

Design in Situ: Integrating craft neighbourhoods in İstanbul to product design education

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Abstract

In this paper, a different approach to run second year product design studio that incorporates contemporary design education with local craft knowledge will be explored. Being practiced in İstanbul Bilgi University, Faculty of Architecture, Industrial Design since 2013, this paper focuses on the approaches taken and outcomes of the last semester of the studio which took place in the Grand Bazaar. Similar to “open studios”, craft neighbourhoods in İstanbul such as Şişhane and Grand Bazaar districts bear great potential for understanding the practice of craft, its materials, diverse techniques and networks involved in this small scale production. Originating from this idea, a new design studio was formulated to bring together design education with craft and micro-scale production in the city. The studio aims to fill the gap between the domains of local craft workshops and academy in order to provide a new opportunity for design students and craftsmen to work together. As a result of integrating a new generation of designers to the craft practice within the framework of academy, and enhancing craft knowledge by combining it with contemporary design approach; studio also aims to support sustainability of craft neighbourhoods. In order to explore possibilities of craft production-design education cooperation, the declining tradition of “apprenticeship” was remodeled to form foundation of the studio; integrating master- apprenticeship’s own training approach to design education. As “apprentices”, students are paired with craftsmen to observe, take part and get closely accustomed to the everyday working environment of the workshops and its network. Thinking-through-making is practiced instead of “sequential” design process, supported by feedbacks from not only tutors but also from masters. By expanding the borders of product design studio and relocating it from university campus and into the city, and Büyük Yeni Han, a traditional production cluster close to the Grand Bazaar is recreated as a design studio. Throughout their apprenticeship, students not only experience a different mode of manufacturing and design process first-hand, but also participate in a production-design practice they will employ after they graduate. The background of the studio is based on the know-how of social design project Made In Şişhane’s 10-year long work with craft neighbourhoods in İstanbul. At the same time, the studio is constantly developed with the input of tutors, students and masters who took part in the project since 2013. Through additional participation of NGO’s and municipalities to project, the studio expanded its impact to an urban scale. The reciprocal mode of knowledge transfer between students and masters are shared with public through exhibitions, talks and publications.

The Department of Industrial Design at the Faculty of Architecture in Istanbul Bilgi University has been developing and undertaking a design course education model that brings together contemporary design with local craft knowledge and traditions of making (Kiyak İngin and Altay, 2014). This series of design courses have focused on neighbourhoods of significance in terms of craft networks and traditions since their initiation in 2013. This paper is an attempt to convey the experience of the design course that located the Grand Bazaar as its site of activity and learning.

1. Background of the design course

In order to understand the structure of the design course (model), it is necessary to look at the motivations and the context in which it is structured.

a. Motivations of the design course

- The concept of the design course was founded on the Made in Şişhane Project, which since 2006 brought the social and activist role of design for safeguarding the craft neighbourhoods in Istanbul to the agenda through organizing several actions to find and show the potential of the neighbourhood for the future of the city and the design field. The project also has a policy of building a stronger and supportive relationship between craft and design education.
- In addition to its medium and large scale industrial zones, İstanbul also has neighbourhoods where micro-scale craft production is carried out. These craft production networks offer important opportunities for the collaboration of design and production, providing at the same time an 'open working environment' (Kiyak İngin, 2006; 2013; 2016), a 'laboratory for design education' (Kiyak İngin and Altay, 2014).
- This network of craft production also attracts designers and other creative actors that foster creativity. Such neighbourhoods can be further supported by enhancing their relationships with the design discipline and its actors (Kiyak İngin, 2006).
- The transfer of craft knowledge from generation to generation is discontinued; because craft as a professional practice becomes less appealing to new generations (Şatır, 1984; Demircan, 2005; Kocabağ, 2009). Starting at a young age as an alternative to formal education, a traditional apprenticeship system that was once supported by families is slowly disappearing due to changing economic, cultural and legal circumstances. Masters and apprentices in the Şişhane craft neighbourhood have evaluated the importance and condition of apprenticeship in an interview:
... In the past, when Şişhane was mentioned chandelier makers came to mind, here it was like a school. Apprentices working for each master were like their master's students ... Many of our masters disappeared and raising new masters will take a long time. Nobody comes through the door and tells me to teach [their] child anymore. Why [don't they]? Because there is no future, it is not clear whether [they] would be able to make a living. There is no patience as it used to exist in the past, whereas we've always been patient ... (Kiyak İngin, 2011: 21)

In light of this, a new form of apprenticeship (Kiyak İngin and Altay, 2014) can be structured to establish a relationship between new generation of design students with craft workshops; to ensure sustainability of their knowledge and skills.

b. Context and subject of the design course: 'craft neighbourhoods'ⁱ in İstanbul

Craft neighbourhoods in İstanbul, such as the Şişhane and Grand Bazaar districts, bear great potential for understanding the practice of craft, its materials, diverse techniques and networks involved in this small-scale production, making them both the context and subject of the course.

The craft neighbourhoods that are located within the historic centre of İstanbul have continued their existence for many years, and also embody dynamic practices and relations that give the city its character... Compared to industrial zones, craft neighbourhoods embody social, cultural and spatial relationships in addition to economic relationships... within the districts, craft production functions as an open system which works through a network of different workshops and shops in the neighbourhood (Kiyak İngin, 2013).

Threats facing the craft areas are numerous: urban master plans and visions forcing them outside the city centre where they have been based; value and rent increases brought about by the gentrification; lack of interest in craft on the part of new generations; and industry-specific and country-wide economic crises. Despite all these threats, these neighbourhoods offer many advantages for the future. (Kiyak İngin, 2006; 2013; Kiyak İngin et al., 2011)

In such neighbourhoods, crafts are organized in a network system. Located in close proximity to each other, workshops may work on a product's different stages of production. In addition to this, within the neighbourhood there are many workshops doing similar type of work. Hardware shops and shops selling semi-finished products or components also form part of this network. The workshops have capacity to produce work in different quantities, to be ordered in the line with the demands of customers. Craftspeople are often open to cooperation, eager to try out experiments that lead to innovative production. (Kiyak İngin, 2006; 2013)

All these relations, workshops, shops on the network – which come together only within specific environments – offer a wide range of multiple production possibilities. These production areas where design, innovation, creativity and small-scale production come together can be described as 'magical practices', whose specific features are attempted to be replicated by the 'technoparks' of today, according to Murat Güvenç. (Kiyak İngin et al. 2011)

The apprenticeships of recent centuries 'involved a methodical process of training young people in a craft' (Ragland, 2009). The 'master - apprenticeship' system in craft workshops produces work, and at the same time teaches craft by transferring knowledge to the apprentice. This informal training system, which has its own structure and characteristics, along with opportunities of its context can be adapted to formal design education.

2. Description of course model

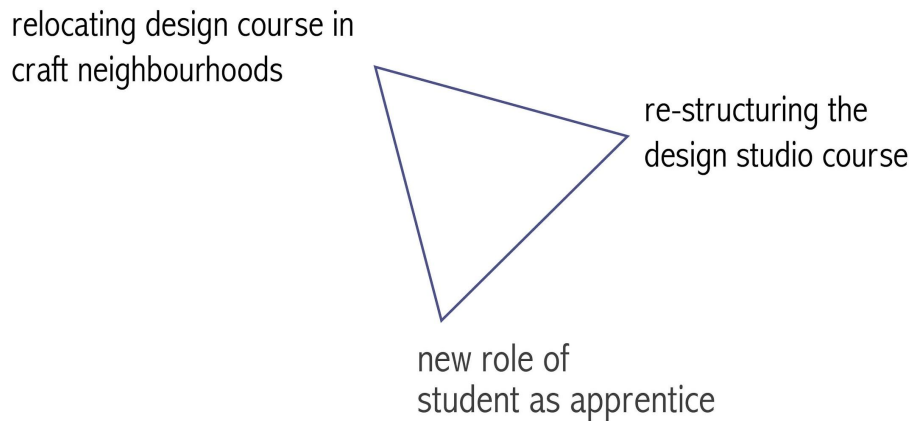


Figure 1. Description of design course model

Conceived for the first time in 2013, 'Apprenticeship in Product Design' aims to fill the gap between the domains of local craft workshops and academy, bringing together design education with craft skills, know-how and micro-scale production in the city. (Kiyak İngin and Altay, 2014)

In addition to practising universal notions of design education, the design course has been formulated to build relationships with local context and make use of local opportunities – adapting them to design education by providing new opportunities for design students and craftspeople to work together. The craft workshop environment and the know-how of masters have important inputs to formal product design education. In this course, seemingly formal and informal education and training systems were integrated with each other by restructuring site and context, roles of students and tutors, and product design learning methods.

During the course of the term, second year industrial design students work as 'apprentices' in local craft workshops for one semester, and in parallel they develop their design projects.

a. Relocating the design course in craft neighbourhoods

In order to integrate craft know-how with product design education, the first step to take was to physically relocate the education site from university building to craft neighbourhood. The compact structure of product design education has been expanded into separate workshops and their network in the city.

Proximity of the university to the craft neighbourhoods within the city made it possible to expand borders of the design course beyond the university, making academy a part of craft production process. Within this framework, all elements of a design course are relocated to craft neighbourhoods, including students and tutors, along within classwork and individual and group feedback sessions.



Figure 2. Location of Grand Bazaar, Büyük Yeni Han, Şişhane and İstanbul Bilgi University (Map data from OpenStreetMap, under ODbL © OpenStreetMap contributors)

In this model, students occupy and work in craft workshops during class hours and also make use of the workshop's materials, tools and time. From an interview conducted after the design course for feedback, a student states:

We were working in our own workshop at school before, but this process was different than working at the school workshop. I was expecting somewhat an uncomfortable, serious atmosphere before going to the workshops; however, I found out that the masters' approach was very friendly. When we did something wrong, they helped us without hesitation, dropping their own works. Our master Garbis was always encouraging us to try the techniques. (Apprenticeship in Product Design: Kapalıçarşı design course students and tutors, 2017)

b. New role of the student as an apprentice

In this design course, students bear an additional role as 'apprentice' in craft workshops parallel to the 'student' of formal product design education, and become part of an informal training system that is part of the master-apprenticeship tradition, where masters transfer knowledge to apprentices. The 'master - apprenticeship' system has been going on in different countries as a way for artisans to teach their crafts to new generations since the earliest times. The apprenticeship in this system is defined as 'training in an art, trade, or craft under a legal agreement that defines the duration and conditions' (Editors of Encyclopaedia Britannica, 2017); and has emerged in different forms, such as craft guilds of the 13th century (Epstein, 1998), and trade unions of the 19th century etc.

As 'apprentices', students are paired with craftspeople to observe, take part in and get closely accustomed to the everyday working environment of the workshops and its network, helping out the craftspeople, using simple tools, bringing materials and sometimes tea.



Figures 3 and 4. The new role of students as apprentices in Büyük Yeni Han craft workshops. (From the Apprenticeship in Product Design: Kapalıçarşı design course archive) (Figure 3 photo credit Gülçin Usta)

In the process, the student becomes a participant observer through her or his role as apprentice; meaning they 'gathers data by participating in the daily life of the group or organization' they study (Becker, 1958). As a result, they understand materials, techniques, and organization of the workshops, also recording the process in notebooks and on blogs. The following student quotes from interviews demonstrate this process:

Since we are in contact with both you (tutors) and them (the masters), we were able to blend all their knowledge together. By gathering and transferring the knowledge between the masters and tutors, we have learned from both parts in the end. We were learning from the masters and helping them at the same time. Apart from our projects, we were able to see and try all the production techniques. I did not think I could see all of the production techniques at the same time. (Apprenticeship in Product Design: Kapalıçarşı design course students and tutors, 2017)

c. Re-structuring the design course

Throughout the design course, the craft workshop is transformed into an environment where masters, students and tutors work and learn together to foster craft knowledge. The design course integrates features of craft training and formal education; incorporating observation and learning from a master's knowledge through the apprenticeship system from the former, and running a design project along with feedback sessions from the latter.



Figure 5. Feedback sessions by craftsmen and tutors in a workshop

(Photo Credit: Gülçin Usta)

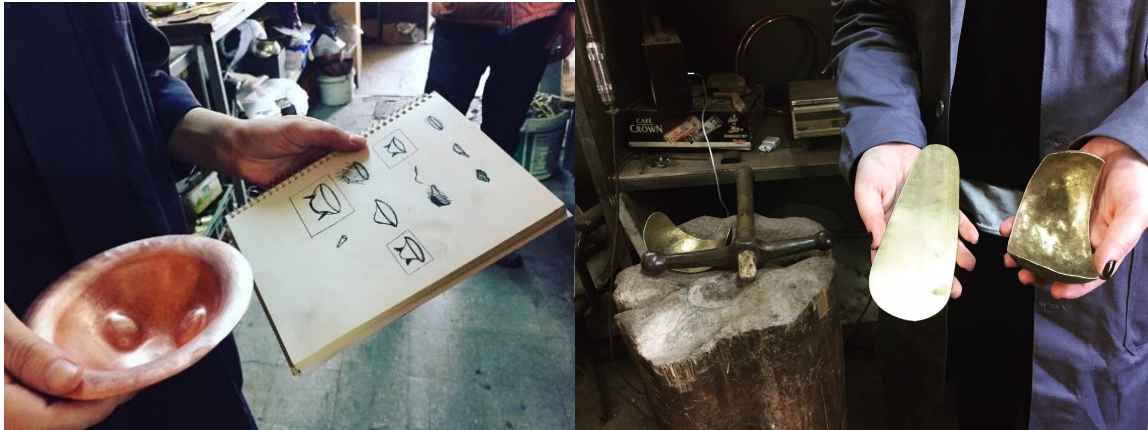
Within this course, masters become active actors in product design education, guiding students throughout their design process and taking part in feedback sessions along with tutors. The craft workshop, its production possibilities, and network of the masters' knowledge are equally important elements.



Figure 6 and 7. Feedback sessions by tutors in Büyük Yeni Han corridors (From the Apprenticeship in Product Design: Kapalıçarşı design course archive)

(Figure 7 Photo Credit: Zübeyde Şirin Karlıca)

Students find themselves immersed in an environment full of materials, techniques and on-going production. Before starting their design process, students experience craft practice first hand, making trials and experiments with materials and techniques under the supervision of the master. After this step, they run their design projects parallel to their apprenticeship duties, developing their design process in this rich environment, thinking and designing through making.



Figures 8 and 9. Sketching and making in the workshop (From the Apprenticeship in Product Design: Kapalıçarşı design course archive)

During the design course, students not only learn from designing and producing their own project. By observing, and from time to time working on the workshop's commercial products, students learn a variety of materials and techniques, and also witness the local conditions. As workshops operate within a craft network that works together, students have the opportunity to observe not only their own workshop, but also to incorporate materials and techniques of different workshops. A student explains as follows:

Normally, in other design courses we just draw and design products. But here we also saw the 'kitchen part' of this profession, and that is why I chose this course. In the process, I learned how to produce things with my hands, saw all the production processes as I expected. I think that we got to know the materials by working with our hands; and we learned how products are made in workshops (Apprenticeship in Product Design: Kapalıçarşı design course students and tutors, 2017)

Finally, redefining the design course requires much preparation and preliminary work before starting in order to run smoothly. Starting with identifying and interviewing appropriate workshops to collaborate with; the preparation work continues with insuring students who then take additional health and safety education before starting their apprenticeship.

3. Apprenticeship in product design: Kapalıçarşı

Since 2013, the design course has been focusing on Şişhane and Galata craft neighbourhoods in İstanbul. In 2017 the design course 'Apprenticeship in Product Design: Kapalıçarşı' took place in the Grand Bazaar area.

a. Context

Grand Bazaar (Kapalıçarşı) is located in a historical peninsula of İstanbul and has been a central place for the jewellery sector, goldsmiths, silversmiths and other crafts since the sixteenth century (Çörek, 2011; Şekerci, 2014: 23). With an established craft network and a very rich formal tradition, these ateliers have been producing 'high craft goods' to Grand Bazaar shops for centuries.

Bazaar in Turkish culture 'means more than a production or a shopping place' (Çörek, 2011). As Küçükerman and Mortan state, it is valued for its craftspeople, which are the protagonists in the city culture, and it is hard to separate cultural and economic factors from each other before and after capitalism. (Küçükerman and Mortan, 2007)

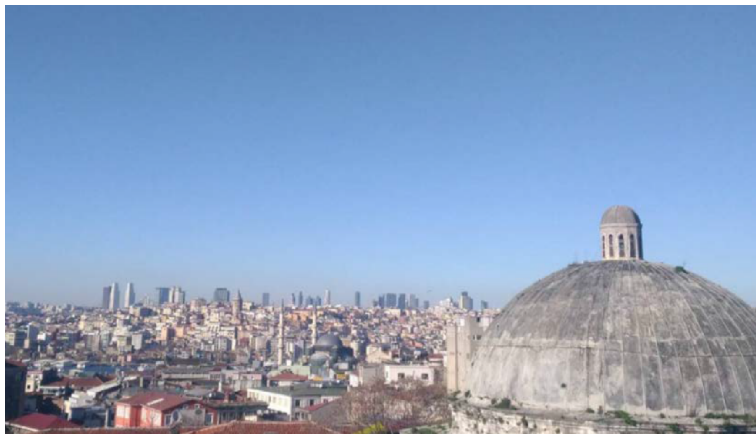


Figure 10. View of the Grand Bazaar from a workshop's balcony (From the Apprenticeship in Design: Kapalıçarşı design course archive)

'Craft production in the Grand Bazaar takes place in the hans around the area' (Tarcan, 2017). A han is one of the typical commercial structures (such as bedesten and shops); that bring the bazaar network and texture to Turkish cities. Functionally, hans were places where small caravans pass by. Passengers were accommodated, storage and workshops were used and retail trading was made (Akar, 2009: 271). Although some of the hans used for trade have been abandoned, there are still many in İstanbul. (Benli, 2007)

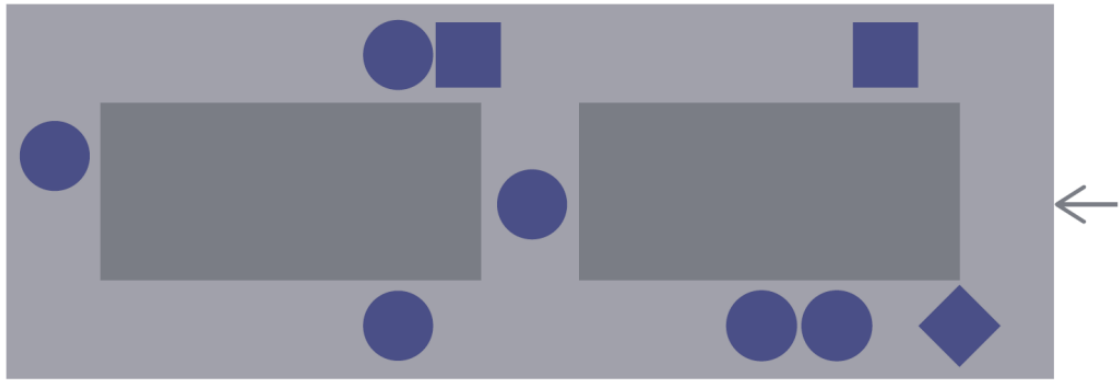


Figure 11. Büyük Yeni Han (From the Apprenticeship in Product Design: Kapalıçarşı design course archive)

Büyük Yeni Han is a seventeenth century han (Mamboury, 1925; cited in Bildik, 1948: 21), a two-storey building with corridors surrounding two yards, and rooms around the corridors. Constituted mainly of silver workshops, storage areas and wholesale shops, Büyük Yeni Han is a production ‘hub’ that consists of different areas (workshops) that create a production network. A silversmith says: ‘We are not small production workshops; actually, we work similar to a big factory when we bring all these workshops together.’ (Tarcan, 2017: 101)

b. Relocating Büyük Yeni Han as a design studio

In 2017, the design course was relocated to Büyük Yeni Han. In other words, the han was re-constructed as the setting of the design course. Sixteen students who took part in the design course were placed in nine workshops, mostly working in couples, in collaboration with GESAD (Gümüş Eşya Sanayicileri Derneği) Silversmiths Association.



Büyük Yeni Han

- 1st Floor workshops
- 2nd Floor workshops
- ◆ Tea shop

Figure 12. Locations of collaborated workshops in the han

The apprenticeship started after completion of formal issues around getting ready for the work conditions. In March and the following weeks, students worked at the workshops on course days twice a week. The apprenticeship process was scheduled to terminate in mid-April, but, as the design course is based on the craft knowledge and production, over the next two months workshops were visited both on and outside school days, parallel to working at the university.



Figures 13 and 14. Feedback sessions between tutors and students at the tea house and corridors of Büyük Yeni Han (From the Apprenticeship in Design: Kapalıçarşı design course archive)

During the apprenticeship, in addition to workshops, the corridors and teahouse of Büyük Yeni Han accommodated students and tutors for feedback sessions and presentations. The Silversmiths Association (GESAD) room in the han was another meeting place where masters and students came together for talks and film screenings.

In this way, 'han' temporarily became part of the design course, a common space for masters, students and tutors to share and learn.



Figure 15. Film screening and talks in Silversmiths Association (GESAD) in the han (From the Apprenticeship in Design: Kapalıçarşı design course archive)

c. Projects

Throughout the semester, students worked on three projects in parallel to their apprenticeships. When formulating the project briefs, the specific production techniques of the craft neighbourhood, abilities of masters, and economic values of materials were kept in mind. As a result, project briefs responding to the context were developed.

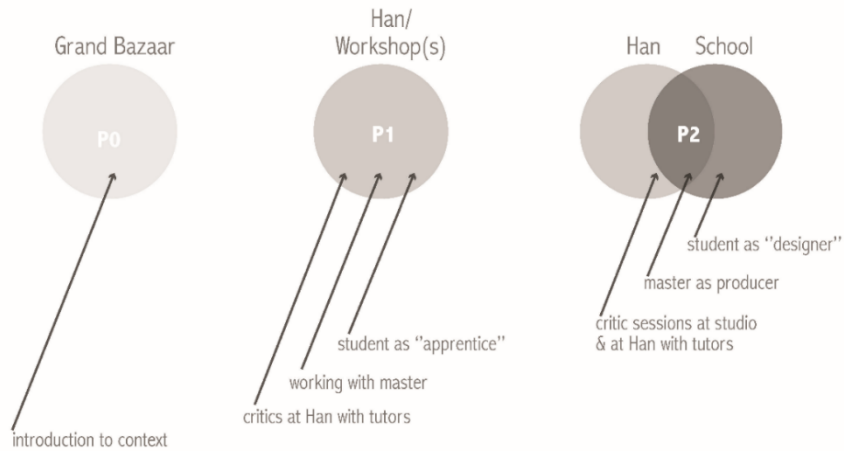


Figure 16. Structure of course projects

- **P0: Layers of Kapalıçarşı and hans**

The first project was formulated to introduce students to the area. Students were asked to research and investigate different layers of the Grand Bazaar and its surrounding production area, and come up with a personal response in their chosen medium.

Brief for P.0:

As an introduction to the area, you are asked to research and investigate different layers of Kapalıçarşı and its surrounding production area (history / architecture / usage and users / sounds / smells / colours / textures etc).

You will then bring together the information and findings you have gathered and design collages/books/photo-essay/film/posters etc. to present the impressions, to reflect your understanding and feeling of the area.

Remember this is not an educational poster, but a representation of your impressions and knowledge about the area. What are the things you find most interesting and intriguing to you? (Kiyak İngin et al., 2017)

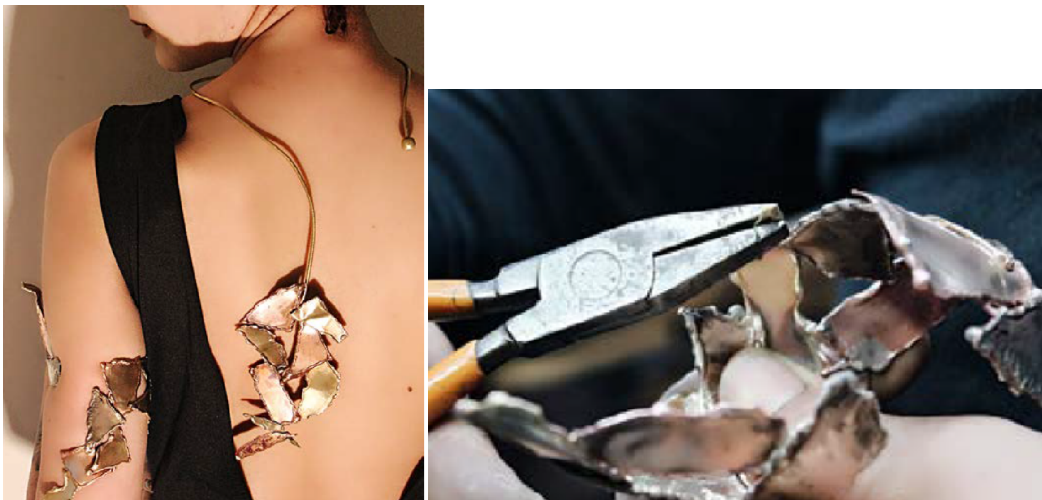


Figures 17 and 18. Examples of 'Layers of Kapalıçarşı' project outcomes (From the Apprenticeship in Product Design: Kapalıçarşı design course archive)

- **P1: Deciphering the craft and body companion**

With this project, students started their apprenticeship process. To initiate the apprenticeship process, students were given short assignments to observe and get to know the workshops: Deciphering the Workshop, Deciphering the Production, and Deciphering the Object (observation and analysis of how one product is produced in the workshop). The knowledge of workshops' routines, rules, know-how of masters, materials, production techniques and networks they operates in was gathered and visualized by students.

Taking different layers of the workshop, its network and its surrounding area as a starting point (stories/architecture/ movements/sounds / colours / textures / materials / production techniques / forms / patterns and moulds etc.), how will you add another layer to body? (Kiyak İngin et al., 2017)





Figures 21a, 21b, 22a, 22b, 23a, 23b. Examples of 'Body Companion' project process and outcomes (From the Apprenticeship in Product Design: Kapalıçarşı design course archive) (Figure 21b and 23a photo credit Zübeyde Şirin Karlıca)

Above are a few examples of student projects that demonstrate experiments that were brought about by techniques used in workshops, the environment and how they evolved to finished products. Figure 19 shows initial experiments made with patination, influenced by the aged materials of han building. These were later turned into a piece proposing jewellery as 'second skin'. The project in figure 20 used welding, utilizing the technique as a decorative feature, as well as to functionally join materials. Figure 22 shows a more conceptual approach to brief. Defining the han building as 'body', the student highlighted how users of the han re-appropriated the building by taking the technique outside the workshop and using the building itself as a mould.

- **P2: Accompanying craft: table landscapes**

In this project, students who completed the apprenticeship process attended classes both at school and at the workshop. At this point, students' role as apprentice in the workshop shifted to that of designer, operating their design process outside of the craft workshop and using the workshop to produce the designed object.

Brief for P.2:

Things and objects create their own micro-landscape when grouped together in a specific context. In the same vein, objects on a dining table can be thought as individual elements of the topography they create.

In this project, taking the craft knowledge and experience as a starting point, you will work as a pair to design a 'landscape of objects' to accompany dining table environment.

How will you use the craft knowledge you have acquired during your apprenticeship? How do you define a landscape? What do you think belongs to a dining realm? (Kiyak İngin et al., 2017)



Figures 24, 25, 26, 27. Examples of 'Table Landscape' project outcomes (From the Apprenticeship in Product Design: Kapalıçarşı design course archive)

The brief itself was designed to respond to the type of objects Büyük Yeni Han produces, table top objects. Figure 24 was produced in a workshop where silver leaves are pressed on moulds to produce traditional hand-held mirrors. Recognizing masters are placing a piece of plastic under silver leaves to avoid tearing and ripping, students decided to experiment with using this material on the press, getting rid of silver leaves all together. In the final design, the pressing technique originally used only to transfer patterns to silver leaves is also utilized to join pieces of plastic together, creating an object that is larger than the usual production of workshop. Through this, the students highlight a material that is hidden in the production process, and discover a new potential of an existing technique while using this material.

One of the main techniques used in the silver workshops of Büyük Yeni Han is hammering. Workshops usually have dozens of different types of hammers, both to form sheet metal and also to apply patterns. Figure 25 is a spice set where textures on the surface show what type of spice is inside, taking cue from various types of hammer used in the workshop. Patterns applied with different hammers on the product are not mere decoration; this application of texture also conveys information for the user.

The set of stacking bowls in Figure 26 use hammering in a novel manner, stacking sheets of copper and hammering all three of them at the same time. The stacking feature of the end product is thus derived from the production technique. In order to make copper food-proof, student also used the traditional plating technique of tin coating, bringing it to a contemporary context.

The table set consisting of a breadbasket, tea light holder and napkin ring shown in Figure 27 was first worked out from cardboard mock-ups. Adapting the simple fitting detail of cardboard to sheet metal without the use of welding, this design introduces a new production detail to workshop repertoire.

4. Conclusion

Apprenticeship in Design: Kapalıçarşı design course ran throughout the spring semester in 2017, and resulted in two projects produced in craft workshops in collaboration with masters. The term culminated with an exhibition held in İstanbul Bilgi University that showcased the finished products of second project, 'Table Landscapes', which was also attended by masters.

After the semester was completed, the project was showcased on different platforms. Selected works from the design course were exhibited in Design Week Turkey, held in İstanbul in November 2017, and Designer's Fair in PASSAGEN Köln in January 2018. Attracting attention, the project appeared on mainstream newspapers in Turkey and featured in radio broadcasts in Germany.

The exhibition of the process and end results of this course also increased visibility of craft neighbourhoods and the capacity of workshops; making an important contribution to the sustainability of craft neighbourhoods.



Figures 28, 29. Participation in Design Week Turkey 2017 (From the Apprenticeship in Product Design: Kapalıçarşı design course archive)



Figures 30, 31. Participation in Designer's Fair at PASSAGEN Cologne 2018 (From the Apprenticeship in Product Design: Kapalıçarşı design course archive)

In addition to the tangible results of the course above, we also find distinct benefits the course created for students, craft workshops and neighbourhoods and design education.

Running their design process in conjunction with experiments in materials and techniques first hand, the course emphasizes thinking and designing through making. These experiments are further facilitated due to the spaces they work in; differing from the university's own workshops, with access to materials and tools and also to knowledge and mentoring from a master are almost exclusive to these students.

As the craft workshops do not work in isolation but rather operate in a craft network within neighbourhoods; students also had the opportunity to observe not only their own workshops, but also different workshops of this network, incorporating their materials and techniques.

The position of students during and after the apprenticeship is somewhat more special compared to a designer working with the craftsman. Attending to the everyday working of the workshop students gain insider knowledge and become a part of the workshop. This meaningful relationship with the masters, which would take years for a designer to develop, puts student in a privileged position compared to a visiting designer.

Initiating an early designer-craftsman relationship that starts in university, students become actual actors in the design and production system of one of İstanbul's craft neighbourhoods (Kıyak İngin and Altay, 2014). Throughout their apprenticeship, students not only experience a different mode of manufacturing first-hand, but also participate in a production model they will employ after they graduate.

Relationships between students and workshops last after the course ends, evolving into a long-standing relationship that will continue during and after school. (Kıyak İngin and Altay, 2014) These relationships make the craft network stronger, richer and more sustainable.

As a result of integrating a new generation to the craft practice within the framework of design education, the course also suggests a novel way for transferring craft knowledge.

Through transforming workshop and han into the site of a design course, where design is discussed and produced, traditional craft knowledge is blended and associated with the contemporary design field and its approaches.

Through incorporating craftspeople's experience with formal design education; informal knowledge is acknowledged by academy. This transfer of information is two-way: throughout the process, craftspersons not only shares their knowledge and aids production, but also witnesses the student's design process, experiments with them and even intervenes at certain points. A silversmith in the han states:

I like that the students are coming here for their projects. For 40-50 years, we have been in the same place, we do the same work and we are always affected by the same brains. You come from a completely different world, completely different brains are automatically coming up with different things. (Tarcan, 2017: 143)

Repositioning craft neighbourhoods, hans and streets as temporary design courses also contributes to reciprocal learning process mentioned above, with the help of feedback sessions with students that are held in public spaces and workshops, information meetings with masters, and exhibitions. This design course attempted to utilize potentials of a local context for benefit of design education, aiming to contribute to universal design education with a novel methodology that is developed from its own locality. By formulating this local design education experience and methodology; the paper emphasizes the significance and potentials of craft neighbourhoods that are specific to İstanbul, and how their informal systems can be connected to formal design education. In the same vein, by describing ways of expanding the borders, impact, and learning methods of design education to craft neighbourhoods and the city, it foregrounds the importance of building relationships between education and everyday life.ⁱⁱ

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Endnotes

ⁱ Craft Neighbourhoods; Neighbourhoods are defined as craft neighbourhoods in a project named 'Crafting Neighbourhood: Unmediated Design' by URBZ and Made in Şişhane, exhibited in the first Istanbul Design Biennial, Adhocracy Exhibition in 2012

ⁱⁱ In this paper, all visual material produced by students and tutors are defined as Apprenticeship in Product Design: Kapalıçarşı design course archive.

ⁱⁱⁱ Website and Instagram account of the design course:

<https://studio-kapalicarsi.tumblr.com>

<https://www.instagram.com/studiokapalicarsi/>

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