Industrial Design Department, enrolled in ID 101 Basic Design Studio I and ID 102 Basic Design Studio II courses during the 2006-2007 academic year. Eight participants agreed to be interviewed. Two of them were female, and 6 of them were male. The interviews were conducted via Zoom

online meeting software and lasted about 25 minutes on average. As mentioned before, the researcher sent a consent form to the interviewees and used an interview guide he prepared to interview the former students.

The two academician interviewees were Ali Günöven and Damla Özer, the lead instructor and research assistant of ID 101 and ID 102 courses. Both were contacted by phone to participate in the study. They were each given a consent form, similar to the former student participants. According to their educational roles, the researcher prepared two more interview guides. The interview with Damla Özer took place online and lasted about 39 minutes. The interview with Ali Hoca lasted 1 hour and 23 minutes, and it took place in person at Yalova, Çınarcık, in the interviewer's house. All the interviews were audio/video recorded, and similar to the previous cases, they were imported to the MAXQDA 2020 program, and the researcher followed the previously mentioned procedures, fully transcribed the interviews and translated the quotes into English. Quotations in Turkish are available in Appendix G.

4.3.3 Findings

This section presents the finding of the study based on the interviews conducted with the researcher's first-year basic design studio courses classmates and tutors.

4.3.3.1 The Milieu of a Creative Practice: Orderly Configuration and Spatial Arrangement (The Locus)

The first-year design studio, a shared space belonging to a particular community, provided two distinct environments for working, creating, learning, and negotiating during the day and at night. During the class hours, on the one hand, the students

were mostly getting surprised with daily tasks and projects that needed to be completed in a limited time. Consequently, there was no time for students to comprehend the tutors' expectations regarding the given assignment through discussion with others. Therefore, the students had to work individually and intensely based on what they understood and submit their work before the time was up. On the other hand, after the class hours and until the following day, the studio's aura shifted towards a more relaxed and social learning environment. During that time, the students had the chance to practice social interactions while experiencing a high pace of work next to other class members. In Damla Özer's words, "[the studio] was not for education only. It was actually a place to live a culture given both by the university and the faculty to the fullest" (Damla Özer, para. 12)[1]. Likewise, the studio was described by Ali Hoca as a special place where the students could come together for more than just studying.

> Not all of them were coming (to the studio) and staying up till the morning to do the assignment. Some of them were there for respiration of that air, maybe to play games at night, I don't know. To be part of certain things, they were coming together. It has become a gathering place, a meeting place, a very special place belonging to those people (Ali Hoca, para. 44)[2].

Furthermore, the studio's facilities and its organization influenced the studio environment. As mentioned, the studio provided both individual and communal utilities and spaces. Besides specifying the students' individual working places, which were systematically tagged and corresponded to each, the studio had shared spaces like a small kitchen and its belongings for making coffee or tea, and objects such as a big wall clock, a full-length mirror, a coat rack, and a radio and cassette player that could play music inside the studio using a speaker mounted to the studio's wall. The studio's well-defined individual and shared spaces and its exclusive environment assisted its members to be less disturbed or influenced from outside and become better concentrated and engaged with what they were doing inside. In Ali

Hoca's words, “there is music inside. There is fresh tea inside. Maybe, there is no need to go outside” (Ali Hoca, para. 44)[3].

An interviewee coded as Mees affirmed the advantages of setting rules and defining specific regulations but also underlined that some of them were restricting students' choices:

> The part that I did not like about the studio, which I realized after I enrolled in the second-year and the third-year studios, was that it was too fascist. I mean, I couldn't sit with a person I was getting along better with. However, it also had the advantage of getting busy with our work. Because at one point, it could turn into distractions. That was the problem with the second and the third; we gathered our own group of friends and made tables for four or five. This was an example of its toxicity aspect (The disadvantage of having too much freedom). I’m not sure if it was positive or negative in the first year; it came with its pros and cons (Mees, para. 6)[4].

Compared to other studios, the first-year design studio can be identified as a subculture with its own rules and order. However, most of the interviewees mentioned that these rules and regulations were neither dictated nor imposed, instead they were implied mostly through non-verbal offerings, high recommendations, encouragements, guidance and persuasion in order to facilitate the acceptance, transition, adaptation, and following. Sooz, a coded interviewee, stated that Ali Günöven had his own particular order and a system we adopted. “It wasn't a military imposition, yet somehow, we accepted that order (Sooz, para. 34)[5].

Overall, it can assert that all these rules and regulations were part of an orderly approach to configuring the studio as a special place. Eröz, a coded interviewee, described that the studio's furniture, tools, and equipment were all in good condition, and the keys offered to students were shiny, brand new, and freshly made; therefore, they were giving the message to the students that they are made ready for the new members, and they are a particular group that is going to work in an exceptional environment.

Besides the equipment and spatial arrangement of the studio, this notion can also be observed in the accessibility system of the studio, which had a significant impact on shaping the studio's distinctive atmosphere. During the interview with Ali Hoca, he explained that he removed the handle of the studio door from the outside so the studio door could be opened only from the inside or by the privileged owners of the studio's key from the outside. He explained that,

> If getting in is important, that (the studio key) is important. If not, (it is) not (important). There is no point in carrying the key to an open door. However, I need to have it if it is a private place that belongs to me, while others should not know its password; they get in if they know it (Ali Hoca, para. 96)[6].

The system was not intended to set strict rules and regulations for using the studio. The accessibility system was required to protect the place's specialty. Social interactions were also acceptable in the studio, as long as they did not interfere with working.

> That is a communal place. I made it a little more semi-communal, semi-public, semi-private place. Of course, others could enter; they could ask someone from inside, and one could come and open the door. But if he/she (from inside) does not want to open it, he/she could refuse because this place is ours. It is not a street coffee shop that any passer-by sits inside. … There, I need something private. I need privacy. If you ruin it, how can I have it? And if I can't have it will be very inefficient. (Ali Hoca, para. 96)[6]

According to Damla Özer, the former research assistant of the course, Ali Hoca focused on generating shared values as a community rather than just teaching conventionally. Consequently, developing an exclusive milieu and culture was meant to assist the first-year industrial design students to feel that they belonged to a productive communal place where its members endeavor to work as a community.

4.3.3.2 Building Belongingness through a Dedicated Communal Space

Some of the interviewees referred to the first-year design studio members as the "selected individuals", "members of a tribe", or "community members" who had access to the first-year design studio as a special place. Damla Özer mentioned that Ali Hoca used to refer to the first-year design studio as the "dargah[1]" and tried to establish a sense of belonging to the studio and among the studio members. However, it is not enough only to be registered for a course and attend the classes to develop a sense of belonging. The belongingness develops through perceiving the meanings.

As Ali Hoca mentioned, he restricted the accessibility of the studio to transform it into a place that could be used by the member of a particular "club" only.

> I set up a system that was not available to anyone other than privileged first-year students. This key had meaning since that group considered itself accepted into that class. … There is something special about that place. You have to belong to that club. It is necessary to belong to that group, and I work there, I produce there. (Ali Hoca, para. 15)[7].

In other words, Ali Hoca aimed to build belongingness emotions by configuring and defining the studio not only as a class used for training students during the lecture hour but also as a communal place for first-year design students where they could use it whenever they wanted. Consequently, the studio keys and the way they were offered to the students had a significant role in building this feeling.

One respondent drew an analogy between the first-year design studio key and the key to a family's house. She likened receiving the studio key from Ali Hoca to the key duplication behavior of parents who want to share their house's key with their

[1] Dergah, Khangah, or Tekke: A khanqah (Persian: خانقاه) or khangah (Persian: خانگاه; also transliterated as khankah, khaneqa, khanegah or khaneqah) is a building built specifically for Sufi brotherhood or tariqa gatherings and serves as a location for spiritual retreat and moral reformation.

children at a certain age. Kaoz, a coded interviewee, referred to the studio key necklaces as "welcoming gifts", which were ceremonially put around the new students' necks by Ali Hoca at the beginning of the semester, a sign of being a member of the first-year design community. Likewise, one respondent coded as Sooz mentioned that the limited number of studio keys Ali Hoca made for each first-year student made them a symbolic object and an identity element similar to carrying a unique tattoo representing the membership of a group. He drew an analogy between the owners of the keys and members of a motorcycle club and explained that carrying that key was similar to wearing the uniform of a motorcycle club.

The key necklaces were also a visible and conspicuous identity; wearing them by the first-year industrial design studio members made them feel valued and a noteworthy part of the design community. During the interview with Ali Hoca, he mentioned that Prof. Dr. Gülay Hasdoğan, the METU Industrial Design Department chairperson, once told him: "I could immediately recognize our first-year students from their green neck ribands" (Ali Hoca, para. 15)[8]. This show that, besides the studio members, through the practice of using and carrying the keys, the key became a visible identity and the symbol of being part of the first-year design studio community to the other faculty members and students as well.

Some interviewees also had varied perceptions regarding the relationship between the studio's accessibility and the implicit hierarchy in the studio. Two respondents mentioned that the studio's door had two separate locks and students had only one key, while Ali Hoca had the keys to both. Therefore, even though the students had the studio key, Ali Hoca could lock up the second lock and prevent students from entering the studio. According to one of the respondents, Ali Hoca did not use the second lock more than one or two times, and he was not using it unless there was a special event or occasion like the nights before the final juries or when it was needed to keep the studio clean and secure the students' submitted projects.

Moreover, the ceremony in which the key necklaces were offered to the students and put around the students' necks by Ali Hoca was perceived by an interviewee as an act that underlined and rendered the status of the giver of the key as the master and receiver of the key as the apprentice. In response to the researcher's question: "What does the fact that Ali Hoca personally gave these keys to the students mean to you?" An interviewee coded as Dase criticized how the studio key was offered to the students and hung around their necks. According to him, by offering the keys to the students, Ali Hoca demonstrated himself as the owner of the studio and authority who gave others the privilege of using his place.

These statements show that, even though the studio was accessible for students to work in a social environment after class hours, its accessibility was under Ali Hoca's control. In other words, as an authority, Ali Hoca was in charge of deciding, configuring, and executing specific rules and regulations of the studio toward accomplishing his educational objectives.

In addition, an interviewee coded as Akfa mentioned that while students were carrying their keys hung around their necks, Ali Hoca was carrying his keys by putting them inside his shirt's pocket. For him, carrying the key around the neck was not a pleasant experience. During our interview, he referred to an obsolete childhood practice and explained that, until recently, to prevent primary school students from losing their erasers, their parents used to punch a hole in their kid's erasers so a string could pass through that hole and the eraser could be hung around the kids' necks. He described his feeling as follows:

> It felt childish to wear it around my neck (Afka, para. 10). … It was like, if you are a Hoca, you will carry it in your pocket. But now you are a student; (you should) feel that burden on your shoulders and around your neck. … That was creating a kind of mistrust; it was like you are going to lose it. … I wore it for a while because I felt like he gave it to (us) and (so he) wanted to see it. I probably took it off after others took it off (Afka, para. 19)[9].

During the interview with Ali Hoca, he mentioned this feeling as a misunderstanding and explained that,

> During my childhood, we used to pierce the middle of our erasers and hang them around our necks so they would not get lost. In one sense, the one who carries it may wear it with pride, or (he/she) may reject the system by considering it as being treated like children. But what I wanted to say there was, I am not giving it to anybody; you are a privileged group. Once you have this key, you can enter this class. (And) please do not let others into the class during working hours. This place is not a passer-by inn. We are doing a serious job here (Ali Hoca, paras. 15)[10].

He underlined his point and indicated that the studio key necklaces could be worn as a badge of honor to signify a proud first-year design studio community member. In his words, "this (the key necklace) created a sense of belonging as it was worn; I am a member of this group. It was a uniform. This was something else" (Ali Hoca, para. 15)[11].

Therefore, while carrying key necklaces increased the sense of belonging among the new students, it can also infer that the ritual in which the keys were hung around the students' necks identified the carriers of the first-year design studio key as the devoted individuals who would work at an exceptional place that was entirely dedicated to their effort only. This notion will be further discussed in the following section.

4.3.3.3 The Dedication to a Creative Practice

Giving the studio key to the new students at the beginning of the semester and providing them with the necessary environment encouraged them to take a big step in exerting themselves. Kazo, a coded interviewee, explained what the studio key necklaces and having the studio access meant to him:

> (Having the studio key) increased my attachment to that place. It increased my warm feeling about that place. Having that key, in fact, increased my interest in that course and that subject, instead of going to any class, sitting down, and opening the notebook (Kaoz, para. 40)[12].

He likened the studio key necklaces and its ceremony to receiving "a reverse diploma" (*diplomanın tersi*) from Ali Hoca and clarified that while a diploma is awarded to students who take and successfully pass all the courses after four years, the key was like a welcoming gift given to the students to enter the studio and begin to work to gain the diploma. In other words, it increased their enthusiasm and supported them as they stepped into a new stage of their lives. Kaoz, further described the key as one of the objects that the newly arrived design students acquired, besides other tools and materials related to design occupation such as T-square and sketchbook; nonetheless, "it was special and different compared to the other ones, and it was their complimentary". In other words, this object can be regarded as a symbolic object that reflected and was associated with the creative practices in the design studio.

He also stated that this unique object was something that Ali Hoca thought about it, and it was a design object reflecting the carrier's profession. He referred to the key necklaces as "the profession's key" (*mesleğin anahtarı*) and explained that more than a functional object, its making and designing by Ali Hoca demonstrates the amount of value that a teacher gave to his students. This perception added extra excitement to the enthusiast students who were already thrilled to be newcomers to the department.

Furthermore, the studio key necklace was a good example and the outcome of the dynamic energy that was trying to be generated in the studio. An interviewee, coded as Eröz, described how he was impressed by the level of effort, sensitivity, and thoroughness that Ali Hoca dedicated to preparing each studio key.

> The way he approached us increased my respect for him. I clearly remember that he was heating the tips of the ropes and joining them seamlessly. I mean, there was such a thoroughness of craftsmanship that we could hardly find the location they burned and attached. I think this level of elaboration and sensitivity has been influencing my vision, perspective, and approach as a designer ever since (Eröz, para. 16)[13]

The studio key and the configuration of the accessibility of the studio were an illustration of the physical and mental dedication required to practice as a first-year design student. Another notable example regarding this notion can be observed through a case mentioned by Damla Özer. She described that, toward the end of one of the fall semesters, they realized some students sketching ability was insufficient. Therefore, they decided to give them "incomplete" notes and asked them to come and work during the winter break. She explained that,

> During February, we kept going (to the studio), and it was intense training. … It was an incredibly intense effort. It was even a very snowy period. We went to the studio floundering through the snow for extra work, and we saw other than the 15 students we asked to come, more students attended; because they believed in something, and most of them believed that something very important and very beneficial is going on here. When we said that anyone wanted could come, a high number of students gathered there for two weeks. When you think about it like that, yes, an effort with no boundaries was going on there, and the place, indeed, gave us this freedom (Özer, para. 14)[14].

This evidence presented that; the tutors' eagerness also encouraged students to dedicate similar efforts required to work as a member of the first-year design student. Damla Özer pointed out that "all of us here are people who exert effort, pondering, working hard physically and mentally, whether as Hoca (tutor), assistant, or student. In other words, we are the 40 or 35 individuals who are the users of this place" (Özer, para. 31)[15]. She also mentioned that working as a research assistant in the first-year design studio was more like an idealist dedication than a job to her.

Last, it is essential to mention that, as the tutor of the basic design courses, Ali Hoca always tried lecturing and showing his point through actions. He behaved more like a master than a lecturer who, like an experienced community member, was trying to guide his apprentices or novice ones toward a path and walk alongside them to reach a certain level of proficiency. In other words, his pedagogy was not based on giving speeches and spending time on explanations of principles, subjects, and matters. Instead, he preferred to transfer his thoughts through non-verbal behaviors. Damla Özer mentioned that he used to imply and demonstrate his points through behaviors, experiences, and living them (Figure 49 and Figure 50).

Damla Özer mentioned that Ali Hoca was embracing teaching by doing and occasionally used to work alongside the students. Some interviewees indicated that Ali Hoca was not devoting time to verbal explanation; he was coming and started doing. According to Damla Özer, being witness to these enactments during or outside of class hours while students were working on their projects, or even as one or two were helping him, was very educational, even though it was not part of the course syllabus. In other words, he was showing the possibilities by illustrating the making and doing. His educational enactments could be as complex as the configuration of a system for accessing the studio or as simple as doing a 3d puzzle by cutting a Styrofoam block with a tabletop hot wire cutter. An interviewee coded as Elgo referred to an event in which Ali Hoca demonstrated a proper way to cut and serve watermelon and asserted that: "he had a different (educational) approach. … I think, he was trying to establish an awareness rather than teaching" (Elgo, para. 7)[16].

An interviewee coded as Mees, who used to carefully witness the tasks that Ali Hoca was carrying in the studio, described the studio as a great place to get together with other students and discuss their observations and experience during the daytime. In his words,

> Usually, it was not like, "Ok, Bro! the class is over let's go home." You could keep staying there; you have such competence. You sit with your friend to discuss your project and the critiques you have received. You try to understand what is and what is not (the project is about). In fact, Ali Hoca was doing random things, which I really liked, such as hanging an origami on the wall, and we used to sit and look at it trying to understand why he did that. We would try to understand why he did this (Mees, para. 9)[17].

This evidence shows that the studio members enjoyed spending time in the studio, observing, thinking, discussing, and doing. During the interview with Damla Özer, she mentioned how satisfied she was to be part of the great endeavors taking place in the studio by Ali Hoca or the students.

> In the past semesters, a ceramic lathe was in the studio. And after his (Ali Hoca's) few form-giving trials, and without letting us to touch it, we put it in the workshop. … I remember similar things during different semesters. When the sewing machines and fabrics were donated (to our department), they were first brought to the first-year design studio. After one or two trials, they were transformed into the workshop, its proper place. There was always an ongoing effort which was an aspect that I appreciated. I was also used to bring my readings regarding my graduate studies to the studio, so while I was studying, I could also witness and be close to those lovely experiences (Özer, para. 15)[18].



Figure 49 The picture captured him preparing for an activity during class in 2015. In this picture, Ali Hoca wore two key necklaces in two different colors while putting the keys inside his shirt's pocket (Damla Özer's Archive).



Figure 50 The picture captured the participation of Ali Hoca and his students in doing an activity outside during class hours in 2015 (Damla Özer's Archive).

4.3.3.4 Building a Community through a Shared Understanding of Rights and Responsibilities

Most interviewees indicated that possessing the studio key meant accepting various responsibilities since the studio key was like a password to a secured environment, and the studio key provided access to an exclusive place belonging to a community.

An interviewee coded as Elgoz, who was highly concerned about losing her key, clearly explained that, first and foremost, having a key means responsibility to her. It does not matter how she received it or from whom. She likened the studio key to "the key to a house" where a group of people puts their belongings there, and "if something bad happens (in that house), one of those people can be the responsible" (Elgoz, paras. 25). With similar concerns, Sooz mentioned that the key is a liability. He stated that if the studio accessing policy would not be changed and Ali Hoca did not get retired, he would give the key back to him the following year after he started the second-year design studio course. As the interviewer asked why he would like to return the key, he explained that, after completing the first-year design studio courses and leaving that studio, he would no longer belong to that tribe or territory, so he would like to inform Ali Hoca that he has no longer has access to that place.

In response to the researcher's question regarding that whether anything would change if the studio key had been duplicated like any other key and left in a box for students to take, an interviewee coded as Mees claimed that it would be a trifling thing if the keys were left in a box for the students to take one; however, receiving it from Ali Hoca implied responsibility. He indicated that if the students were supposed to get their keys from a box, it would mean that this is how things were working out in the studio, so if one day he lost his key, he would recklessly take another one from the box.

Damla Özer identified the studio key necklace and its receiving ceremony as a tool and an act to indirectly address the studio's specialty as a place that belongs to its

members and start to talk about the responsibility of its use as a shared place. She said, “maybe we hung that idea around our neck by wearing the studio key necklace” (Özer, para. 42)[19]. She explained that although Ali Hoca did not refer to the key as a contract or an agreement during the key handover ceremony, he made the studio members to feel it by carrying it and they felt it by living with that object.

Therefore, sharing the studio key necklaces with the students ceremonially and hanging them on students’ necks implied two crucial notions. On the one hand, possessing the key gave students the freedom and entitlement to use the studio anytime they wanted. On the other hand, it obliged them to be trusted for the studio's security as a communal space. In other words, the key necklace was a sign that reminded the students of their rights and duties. It gave them the right to have a place to work individually and collectively while authenticating them as those entrusted to carry out the roles and duties associated with and expected from first-year design students.

As mentioned before, Ali Hoca had a portable cubicle workspace inside the studio that he was using as his office. During the interviews, some respondents referred to it and mentioned that it was valuable for them that Ali Hoca’s office was located inside the studio, and they shared the same space.

Even though Ali Hoca used to close and lock his cubical when he was leaving, this action was not restricting the students from entering the studio, and they still had continued access to all other areas of the studio and some of the shared spaces inside the building of the faculty. One respondent said: “Ali Hoca’s room was our studio, and sometimes I say it to my own students: You know, he really gave us the key to his room. That was priceless for me” (Akfa, para. 21)[20]. Another interview coded as Sooz explained that the studio indeed was Ali Hoca’s place where he had been giving lectures for many years. He also mentioned a few kitchen appliances in the studio and explained that Ali Hoca shared them with all the studio members but underlined that there are rules for using them together.

By sharing the equipment and making the studio accessible to the students, Ali Hoca regarded the students as a special group and a community with similar interests. Sooz, with an interesting analogy, explains what the sharing of the studio's key means to him in terms of intimacy and trust.

> We've all stayed at many of our friends' houses. When you come from out of town and want to stay at your friend's house, you ask your host about his working hours, so you'll enter with the host and in the morning exit together. This is a kind of hospitality. However, if we are sincere and old friends, and I came to stay in Ankara, for example. You may say: 'Hey Sooz (interviewee uses his name), here is the house's spare key. This is another level of intimacy. … (Ali Hoca) told us that you could enter and leave this place unbuttoned. … This actually sounds like trust and intimacy to me. (Sooz, paras. 38)[21]

Furthermore, it should be mentioned that the trustworthiness in the studio was mutual. While students were meticulous not to subvert Ali Hoca's trust, he was also susceptible to being fair with all students and treating them equally. For instance, it was important for Ali Hoca to distribute identical studio keys to all students equally. Besides the keys, as mentioned by Damla Özer, he used to make tools and materials such as sketchbooks for students and distribute them equitably among students.

Additionally, Ali Hoca was trying to build a trustworthy environment by creating a collective, anonymous, comparative evaluation process, explained in the autoethnography section. While the large table in the middle of the studio facilitated an open discussion area for students' engagement and collaboration alongside their tutors, the anonymous evaluation process showed the tutors' endeavors for acting fair.

4.3.4 Discussion

The evidence of this study indicates that a substantial amount of time and effort is required to start and adopt a creative approach as a fundamental learning outcome in

first-year industrial design education. According to the results, this can be achieved if new students are directed to develop a sense of belonging within a community and are encouraged to become committed members of creative practice.

The findings suggest that defining and implementing specific implicit rules and regulations and assuring equal rights and responsibilities to engage will legitimize and recognize the community members, facilitate social interaction, and develop an intimate working and learning environment.

Furthermore, this study indicated that establishing a creative community involves defining a particular area dedicated to practitioners enlisted to engage in related activities. While the flexible spatial arrangement of this place, as individual and communal spaces, can facilitate the emergence, display, assessment, and development of creative ideas and approaches, limiting its accessibility and identifying its members as authorized users can support the development of a sense of belonging in the community.

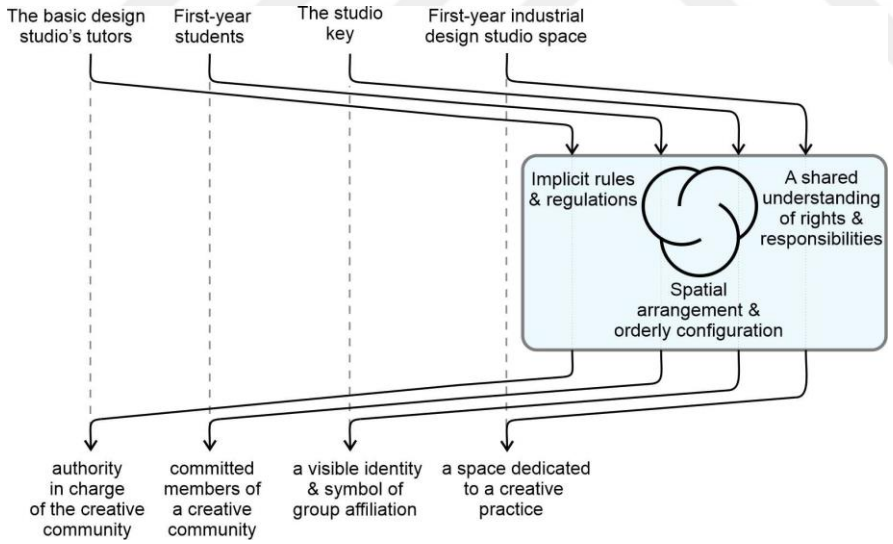


Figure 51 The impact of implicit rules and regulation, a shared understanding of rights and responsibilities, and spatial arrangement and orderly configuration (The illustration is adapted from similar diagrams by Kaygan (2016) and Callon (1986)).

Moreover, based on the results of this study, by adopting a teaching-by-doing approach and instituting implicit rules and regulations in a community of creative practice, tutors can represent themselves as part of a community of creative practice and effectively manage the community. These findings are consistent with Wenger's studies that suggest the role of teachers, masters, and role models depends on their membership in the community as a whole (Wenger, 1999).

4.4 Concluding Remarks

In addition to the previous discussions, it should also mention that in all three case studies, close relationships were found between the support of creative practices and the transfer of intergenerational items. In the Kavuk case, it can be argued that the Kavuk transformation has become a vehicle for celebrating the rejuvenation of a traditional creative practice. The shed project emerged and developed by transforming the shed and its items, as the family's heirlooms, into a creative visual documenting process. Finally, the third case is about offering the accessibility of a dedicative space and its belongings to support the learning process and engagement of a community of creative practice. Furthermore, according to the findings of the case studies, it can conclude that the locus and milieu of the creative practice can be stimulating mediums for developing new approaches toward embracing and internalizing creative practices.

CHAPTER 5

CONCLUSION

This chapter discusses the results of this study by revisiting the research questions. A discussion on the limitations of the study and recommendations for future research is also included in the chapter.

5.1 Revisiting the Research Questions

This dissertation aimed to understand the creative practice through three case studies across diverse fields: performing arts, visual communication, and industrial design education. The study's main objective was to explore the nexus of creative practices (i.e., the ways in which sayings and doings are interconnected) and investigate the ways in which these practices are recast and transmitted.

This study sought to answer the following research questions:

- What are the ways in which the doings and sayings of a creative practice are linked from the social practice theory perspective?
- What are the ways in which a creative practice is reinterpreted and transmitted?

5.1.1 The Nexus of a Creative Practice

The research questions posed in this dissertation imply that drawing on the social practice theory could lead to a new way of exploring and understanding creative practices and to the identification of the ways in which they are reinterpreted and transmitted.

The social practice theory literature refers to a practice as a nexus of sayings and doings composed of routinized behaviors and actions. According to this theoretical

framework, practices can be defined from two perspectives: practice-as-entity and practice-as-performance. Practice as an entity comprises a set of intertwining elements that are interrelated and form each other. Nevertheless, the spatial-temporal existence of practice-as-entity mutually depends on the practice-as-performance, and they constitute each other. Practice-as-entity is carried out through consecutive instances of performances in which the elements are integrated by the carrier of the practice.

This study indicates that creative practices consist of intertwined relations between the creative processes of using skills and knowledge and the creative attitudes of people as they interact with materials, surroundings, and meanings both as the carrier of the creative practice and audiences of creative practice. In other words, while performing a creative practice requires following specific rules and exercising particular skills and knowledge, it also involves experimenting, reinterpreting, and improvising with environments, materials, and techniques to reach creative approaches or outcomes.

The case studies indicate that while the creative practitioner can be identified as the body and the mind, the carrier, and the performer of creative practice, he/she is not merely an agent who is programmed to follow exact orders and rules to complete repetitive tasks. The shed project case, for instance, shows that although it takes a specific set of skills and knowledge to be able to illustrate things, it is the creative approach developed by Lee John Phillips that was key to attracting the public attention: Transforming the shed into a life-time illustration and a coherent documentation project that acclaimed by diverse audiences.

Therefore, the nexuses of creative practice comprise reflections, adaptations, improvisations, and experiments formed through the contributions of the creative practice's audiences and the performers of the creative practice in a social environment.

5.1.2 The Locus of a Creative Practice

All three cases reveal various spatial aspects through which creative practices can be supported, performed, experienced, learned, exhibited, and evaluated. This study reveals that the space where a creative practice is performed is its locus, which has a vital role in its reinterpretation and transmission.

The locus of the creative practice is not only where the necessary tools and materials are located; this locus also provides a milieu developed in time as people and materials interact and create special moments, events, experiences, and feelings together. In the Kavuk case, the theater where the live performance is carried out is also the communal environment for training, rehearsing, evaluating, and developing performances. The sense of attachment or loyalty to this locus may alter the way things are perceived. As declared by Ferhan Şensoy, "Kavuk loves Ses theater"; it belongs to the Ses Theater and "should not go to the museum" (İmamoğlu, 2020).

Furthermore, the locus of creative practice can serve as a space for holding ceremonies and special events organized to support, transform, sustain, and enhance the creative practice. Consequently, the space provides a locus for experiences emerging from the mutual participation of the audience and the practitioners of the creative practice.

The locus of creative practice can also be established through the configuration of space as a dedicated and bounded environment for carrying out a creative practice and providing its authorized users with the freedom, rights, and responsibilities of using it. This will also identify the users as a community, a privileged group of practitioners, and encourage them to dedicate themselves to performing better. The first-year studio key case shows the extent to which dedicating a space for carrying out a creative practice and regulating its accessibility can influence the sense of belonging to the creative practice, space, and community. Furthermore, flexible spatial arrangements and defining individual and shared areas may facilitate the emergence, development, display, and assessment of creative ideas and approaches.

5.1.3 Social Aspects of a Creative Practice

As Reckwitz puts it so eloquently, practices are social:

> To say that practices are ‘social practices’ then is indeed a tautology: A practice is social, as it is a ‘type’ of behaving and understanding that appears at different locales and at different points of time and is carried out by different body/minds (Reckwitz, 2002).

This study recognizes the audience as an essential part of creative practice and indicates that carrying or performing a practice involves more than practitioners.

Experiencing a creative practice requires both the practitioner(s) and the audience. Conducting an art exhibition, a live performance, or a lecture without an audience render the performance incomplete. The audience's active role as the one who experiences and assesses a creative practice and the practitioners’ capacity to direct and transform the performance through constant and instant feedback indicates that the meaning of a creative practice develops socially. In the Shed Project case, for example, the meaning of the creative practice is interconnected with the audience's heterogeneous previous experiences that originated in and formed through diverse social contexts.

Moreover, creative practices are transmitted and assessed through peer-to-peer learning, master-apprentice relationship, and the participation of the audiences in various roles. Although the process of generating a creative outcome and developing special skills for carrying out a creative practice require individual concentration and focus, learning a creative practice can be supported by organizing a community of creative practitioners.

Consequently, this study indicates that creative practices are complex and multifaceted social phenomena; their development, sustainability, and transmission involve practitioners, audiences, processes, tools, and various actors interacting in a social and cultural milieu. Thus, in order to improve a creative practice and support its practitioners, it is essential to give an account for improving the creative practice's

milieu that comprises the enhancement of the physical and social environment in which people spend a significant amount of their time. Furthermore, enhancing a practice's milieu can augment its practitioners' positive experiences, resulting in developing a sense of belonging to that environment, which can significantly impact people's performance.

5.2 Contribution of the Study

Understanding the ways in which creative practices can be supported to emerge and develop is crucial for various practices in the fields of art and design. The study's contribution is expected to be a new understanding of creative practices in professional and educational contexts. By providing a social perspective for rethinking the education and professional practices in art and design, this research would assist in developing new attitudes towards embracing and internalizing creative practices. Furthermore, this study provides insights that would support creative communities and/or organizations that strive to promote the contribution of new practitioners and audiences to preserve the art and craft practices that are part of a culture and tradition. Additionally, the insights gained from this study may also be of assistance to designing a new creative practice or be applied to redesigning an existing creative environment in order to enhance its effectiveness.

5.3 Limitations of the Study and Recommendations for Future Research

Socio-cultural and geographical regions involved in this study are rather limited. Exploring creative practices in different regions originating in different socio-cultural regions or geographies can provide further insights.

In the design studio key case, the interviews were conducted with a limited number of former students and tutors of the first-year industrial design studio in METU. Therefore, the findings are limited by the number of participants and their memories and perceptions of their past experiences and observations.

Besides its advantages, a case study also has some drawbacks. Due to the contextual nature of the situation, a generalization may not be possible in a case study approach. Alternative methodological approaches can be beneficial for further exploration of creative practices. Research through practice, for instance, can be an effective approach for positioning the researcher as the carrier of the creative practice and investigating the creative practice in action.

This study focused on three cases from the arts and design fields. Since the number of cases is small and they involve somewhat neighboring fields, the findings of the study should be considered limited to these contexts. In addition, conducting a case study also have some drawbacks. Due to the contextual nature of the situation, a generalization may not be possible in a case study approach. Nevertheless, as a qualitative study, this study reveals significant categories concerning creative practices. Further research needs to be conducted in diverse fields and disciplines using both qualitative and quantitative methods.

The scope of this study was limited in terms of the locus of practice. Fast evaluations of informational and computational technologies, advancements in human-computer interaction, and affordable and widespread access to the world wide web have facilitated our social interactions by providing alternative tools and materials for and carrying out various practices. Further research could also be conducted to determine the effectiveness of virtualization and digitalization of the locus of practice.

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APPENDICES

A. METU Human Research Ethics Committee, ODTÜ İnsan Araştırmaları Etik Kurulu (İAEK)

UYGULAMALI ETİK ARAŞTIRMA MERKEZİ
APPLIED ETHICS RESEARCH CENTER

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29 EYLÜL 2021

Konu : Değerlendirme Sonucu

Gönderen: ODTÜ İnsan Araştırmaları Etik Kurulu (İAEK)

İlgi : İnsan Araştırmaları Etik Kurulu Başvurusu

Sayın Fatma KORKUT

Danışmanlığını yürüttüğünüz Milad HAJIAMIRI'in "Bireylerin eylemlerinin ürünlerin bireysel ve ortak anlamına ve kullanımına etkisi" başlıklı araştırması İnsan Araştırmaları Etik Kurulu tarafından uygun görülmüş ve **387-ODTU-2021** protokol numarası ile onaylanmıştır.

Saygılarımızla bilgilerinize sunarız.

Dr.Öğretim Üyesi Şerife SEVİNÇ
İAEK Başkan Vekili

B. The Invitation Letter to Former Student to Participate the Study

Title: Görüşme Talebi

Merhaba …, nasılsın?

Sevgili dostum, ODTÜ Endüstriyel Tasarım Bölümünde sürdürmekte olduğum doktora tezim kapsamında internet üzerinden seninle kısa bir görüşme yapmak istiyorum. Görüşmeyi kabul edersen yıllar önce Ali Hoca'nın bize verdiği ODTÜ temel tasarım stüdyo anahtarı ile ilgili sana bazı sorular sormak istiyorum. Bu görüşme ile ilgili daha ayrıntılı bilgiye ekte bulabilirsin.

Görüşmeyi kabul edip uygun zaman ve günü bana yazarsan çok mutlu olurum.

Sevgilerimle,

Milad Hajiamiri

+90 506 2132765

Ek: Araştırmaya gönüllü katılım formu

Milad Hajiamiri, Ph.D. Candidate
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Karabük University
Fethi Toker Faculty of Fine Arts and Design
Department of Industrial Design
Yenimahalle Mah. Prof. Metin Sözen Cad.
No: 4/1 78600 Safranbolu/KARABÜK

C. Consent Form

ARAŞTIRMAYA GÖNÜLLÜ KATILIM FORMU

Bu çalışma, Milad Hajiamiri'in ODTÜ Endüstriyel Tasarım Bölümünde gerçekleştirdiği doktora tezi kapsamında yürütülmektedir. Bu form sizi araştırma koşulları hakkında bilgilendirmek için hazırlanmıştır.

Çalışmanın Amacı Nedir?
Araştırmamın amacı, bireylerin eylemlerinin ürünlerin bireysel ve ortak anlamını ve kullanımını nasıl değiştirebileceğini anlamaktır.

Bize Nasıl Yardımcı Olmanızı İsteyeceğiz?
2006-2007 eğitim-öğretim yılında ODTÜ Endüstri Ürünleri Tasarımı Bölümünde ID101 ve ID102 Temel Tasarım dersleri için özel hazırlanarak öğrencilere verilen stüdyo anahtarı ile ilgili (Şekil 1) sorular sormak istiyorum.



Şekil 1 2006-2007 Eğitim-Öğretim Yılında ODTÜ Endüstriyle Tasarım Temel Tasarım Stüdyosuna Benzer İki Anahtar

Katılımınızla ilgili bilmeniz gerekenler:
Bu çalışmaya katılmak tamamen gönüllülük esasına dayalıdır. Herhangi bir neden göstermeden katılmayı reddedebilir veya çalışmayı bırakabilirsiniz. Araştırma esnasında yanıtlamak istemediğiniz sorular olursa yanıt vermeyebilirsiniz. Bu araştırmada toplanan veriler, isminiz verilmeden veya izin verirseniz isminiz açıklanarak bilimsel yayınlarda ve eğitim amaçlı kullanılabilir. Görüşme sırasında ses ve görüntü kaydı yapacağım. Bu kayıtlara sadece benim ve tez danışmanımın erişimi olacak.

Araştırmayla ilgili daha fazla bilgi almak isterseniz:
Çalışmayla ilgili soru ve yorumlarınızı araştırmacıya veya tez danışmanına iletebilirsiniz

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Araştırmacının danışmanı: Doç. Dr. Fatma KORKUT
E-mail: korkut@metu.edu.tr

Yukarıdaki bilgileri okudum ve bu çalışmaya tamamen gönüllü olarak katılıyorum.
(Formun bir kopyası katılımcıda kalacak, diğer kopyası imzalandıktan sonra araştırmacıya geri verilecektir.)

Ad Soyad Tarih İmza

D. 2006-2007 Eğitim-Öğretim Yılı Güz Dönemi ID101 ve ID102 Temel Tasarım I ve II Derslerin Yürütücüsü ile Mülakat Kılavuzu

Face to face interview with Ali Günöven
Date: .....
Location: .....
Interview started at .....

Giriş
Öncelikle araştırmama katıldığınız için teşekkür ederim.

Bu görüşme, ODTÜ Endüstriyel Tasarım Bölümünde sürdürdüğüm doktora araştırmamın bir parçası olarak yapılmaktadır. Araştırmamın amacı, bireylerin eylemlerinin ürünlerin bireysel ve ortak anlamını ve kullanımını nasıl değiştirebileceğini anlamaktır.

Hatırlayacağınız gibi ODTÜ Endüstri Ürünleri Tasarımı Bölümünde 2006-2007 eğitim-öğretim yılında ID101 ve ID102 Temel Tasarım I ve II derslerinde öğrencinizdim. Güz döneminin ilk haftalarında birinci yıl stüdyosunun anahtarını (Şekil 1) ben dahil eğitimlerine yeni başlayan tüm temel tasarım öğrencilerine vermiştiniz (Araştırmacı, benzer bir anahtar ve ip göstererek konuşur).



Şekil 1 2006-2007 Eğitim-Öğretim Yılında ODTÜ Endüstriyle Tasarım Temel Tasarım Stüdyosuna Benzer İki Anahtar

Size bu anahtarlarla ilgili bazı sorular sormak istiyorum. Görüşmemiz yaklaşık bir saat sürecek. Görüşme sırasında ses ve görüntü kaydı yapacağım. Bu kayıtlara sadece benim ve tez danışmanımın erişimi olacak.

Başlamadan önce sormak istediğiniz bir şey var mı?

1 Anahtarın Çıkış Noktası, Anlamı ve Amacı
1.1 ODTÜ Endüstriyel Tasarım Bölümünü yeni kazanan ve temel tasarım stüdyosunu bilmeyen birine, temel tasarım stüdyosunu nasıl anlatırsınız? (Eğer mekânın fiziksel özelliklerini betimlemeye başlarsa, konuşmayı mekânın ve eşyaların anlamlarına doğru yönlendir.)
1.2 Böyle bir anahtar yapma ve öğrencilere verme fikri nereden aklınıza geldi?
• Esinlendiğiniz bir şey var mı?
• Daha önceki yıllarda benzer bir şey yapmış mıydınız?
1.3 Benzer malzemeleri kullanarak o anahtarları nasıl yaptığınızı bana gösterebilir misiniz? *(Anahtarı tekrar yaptırmak için bir alet çantası hazırlanacak. Çantada bulunan malzemeler: Birkaç anahtar, iki farklı renkte (yeşil ve turuncu) Paracord ipi, iki farklı çakmak, bir kibrit, bir pense, bir İsviçre çakısı, bir makas, iki farklı maket bıçağı, bir şerit metre ve düz kesme tahtası.)*
1.4 Neden böyle bir anahtar yapıp öğrencilere verdiniz? Amacınız tam olarak neydi?
• Bu amaca ulaşmak için bu anahtarlar size nasıl yardımcı oldu?
• Sizce amacınıza ulaştınız mı? Birkaç örnek üzerinden anlatabilir misiniz?
• Bu amaca ulaşmak için anahtar dışında benzer başka şeyler yaptınız mı?
• Bu anahtarların en önemli özeliği neydi?
1.5 Daha sonraki yıllarda yeni giren öğrencilere yine bu anahtarlardan yapıp verdiniz mi?
• Neden?
1.6 Kurallar gereği stüdyo anahtarını öğrencilerle paylaşmanız mümkün olmasaydı, bu anahtar yerine benzer bir şeyi nasıl yapardınız?
• Neden?
2 Tasarım Süreci
2.1 İlk anahtarı ne zaman yaptınız, hatırlıyor musunuz?
• Zaman içinde bu tasarımı geliştirdiniz mi? Mesela ilk yaptığınız ve son yaptığınız arasında bir fark var mı?
2.2 Neden bu ipi tercih ettiniz?
• İpin uzunluğuna nasıl karar verdiniz?
• Neden erkek ve kadın öğrenciler için iki ayrı renkte ip kullanmayı tercih ettiniz?
2.3 Sizin de benzer şekilde birçok anahtar taşıdığınızı hatırlıyorum. Kendi anahtarlarınız ve öğrencilerin anahtarları arasında bir fark var mıydı? (İpe asılan anahtar sayısı, renk, uzunluk, vb.)
• Bir fark yoksa, neden aynı?

• Bir fark varsa, nasıl bir fark var? Neden farklı?
2.4 Bu anahtarları yaparken özel bir mekânı veya zamanı tercih ettiniz mi?
• Örneğin, stüdyoda ve ders saatinde, herkesin yapılışını görebileceği bir mekânı ve zamanı mı seçtiniz?
• Neden?
3 Anahtarları öğrencilere ve diğer kullanıcılara teslim etme süreci
3.1 Bu anahtarları öğrencilere ne zaman ve nasıl verdiniz?
• Anahtarları öğrencilere vermeden önce bir hazırlık yaptınız mı?
• Özel bir gün veya anı mı beklediniz?
• Özel bir şekilde mi verdiniz? Neden?
• Anahtarları verirken bir konuşma veya benzeri bir şey yaptınız mı?
3.2 Öğrenciler ve kendiniz dışında başka kişilere de bu anahtarlardan yapıp verdiniz mi?
• Neden?
4 Kullanım ve Kullanım sonrası
4.1 Bu anahtarları öğrencilere verdikten sonra onlardan nasıl tepkiler aldınız?
4.3 Diğer insanlar tarafında bu anahtarlarla ilgili ne gibi yorumlar aldınız?
4.2 Öğrenciler birinci sınıfı geçtikten sonra bu anahtarlara ne olacağını düşündünüz? Bir planınız var mıydı?
• Öğrenciler anahtarlarını kullanmayı sürdürsünler diye mi düşündünüz? Neden?
• Bu anahtarları öğrencilerden geri almayı düşündünüz mü? Neden?
4.3 Kendi anahtarınız sizin için ne anlam ifade ediyordu?
• Bu anahtar deneyimi sizi nasıl etkiledi?
5 Son Sorular
5.1 Görüşme için çok teşekkür ederim. Üzerinde yeterince konuşmadığımızı düşündüğünüz bir şey var mı?
5.2 Eklemek istediğiniz başka herhangi bir şey var mı?

E. 2006-2007 Eğitim-Öğretim Yılı Güz Dönemi ID101 ve ID102 Temel Tasarım I ve II Derslerin Asistanı ile Mülakat Kılavuzu

Face to face interview with Damla Özer
Date: .....
Location: .....
Interview started at .....

Giriş
Öncelikle araştırmama katıldığınız için teşekkür ederim.

Bu görüşme, ODTÜ Endüstriyel Tasarım Bölümünde sürdürdüğüm doktora araştırmamın bir parçası olarak yapılmaktadır. Araştırmamın amacı, bireylerin eylemlerinin ürünlerin bireysel ve ortak anlamını ve kullanımını nasıl değiştirebileceğini anlamaktır.

Hatırlayacağınız gibi ODTÜ Endüstri Ürünleri Tasarımı Bölümünde 2006-2007 eğitim-öğretim yılında ID101 ve ID102 Temel Tasarım I ve II derslerinde öğrencinizdim. O zaman siz bu derslerde araştırma görevlisi olarak Ali Günöven hocamızla birlikte derse giriyordunuz. Ali Günöven, Güz döneminin ilk haftalarında birinci yıl stüdyosunun anahtarını (Şekil 1) siz dahil kendi ekibine ve eğitimlerine yeni başlayan tüm temel tasarım öğrencilerine vermişti (Araştırmacı, benzer bir anahtar ve ip göstererek konuşur).



Şekil 1 2006-2007 Eğitim-Öğretim Yılında ODTÜ Endüstriyle Tasarım Temel Tasarım Stüdyosuna Benzer İki Anahtar

Size bu anahtarlarla ilgili bazı sorular sormak istiyorum. Görüşmemiz yaklaşık bir saat sürecek. Görüşme sırasında ses ve görüntü kaydı yapacağım. Bu kayıtlara sadece benim ve tez danışmanımın erişimi olacak.

Başlamadan önce sormak istediğiniz bir şey var mı?

1 Giriş Sorusu, Anahtarın Anlamı ve Amacı
1.1 ODTÜ Endüstriyel Tasarım Bölümünü yeni kazanan ve temel tasarım stüdyosunu bilmeyen birine, temel tasarım stüdyosunu nasıl anlatırsınız? (Eğer mekânın fiziksel özelliklerini betimlemeye başlarsa, konuşmayı mekânın ve eşyaların anlamlarına doğru yönlendir.)
1.2 Birinci sınıf temel tasarım stüdyo anahtarı hala sizde var mı?
• Evet ise neden onu hala saklıyorsunuz?
• Hayır ise sonraki soruyu geç;
1.3 Bu anahtarı ne kadar sizde kaldı?
• Anahtarınıza sonra ne oldu?
• Neden? (Anlamlı ise sor)
1.4 Size verilen anahtara herhangi bir değişiklik yaptınız mı?
Evet ise • Nasıl bir değişiklik yaptınız? • Neden böyle bir şey yaptınız?
Hayır ise • Neden herhangi bir değişiklik yapmadınız?
1.5 Sizce bu anahtarların en önemli özeliği neydi?
1.6 Sizin anahtarınız sizin için ne anlam ifade ediyordu?
• Bu anahtar deneyimi sizi nasıl etkiledi?
1.7 Ali Hoca ve sınıfın tüm öğrencilerle benzer anahtarı sahip olmanız sizin için ne anlama geliyordu?
2 Anahtarı Teslim Almak, Kullanım ve Kullanım Sonrası
2.1 Bu anahtarın tasarımı, yapım veya öğrencilere verilmesi ile ilgili Ali Hoca ila birlikte çalıştınız mı?
2.2 Stüdyonun anahtarı, herhangi bir anahtar gibi çoğaltılmış ve herkesin alması için topluca bir kutuda bırakılmış olsaydı, sizce ne değişecekti?
2.3 Diğer insanlar tarafında bu anahtarla ile ilgili ne gibi yorumlar aldınız?
2.4 Birinci sınıfta göreviniz bittikten sonra bu anahtarı geri vermeye düşündünüz mu?
• Neden?
3 Son Sorular
3.1 Görüşme için çok teşekkür ederim. Üzerinde yeterince konuşmadığımızı düşündüğünüz bir şey var mı?
3.2 Eklemek istediğiniz başka herhangi bir şey var mı?

F. 2006-2007 Eğitim-Öğretim Yılı Güz Dönemi ODTÜ Endüstriyel Tasarım ID101 ve ID102 Temel Tasarım I ve II Dersinde Kayıtlı Öğrencilerle Mülakat Kılavuzu

Name & Surname .....
Interviewee's Code .....
Date: .....
Location: .....
Interview started at .....

Giriş
Öncelikle araştırmama katıldığınız için teşekkür ederim.

Bu görüşme, ODTÜ Endüstriyel Tasarım Bölümünde sürdürdüğüm doktora araştırmamın bir parçası olarak yapılmaktadır. Araştırmamın amacı, bireylerin eylemlerinin ürünlerin bireysel ve ortak anlamını ve kullanımını nasıl değiştirebileceğini anlamaktır.

Hatırlayacağınız gibi ODTÜ Endüstri Ürünleri Tasarımı Bölümünde 2006-2007 eğitim-öğretim yılında ID101 ve ID102 Temel Tasarım I ve II derslerinde öğrenciydiniz. Güz döneminin ilk haftalarında birinci yıl stüdyosunun anahtarını (Şekil 1) ders yürütücüsü Ali Günöven tarafında siz dahil eğitimlerine yeni başlayan tüm temel tasarım öğrencilere verilmişti (Araştırmacı, benzer bir anahtar ve ip göstererek konuşur).



Şekil 1 2006-2007 Eğitim-Öğretim Yılında ODTÜ Endüstriyle Tasarım Temel Tasarım Stüdyosuna Benzer İki Anahtar

Size bu anahtarlarla ilgili bazı sorular sormak istiyorum. Görüşmemiz yaklaşık bir saat sürecek. Görüşme sırasında ses ve görüntü kaydı yapacağım. Bu kayıtlara sadece benim ve tez danışmanımın erişimi olacak.

Başlamadan önce sormak istediğiniz bir şey var mı?

1 Giriş Sorusu, Anahtarın Anlamı ve Amacı
1.1 ODTÜ Endüstriyel Tasarım Bölümünü yeni kazanan ve temel tasarım stüdyosunu bilmeyen birine, temel tasarım stüdyosunu nasıl anlatırsınız? (Eğer mekânın fiziksel özelliklerini betimlemeye başlarsa, konuşmayı mekânın ve eşyaların anlamlarına doğru yönlendir.)
1.2 Birinci sınıf temel tasarım stüdyo anahtarı hala sizde var mı?

• Evet ise neden onu hala saklıyorsunuz?
• Hayır ise sonraki soruyu geç;
1.3 Birinci sınıfı geçtikten sonra anahtarınıza ne oldu?
• Neden?
1.4 Size verilen anahtara herhangi bir değişiklik yaptınız mı?
Evet ise • Nasıl bir değişiklik yaptınız? • Neden böyle bir şey yaptınız?
Hayır ise • Neden herhangi bir değişiklik yapmadınız?
1.5 Sizce bu anahtarların en önemli özeliği neydi?
1.6 Sizin anahtarınız sizin için ne anlam ifade ediyordu?
• Bu anahtar deneyimi sizi nasıl etkiledi?
1.7 Sınıftaki tüm diğer öğrencilerle aynı anahtarı sahip olmanız sizin için ne anlama geliyordu?
1.8 Ali Günöven ve ekibin de benzer anahtarlar kullandığını hatırlıyorum. Onların bizim gibi anahtarları sahip olmaları sizin için ne anlama geliyordu?
2 Anahtarı Teslim Almak, Kullanım ve Kullanım Sonrası
2.1 Ali Günöven tarafında bu anahtarların yapılması ve sonra da onun tarafında size verilmesi sizin için ne anlama geliyordu?
2.2 Stüdyonun anahtarı herhangi bir anahtar gibi çoğaltıp ve öğrencilerin almaları için topluca bir kutuda bırakılmış olsaydı, sizce ne değişecekti?
2.3 Diğer insanlar tarafında anahtarınız ile ilgili ne gibi yorumlar aldınız?
2.4 İkinci sınıfa geçtikten sonra bu anahtarı geri vermeye düşündünüz mu? Neden?
3 Son Sorular
3.1 Görüşme için çok teşekkür ederim. Üzerinde yeterince konuşmadığımızı düşündüğünüz bir şey var mı?
3.2 Eklemek istediğiniz başka herhangi bir şey var mı?

G. Quotations (Turkish)

[1]**Damla Özer**: Sadece eğitim-öğretim değil aslında hem üniversite hem de fakültenin verdiği bir kültürü dolu, dolu yaşamak.

[2]**Ali Hoca:** Bunların hepsi ödev yapmak için de sabahlamıyordu. Bir kısmı o havayı teneffüs etmek, belki gece oyun oynamak için, belki gece ne bileyim, bilmiyorum. Belirli şeyler de bulunmak için bir araya, orası bir toplanma mekanı, buluşma mekanı, o kişilere ait çok özel bir yer oldu.

[3]**Ali Hoca:** İçerde müzik var. İçerde düzgün temiz şey var, çay var. Bilmem ne var. Dışarıyı belki çıkmasına da gerek yok.

[4] **Mees:** Sevmediğim tarafı ise 2'ye 3'e geçince fark ettim. Fazla aslında faşistti yani benim için hani. Anladın mı? Çok şey böyle yani ben daha iyi anlaştığım bir insan ile oturamıyordum şimdi düşündüğüm zaman. Yine burada avantajına geçersem, bu sefer oturup işimize gücümüze bakabiliyorduk. Çünkü bir yerden sonra çalışamaz hale geliyorduk. 2'de ve 3'te bu sorun vardı. Kendi arkadaş gurubumuzu toplayıp dörder, beşerli masalar yapmıştık ya. Mesela bu da bir toksik durumdu aslında. 1. sınıfta ben bunun olumlu veya olumsuz olduğundan emin değildim ama artıları ve eksileri ile geliyordu.

[5]**Sooz:** Yani bu askeri bir dayatma değildi ama bir şekilde o düzeni biz kabul ettik.

[6]**Ali Hoca:** Girmek önemli ise, bu önemli. Değil ise, değil. Yani açık olan bir kapıya anahtar taşımanın bir manası yok. Ama bana ait olan, *private* bir yere girmek için buna sahip olmam lazım ve başkalarının da buna sahip olmaması için şifreyi bilmemesi lazım. Bilirse herkes girer. Orası *communal* bir yer ama ben orayı bir miktar daha *semi-communal*, ne denir *public* ama *semi-public*, *semi-private* bir çizgiye taşıdım. Başkaları girebiliyordu tabii. İçeriden birisine söylüyordu, birisi gelip açıyordu kapıyı. Ama istese açmazsa içeriye almayabilirdik. Çünkü orası bizim. Böyle sokak caddede ne bileyim kurulmuş şey kafe değil. Gelen geçen oturmuyor. … O gruba ait olmak lazım ve orda ben çalışıyorum, orda ben üretiyorum. Orada benim özel bir şeye ihtiyacım var, *privacy* ihtiyacım var. Bunu sen bozarsan, ben bunu nasıl sağlarım. Ve sağlayamıyorsam çok verimsiz oluyor.

[7]**Ali Hoca:** Ayrıcalıklı 1. sınıf öğrencilerinin kullanabildiği, başkalarının giremediği bir sistem kurdum. Yani, o grup kendisini o sınıfa kabul edilmiş saydığı için bu anahtarın bir anlamı vardı.

[8]**Ali Hoca:** Hocam, yeşil bağcıklı bütün öğrencilerin 1. sınıf öğrencisi olduğunu hemen anlayabiliyordum

[9] **Afka:** Böyle çocuksu geliyor boynuma takmak. … Ben onlar boynunda taşımadığı için cebinde taşıdığı için farklı hissediyordum. Ben hoca olursam cebimde taşırım ama şimdi öğrenciyim, böyle boynunun omuzlarının üstünde o yükü hisset, gibi boynumuza takılıyordu. … O bir güvensizlik oluşturuyordu sanki; siz bu anahtarı

kaybedersiniz gibi. … Ama hoca da istiyor diye birkaç gün takmıştım. Çünkü dağıttığı için onu görmek istiyor gibi hissettim. Boynumuzda bir süre taktığımı hatırlıyorum. Ondan sonra herhalde çıkaranlar olduktan sonra ben de çıkardım[10]

[10]**Ali Hoca:** Çocukluğumda da biz böyle silgilerin ortasını delip iple boynumuza asardık kaybolmasın diye. Bunu insanlar övünerek de taşıyabilir, "Ya bize çok çocuk muamelesi yapıyorlar" diye sisteme tavır da takınabilir. Ama benim orada söylediğim, söylemek istediğim; herkese dağıtmıyorum bu anahtarı yanlız sizde var, siz ayrıcalıklı bir grupsunuz. Bu anahtara sahip olduğunuzda, bu sınıfa girebilirsiniz. Başkalarını da lütfen mesai saatleri içinde sınıfa almayın, burası yolgeçen hanı değil. Burda ciddi bir iş yapıyoruz.

[11]**Ali Hoca:** Bunu taktığı zaman bir aidiyet duygusu yaratıyordu; ben bu grubun elemanıyım. Bu bir formaydı, bu bir başka bir şeydi.

[12]**Kaoz:** Benim oraya olan bağımı arttırdı. Oraya olan sıcaklık duygumu arttırdı. Yani herhangi bir derse girip sıraya oturup defter, kitap açmak yerine öyle bir anahtara sahip olmak aslında o derse olan, o konuya olan ilgimi arttırdı diyebilirim.

[13]**Eröz:** Bize yaklaşımına ondan ötürü kendisine olan saygım arttı. Yani burada bile mesela şeyi çok net hatırlıyorum, işte o iplerin ucunu yakıyordu ve böyle seamless bir şekilde birleştiriyordu yani neredeyse şey, nerden birbirine yakıldığını işte tutturulduğunu bile bize şey yapamayacak, fark ettirmeyecek kadar detaylı bir işçilik vardı. Yani işte buradaki özen hassasiyet falan belki de bir tasarımcı olarak ileriki senelerde şimdiye kadar olan şeyimde vizyonumu, perspektifimi tasarıma yaklaşımımı etkilemiştir diye düşünüyorum.

[14]**Özer:** Biz şubat tatilinde de gitmeye devam ettik ve yoğun bir eğitim olmuş ve işte saksı bitkilerini koyup önümüzde işte eskizini yapıyorduk. Yani inanılmaz yoğun bir çaba olmuştu hatta çok karlı da bir dönemdi, karlara bata çıka gidip orada ekstradan çalışmıştık ve baktık bizim çağırdığımız 15 öğrenciden daha fazlası gelmiş. Çünkü orda şeye inanıyordu; çoğu da burada çok önemli ve çok faydalı bir şey oluyor devam ediyor. İsteyen gelsin deyince de yüksek bir sayıda öğrenci oraya iki haftalığına toplamıştı fazladan. Böyle düşününce de evet yani sınırları belli olmayan bir çaba orada devam ediyordu ve mekan tabi bu özgürlüğü bize veriyordu.

[15]**Özer:** hepimiz burada emek harcayan, kafa yoran, işte zihinsel ve fiziksel uğraşan insanlarız. Ha hoca, ha asistan, ha öğrenci. Yani 40 kaç kişiyiz işte 35'imizde bu mekanın kullanıcılarıyız.

[16]**Elgo:** Daha farklı bir yaklaşımı vardı. … Öğretmekten ziyade o anlayışı oturtmaya çalışıyordu galiba.

[17]**Mees:** Ders bitti abi, hadi eve gideyim olmaz genelde. Orada kalmaya devam edebilirsin, böyle bir yetkinliğin var. Arkadaşlarla oturup aldığın projeleri, verdiğin projeleri tartışırsın. Neyin olup, neyin olmadığını anlamaya çalışırsın. Hatta Ali Hoca şey yapardı; onu da severdim ben, rastgele atıyorum, bir dev origamisi asardı

duvara oturup ona bakardık mesela. Niye bunu yaptı? Niye bunu yaptığını anlamaya çalışırdık.

[18]**Özer:** Bizim daha eski dönemlerde bir ara seramik tornası stüdyodaydı ve birkaç böyle tornada da işte form yaptığını ama bize elletmediğini hatırlıyorum. … Dönem, dönem böyle şeyleri hatırlıyorum. Dikiş makineleri ve kumaşlar bir yerlerden geldiğinde hibe olarak geldiğinde de önce stüdyoya gelmişti. Orada bir, iki denemeler yapıldı falan sonra doğru yer olan atölyeye taşındı o malzeme ve dikiş makinaları. Ama benim hani takdir ettiğim bir diğer yönüdür; çünkü orada süre giden bir çaba hep oluyordu. Yani ben de master/doktora derslerinin kitaplarını fotokopilerini getirip orta masada onları okumaya çalışıyordum ki oradaki güzel yaşantıya şahit olayım yakınında olayım istiyordum yani

[19]**Özer:** Belki o fikrini de boynumuza astık

[20] **Afka:** Ali Hoca'nın odası o bizim stüdyoydu. Ben bazen kendi öğrencilerime de söylüyorum onu. O gerçekten kendi odasının anahtarını bize vermiş oldu. O çok değerliydi benim için.

[21]**Sooz:** Hepimiz birçok arkadaşımızın evinde kalmışızdır. Şimdi bir arkadaşın evinde kalırken şey pratiği olur; farklı bir şehirdedir, o işinde gücündedir. Ya işte Milat, eve kaçta geçiyorsun? Senle birlikte senin evine gelip seninle birlikte sabah çıkarım. Mesela bu bir misafirlik anlayışı ama biz samimiyiz, kaç senelik arkadaşız. Ben geldim Ankara'da kalacağım diyelim. Sen direkt çıkarsın, ya Sooz, evin anahtarı bak yedek anahtar bu, gir-çık, dersin, bu başka bir samimiyettir. … (Ali Hoca) "burası bizim mekanımız. Bak teklifsiz girip çıkabilirsin" (diyor). ... Bu aslında bir güven bir itimat gibi geliyor bana.

CURRICULUM VITAE

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EDUCATION

Degree	Institution	Year of Graduation
MS	METU Industrial Design	2014
BS	METU Industrial Design	2010

WORK EXPERIENCE

Year	Place	Enrollment
2015-Present	Karabük University	Instructor
2012-2015	Nergiz Grup	Industrial Designer
May 2011-Nov 2011	ENNE Mobilya	Industrial Designer

FOREIGN LANGUAGES

Native Farsi, Fluent English, Fluent Turkish, Fluent Azeri, Elementary Arabic

PUBLICATIONS

1. Hajiamiri, M. (2019). PhD Pit-Stop: Co-Designing Gift in Respect to Local Skills and Knowledge. In *DRS Learn X Design 2019: Insider Knowledge* (pp. 993-998). Ankara, Turkey: Middle East Technical University. ISBN 978-1-912294-00-82.

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