EXPLORING THE PERSPECTIVES OF JURY MEMBERS FROM DIFFERENT
FIELDS OF EXPERTISE IN INDUSTRIAL DESIGN COMPETITIONS

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES
OF
MIDDLE EAST TECHNICAL UNIVERSITY

BY

İREM DİLEK

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF MASTER OF SCIENCE
IN
INDUSTRIAL DESIGN

FEBRUARY 2017

Approval of the thesis:

EXPLORING THE PERSPECTIVES OF JURY MEMBERS FROM DIFFERENT FIELDS OF EXPERTISE IN INDUSTRIAL DESIGN COMPETITIONS

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ABSTRACT

EXPLORING THE PERSPECTIVES OF JURY MEMBERS FROM DIFFERENT FIELDS OF EXPERTISE IN INDUSTRIAL DESIGN COMPETITIONS

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February 2017, 141 pages

In the last decade, the number of industrial design competitions in Turkey addressing industrial design students and young designers has increased significantly. The increase in the number, and the educational scholarships that are provided to the design students and young professionals, brought industrial design competitions into prominence among design promotion activities. In addition, design promotion activities that are organized with the aim of increasing visibility of industrial design profession in Turkish society and the industry, also carry significance in terms of bringing experts from various fields of expertise together. Jury compositions of the design competitions organized in the last years show that evaluation juries of competitions consist of experts from various fields. Despite the increased importance of industrial design competitions, little is known about them. This thesis examines this gap by exploring the perspectives of jury members from various fields of expertise in jury evaluations of industrial design competitions in Turkey. The fieldwork of the thesis consists of observations in evaluation juries of five design competitions and interviews with 15 jury members. Based on the findings obtained from the fieldwork, this thesis offers three main conclusions. First, jury members from different fields of expertise do not have a shared goal to be achieved with industrial design competitions. Second, jury members from diverse fields of expertise have a tendency to position themselves and to construct their roles in the juries in order to develop internal relations among jury members, and to provide effective communication during evaluation process and decision-making. Lastly, in jury

evaluations where experts from diverse fields come together, discipline-based representation and authority have emerged as the two important issues. Designer and non-designer jury members have contradicting opinions on power relations in evaluation juries of industrial design competitions.

Keywords: industrial design competitions, design evaluation, design juries, collaboration

ÖZ

ENDÜSTRİYEL TASARIM YARIŞMALARINDA FARKLI UZMANLIK ALANLARINDAN JÜRİ ÜYELERİNİN BAKIŞ AÇILARININ İNCELENMESİ

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Geride bıraktığımız on yılda, Türkiye'de endüstriyel tasarım öğrencileri ve genç profesyonellerin katılımına yönelik düzenlenen endüstriyel tasarım yarışmalarının sayısı büyük artış göstermiştir. Sayılarındaki ciddi artış, ve tasarım öğrencileri ve genç tasarımcılara verilen eğitim bursları, endüstriyel tasarım yarışmalarını, Türkiye'de tasarımın tanıtımı ve tasarım kültürünün yaygınlaştırılması amacıyla düzenlenen aktiviteler arasında ön plana çıkarmıştır. Ayrıca, toplumda ve endüstride tasarımın görünürlüğünü arttırmak amacı ile düzenlenen bu aktiviteler, bir çok farklı alandan uzmanı bir araya getirmesi sebebiyle de önem taşımaktadır. Son yıllarda düzenlenen yarışmaların jürilerine bakıldığında, tasarım yarışmaları değerlendirme jürilerinin farklı alanlardaki uzmanlardan oluştuğu gözlemlenmiştir. Endüstriyel tasarım yarışmalarının, önemi giderek artan bir konu haline gelmesine karşın, bu yarışmalar hakkında bilinenler kısıtlıdır. Bu tez literatürdeki bu eksikliğin üzerine eğilerek, Türkiye'de düzenlenen endüstriyel tasarım yarışmalarının değerlendirme süreçlerini inceler, ve bu yarışmalarda, farklı alanlardan uzmanların tasarım projeleri değerlendirmedeki bakış açılarını anlamayı amaçlar. Bu tezin alan çalışması, beş tasarım yarışmasının jüri değerlendirmelerinde yapılan gözlemler ve 15 jüri üyesi ile gerçekleştirilen bireysel görüşmelerden oluşmaktadır. Alan çalışmaları bulgularına dayanarak üç sonuç çıkarılmıştır. İlk olarak, endüstriyel tasarım yarışmaları jüri değerlendirmeleri, jüri üyelerinin endüstriyel tasarım yarışmaları ile ulaşılması amaçlanan ortak bir hedefe sahip olmadığını göstermektedir. İkinci olarak, farklı uzmanlık alanlarından jüri üyeleri,

jüri değerlendirmeleri süresince, grup içi ilişkileri kurgulamak, etkili bir değerlendirme ve karar verme süreci sağlamak amacıyla jürilerdeki bireysel rollerini vurgulama eğilimindedir. Son olarak, farklı uzmanlık alanlarından jüri üyelerinin bir araya geldiği jüri değerlendirmelerinde, disipline dayalı temsil ve otorite, iki önemli sorun olarak ortaya çıkmıştır. Tasarımcı ve tasarım disiplininin dışından jüri üyeleri, jüri değerlendirmelerinde güç ilişkileri üzerine çelişen bakış açılarına sahiptir.

Anahtar Kelimeler: endüstriyel tasarım yarışmaları, tasarım değerlendirmeleri, tasarım jürileri, birlikte çalışma,

to my one and only sister Ece'm

x

ACKNOWLEDGEMENTS

First and the foremost, I would like to express my deepest gratitude to my supervisor *Assist. Prof. Dr. Pınar Kaygan* for her endless support, encouragement and enthusiasm throughout this journey. I am thankful to her for guiding me and helping me to get started on the path to become a design researcher. I have learned a lot from her, and her immense academic knowledge. I am extremely grateful for her assistance, understanding, time and effort.

I would like to convey my gratefulness to *Prof. Dr. Gülay Hasdoğan* for her support and guidance, and sharing her valuable experiences in the field.

I would like to thank my friends, not just my classmates but my 'besties', *Kiraz Sema Turhan*, *Levent Muslular* and *Amin Amanpour* for believing in me, supporting me and helping me survive all the stress from this year. Many thanks to them for making me to feel no matter how far apart we are, we are always together.

I would like to express my gratitude to my beloved one *Engin Günay* first of all for teaching me that distances are nothing as long as we live under the same sky; and then for his understanding and being supportive during stressful times.

Last but definitely not least, I want to express my appreciation to my family. Sincere thanks to my parents *Cansen* and *Mehmet Dilek* for their endless love and support, and their contribution to who I am today. I am grateful to *Ecem Dilek* who is a little sister, a best friend, a housemate, a mentor; briefly, everyting of me. Thank you for experiencing this time of my life together with me, thank you for your understanding and patience and lastly for teaching me that my first job is being a big sister. My family has always been there for me. Any words cannot express my feelings enough for them.

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CHAPTER 1

INTRODUCTION

1.1 Background

Until the first decade of the 2000s, design promotion activities in Turkey were limited in number and had been carried out primarily with the efforts of Industrial Designers' Society of Turkey (ETMK). In the early years of 2000s, these promotion activities, first, received the support of Turkish Exporters Assembly (TİM) (Hasdoğan, 2012). The efforts of ETMK, which was a loyal contributor to promotion of design in Turkey, combined with the support of governmental stakeholders, resulted in the proliferation of activities that focus on the promotion of design (Tezel, 2011). Within the frame of these supports, design exhibitions and participation in international fairs were funded, Design Turkey Industrial Design Awards were formulated, and industrial design competitions addressing industrial design students and young professionals were started to be organized by associations under TİM (Tezel, 2011; Hasdoğan, 2012).

Recently, industrial design competitions that are organized by exporters' associations are supported within the scope of the design support program formulated by Republic of Turkey Ministry of Economy in the late 2000s to encourage innovation, research and development (R&D), design and branding in Turkey (İMMİB, 2015). Other than the competitions organized by associations under TİM, many other associations and leading producing companies have shown interest in organizing design competitions annually or for once. In the last decade, the number of industrial design competitions has dramatically increased.

In light of these developments we can suggest that today industrial design competitions appear as the most prominent example of these design promotion activities. These

competitions which encourage promotion of design culture on one hand, and integration of creativity into the accumulation in the industry on the other, enable young designers and design students to demonstrate their potentials. Ever since the design support program came into operation, designers who ranked in degree in industrial design competitions supported by Ministry of Economy, have continued their postgraduate education abroad by the funding opportunities provided by the ministry (Ministry of Economy, 2014). In addition, winners of competitions organized either with the support of Ministry of Economy or by brands, are hosted in fairs abroad.

Recently, there are published studies on the developments and evolutions of design promotion activities in Turkey, such as design exhibitions, design fairs and Good Design Award Turkey (see for example Özçetin, 2008; Hasdoğan, 2009; Tezel, 2011; Hasdoğan, 2012). However, despite the increasing importance of the subject, we do not know much about industrial design competitions in Turkey.

In the absence of any published document giving detailed information about industrial design competitions in Turkey, the table below was prepared in order to demonstrate the current situation regarding the increasing popularity of design competitions. It presents the number of industrial design competitions in the last six years by making use of a website called *Tasarım Yarışmaları* (www.tasarimyarismalari.com). *Tasarım Yarışmaları* is an interactive information network on different fields of design including industrial, graphic, fashion and architecture. It announces national design competitions and their results to a wide crowd of students and professionals. Reviewing the network it was encountered that, some of the industrial design competitions announced almost end of the year but the due date, evaluation juries, and completion lasts in the following year. This table was formed based on the announcement dates of competitions. Categorization on the table will be explained in detail, in the next chapter (see Section 2.2.4).

Table 1.1 Number of National Industrial Design Competitions in the Last Six Years

Years	Unions under TİM	Other Unions	Development Agencies, Municipalities, Companies	Total Number
2011	8	6	9	23
2012	6	14	8	28
2013	15	12	9	36
2014	4	8	8	20
2015	17	15	6	38
2016	20	13	10	43

Compiled from: http://www.tasarimyarismalari.com/category/endustriyeltasarim/

The table demonstrates the significant increase in the number of industrial design competitions organized in Turkey since 2011. There is a remarkable increase especially in the number of competitions that are organized by exporters' and manufacturers' associations. The increase in the total number proves the importance of industrial design competitions as a researched area.

As mentioned by the Turkish Design Advisory Council (2014), as well as increasing the awareness of industrial design in Turkish society and the industry, design support programs also carry importance in terms of strengthening communication and cooperation between different actors in relation to design; such as industrialists, educators, professional organizations and public cooperation. Being one of the most important design promotion activities since the mid of the first decade of 2000s, industrial design competitions are a growing area where people from various fields of expertise come together to formulate competitions and to evaluate design projects to award.

The increase in competitive pressure and product complexity, which results from ever-developing technologies, requires experts with different backgrounds to work together in product development (Steinheider, 2000, p.125). Design practice and product development are no more an individual activity of industrial designers, since there is a growing need for views from diverse field of expertise and the different perspectives is essential for the future of design (Erlhoff & Marshall, 2008; Torrisi & Hall, 2013). In addition, it is also believed that, different perspectives accelerate the product development; even development of the complex ones (Szeghö, Bercsey & Eigner, 2009). In Turkey, in the research and development and design development departments of leading producing companies, and in SMEs which invest in design development facilities, industrial designers work with experts from different disciplines; especially with engineers and managers. They also work with interior designers, architects, and graphic designers. Juries of industrial design competitions in Turkey are formed in respect to this. They are composed of people who work together in the industry, in the professional life. In relation to the topic of the competition, experts related with the area are chosen and assigned in juries.

Currently, evaluation juries of industrial design competitions consist of professionals from different disciplines. Industrial, graphic and interior designers; architects; mechanical, electrical and electronic, computer, food and marine engineers; marketers and journalists are the most common examples of members of design juries (Tasarım Yarışmaları, 2016). In addition, in each competition jury, there are also jury members such as organization representatives (authorized people from the organization that host the competition), manufacturers, managers of manufacturing companies or company owners who are not classified under a particular profession or discipline. They may have backgrounds in engineering, administrative sciences or else, but they generally represent the industry, the related sector, in the jury. Furthermore, jury members from the same discipline may also show differences in their performed area or roles. For instance, in design juries, there are both industrial design academics who are members of design schools, and industrial design practitioners performing in the industry. To even more complicate this, there are industrial designers who are professionals or academics but

assigned in evaluation juries as representatives of Industrial Designers' Society of Turkey (ETMK).

The diversity of jury members makes industrial design competitions an important formation to examine collaboration among them. However, rather than interdisciplinary collaboration that is frequently researched in relation to design practice and design teaching, jury evaluation of design competitions are applicable for examining collaboration between jury members from various fields of expertise, due to the above given information. Information above demonstrates that in these juries the roles of jury members are far more complex than the ones in interdisciplinary collaboration. Some of the complex roles of jury members are described in the following chapters (see Section 3.1.1.1).

1.2 Research Questions

This study aims to contribute to the growing area of the design promotion activities in Turkey, particularly design competitions, which have gained prominence in the last decade. The thesis investigates the jury evaluations of design competitions held in Turkey in order to develop an understanding of how jury members from various fields of expertise interact with each other in design evaluation processes, and whether evaluation of design projects show the characteristics of collaborative work or not. This thesis will seek to answer the following research questions:

- To what extent and in what ways can design competitions be understood as an opportunity to create a collaborative dialogue between jury members from different fields of expertise in the evaluation of design projects?
- How do the perspectives of jury members differ and in what ways do expertise-based differences among jury members influence the evaluation process?
- How and for what purpose are the roles of different experts constructed in jury evaluations?
- What are the implications of design competitions for the status of industrial design profession in Turkey?

1.3 Structure of the Thesis

The thesis is composed of six chapters. This chapter comprises of a brief introduction on the topic of the thesis, problem definition, aim of the study and research questions. Then it presents the structure of the thesis.

Chapter 2 presents an overview of the literature. It includes a broad range of sources related with the topic including history and current form of industrial design awards and industrial design competitions; collaboration; team; and relations among people from various fields of expertise in relation to industrial design. Reviewing the related topics with the study, it discusses the contribution of this thesis to the current literature.

Chapter 3 explains the research design of the study. It begins with introducing the research approach. First, presenting data collection methods and the research process which comprises two phases which are the pilot study and the main research, it then describes the data analysis method. The chapter also gives information about competitions and juries observed and participants interviewed. Further, it gives an insight into methodological challenges.

Chapter 4 presents and discusses the results obtained from observations in the real settings, where evaluations of design projects by jury members from various fields were held; and enabled the researcher get to know the interaction between jury members in a more intimate way.

Chapter 5 presents and discusses the findings obtained from follow-up interviews that aimed to understand experiences and feelings of jury members, both designers and non-designers, in diverse jury evaluations they participated, and their opinions on working with experts from other fields of expertise in design related areas.

Chapter 6 summarizes the overall findings and conclusions of the research. In addition, it includes limitations of the study and suggestions for future research.

CHAPTER 2

LITERATURE REVIEW

This chapter presents the literature review of the main areas of interest in this study through a range of sources. Keywords used were design competitions, collaboration, collaborative work, teams and team dynamics, diversity, conflict, relationships between expertise, industrial designers, engineers, design, art, academicians, practitioners, and graphic designers.

Sources reviewed in the literature include collaboration; teams, and team dynamics; emergence and evolution of industrial design competitions around the world and in Turkey; good design criteria; actors involved in design competitions, some expertise in relation to design competitions and the relationships between them. In addition to academic publications such as books, journal articles and conference proceedings, sources from websites of some governmental and non-governmental organizations were reviewed in order to gather detailed information on programming and organizing design competitions in Turkey as well as their outcomes. These organizations are, Industrial Designers' Society of Turkey (ETMK), Turkish Exporters Assembly (TİM), Istanbul Mineral and Metals Exporters' Association (İMMİB) and Association of Turkish Furniture Manufacturers (MOSDER).

The literature review is composed of five main sections: Design Competitions in the World; Design Competitions in Turkey; Collaboration; Teams; and the Relationships between Different Expertise. The chapter then ends with a conclusion. The chapter starts with the review of sources about emergence of and the developments in industrial design

competitions in the world and in Turkey, since the focus of this thesis is on the jury members' collaboration in evaluation phases of these settings.

2.1 Design Competitions in the World

Design competitions are organized with an aim of obtaining original and unpublished design solutions to a given problem or theme. Two types of design competitions exist, which are open competitions and limited competitions (ICSID, 1999, p.7). Open competitions are the ones in which a large number of entries are obtained without any direct contact between the organizers and the competitors. In limited competitions, competitors (participants) are selected by organizations (ICOGRADA, ICSID & IFI, 1989; ICSID, 1999). In this study we will focus on the evaluation phases of open competitions.

2.1.1 Design Awards and Design Competitions

Reviewing the literature revealed that publications on the emergence and evolution of international design awards are more than those on design competitions. There are key differences between design awards and design competitions. Award schemes differ from competitions in three main ways (ICOGRADA, ICSID & IFI, 1989; ICSID, 2015). The first is that, in case of awards, existing design works are evaluated while competitions are organized for original, unpublished design ideas and solutions on a specific topic. Second, design awards have the purpose of defining design standards and promoting design. Design competitions on the other hand mostly organized in order to reach designers and bring them together with the representatives in the industry (ICSID, 2015). Lastly, cash prizes or the prizes with equivalent value (such as travel, scholarship etc.) are not mandatory in case of design award schemes as they are in the case of competitions. The award prizes can be categorized as certificates and trophies (ICOGRADA, ICSID & IFI, 1989; ICSID, 2015).

Although there are differences between design awards and competitions, they show similarities in case of the actors they comprise. In both design awards and design competitions, most of the time there are three actors; (1) actors who organize the award/competition, (2) actors who evaluate participants' works and decide who will receive the prize and (3) the participants or the competitors (Gemser &Wijnberg, 2002).

Focusing mainly on the actors who evaluate the design works (the jury members) this study makes remarks on both jury members and actors who organize the competitions. Despite the clear differences and very few similarities between design award schemes and design competitions, the literature on design awards can be beneficial to understand how they initiated the design competitions and guide their arrangements and criteria.

2.1.2 History of Design Awards

Design award schemes emerged with the rising awareness and importance in design, when countries realized the potential power of design in the development of the industry and the economy (Sung, Chung & Nam, 2009). Although there were attempts before, the initial industrial design award schemes in the world began in the mid-20th century, at the end of the World War II (Sung, et al., 2009). Design awards in the international context started in 1953 in Germany with Special Exposition of Well-designed Industrial Product, IF Design awards with its present name; and continued with Red-dot Design Award, G-Mark system (which is now called as Japanese Good Design Award), Australian Design Awards and The Industrial Design Excellence Award (IDEA) (Sung, et. al, 2009; Self, 2014).

In the beginning, all these design award schemes emerged as a design promotion activity in the national context (Sung et al., 2009; Hasdoğan, 2012). However, in time, they all evolved into international and commercialized design awards. In fact, they became prestigious design events since they became more popular with an ever-increasing awareness in design. In addition, design awards in an international area became common for another reason. When companies became accustomed to the idea of design awards,

they started to use them for benefits such as contributing to their reputation, economical returns and motivation in productivity (Gemser & Wijnberg, 2002; Sung, 2007; Self, 2014). Thus, the use of design awards became a part of competition among various companies. Design awards first promoted design and design activities in societies and industries, then companies benefitted from what design awards provided.

As the society became aware of the standards of design, companies set their competitive strategies. The number of design competitions has increased in the international context for similar reason above. With design competitions, more design ideas that are original and unpublished, and have the potential to increase the competitive power are aimed.

2.1.3 Developments in Design Competitions

From the start, design competitions have changed in a number of ways (Çobanlı et al., 2011; Lampel et al., 2012). The existing literature shows that they have changed in relation to purpose of design competitions, innovation, and collaboration. Below, these changes are explained in detail.

Purpose of Design Competitions. The purpose of design competitions has considerably changed (Çobanlı et al., 2011). Although the first design competitions were looking for 'aesthetically beautiful' designs, over the past decade the main concern of the competitions has gone beyond this. Along with the growth in their size and number, new concepts such as creative thinking, outsourcing and subsidizing design, innovation and collaboration has emerged and became prominent factors in design competitions (Çobanlı et al., 2011).

Innovation. How innovation is considered in design competitions changed (Çobanlı et al., 2011; Lampel et al., 2012). For Lampel et al. (2012) the increase in the number of design competitions leads innovation researchers to question the situation because they believe that the growing popularity of design competitions result from established innovation strategies of firms.

They claim that "design competitions create temporary arenas of exploration where innovative solutions can emerge at far lower cost than similar efforts in permanent research and development establishments" (Lampel et al., 2012, p. 72). The use of competitions for innovative design solutions is not something new, what new is collaborative innovation (Davis, 2002; Love & Hubbard, 2007). Thus, collaboration is another development in design competitions compared to the early ones.

Collaboration. Today, design competitions are in a direction to be more multidisciplinary than ever (Çobanlı et al., 2011). Design competitions now work in teams for the evaluation phases that consist of people from different areas of expertise. These experts may have achieved their reputation through a distinguished career, public service or academic standing (Lampel et al., 2012). The selection of experts and teams formed are significant for credibility and evaluation results. It is also important for the long-term effectiveness and sustainability of design competitions.

Design competitions are fast becoming an important instrument for innovation. In addition, they create a new area of collaboration where different expertise work together and achieve collective goal. Once becoming familiar with how design awards and competitions emerged and developed in the international area, we should now look at a more specific context, design competitions in Turkey.

2.2 Design Competitions in Turkey

Undertaking the literature review identified that, the number of publications on industrial design competitions in Turkey is very limited. To improve a comprehensive understanding of how industrial design competitions have evolved in Turkey, sources about competitions and promotion activities in the field of industrial design were reviewed. In this part of the reviewed literature, first, the earliest form of industrial design competitions in Turkey is illustrated.

2.2.1 History of Design Competitions in Turkey

Every year, various design competitions for different design fields such as industrial design, graphic design and fashion design are organized in Turkey. The emergence of industrial design competitions in Turkey dates back to 1970s.

Organized by Eczacıbaşı Vitra in collaboration with Or-An Collective Housing Project, Ceramic Sanitary Ware Design Competition can be regarded as the first design competition in Turkey (Düzakın Yolsever, 2000). This competition was organized in accordance with the competitions in architecture discipline, since on that date in Turkey, industrial design was not regarded as a separate discipline and there was not any institution giving industrial design education. The evaluation jury of the competition was composed of architects, ceramists and sculptors; the winners included architects and interior designers (Düzakın Yolsever, 2000). As mentioned in the international design competitions section, the first industrial design competition in Turkey was also looking for 'aesthetically beautiful' designs.

Until the beginning of the 1990s, there were few design competitions. As industrial design departments were established in some universities in Turkey, competitions evolved into a new form (Düzakın Yolsever, 2000). After the 1990s design competitions started to be seen in two different forms, competitions organized by producing firms (e.g. Vestel Industiral Design Competition in 1990, Scrikks Pen Design Competitions in 1990, Çanakkale Seramik Floor Tile and Sanitary Ware Design Competition in 1997) and competitions organized by industrial design departments of universities in collaboration with producing firms or organizations (e.g. Toilet Bowl Design Competitions in 1993 and 1995 by Mimar Sinan University and Istanbul Water and Sewerage Administration (İSKİ), Jean Caravan Design Competition in 1996 by Mimar Sinan University and Levi's) (Düzakın Yolsever, 2000). Until the early years of 2000, the number of design competitions organized in Turkey was limited. They were primarily organized by a few producing companies and educational institutions in Turkey (Hasdoğan, 2016).

2.2.2 Developments in Design Promotion Activities in Turkey

After 2005, when the integration of industrial design within Turkish industry development programs became permanent in state strategies, industrial design competitions in Turkey gained popularity and increased in number (Tezel, 2011). Design events and design promotion programs started to be financed by governmental institutions such as the Turkish Exporters Assembly (TİM). Operating under the Turkish Ministry of Economy, the Turkish Exporters Assembly (TİM) is a governmental organization that represents more than 10 exporters' associations in and outside Turkey (TİM, 2011). As well as contributions of TİM, the efforts of Industrial Designers Society of Turkey (ETMK) within that period raised the awareness of industrial design in Turkish industry and Turkish society; which resulted in the increase of industrial design competitions in Turkey (Tezel, 2011). Founded in 1988, Industrial Designers' Society of Turkey (ETMK) is a non-governmental organization that works in the field of design and represents industrial design and designers in Turkey (Hasdoğan, 2012; ETMK, 2016).

To gain a better understanding of the current form of industrial design competitions in Turkey, how design activities started to be promoted and how the Turkish Good Design Criteria, Design Turkey Industrial Design Awards was formulated should be reviewed. Following section presents how Design Turkey Industrial Design Awards was formulated. Then, in respect to the influence of Design Turkey Awards, current form of industrial design competitions in Turkey is described.

2.2.3 Emergence of 'Design Turkey Industrial Design Awards'

In 1994 Industrial Designers' Society of Turkey organized the first industrial design exhibition Designers' Odyssey in order to show the potential of industrial design to industry and society (Hasdoğan, 2009a). Once organized as an exhibition of designed products in Turkey, Designers' Odyssey was turned into a design award which will be covered in detail in the following paragraphs. While design promotion activities with the

effort of ETMK had been continuing, in the beginning of the new millennium, in search for sponsorhip and possible commercial partners for design promotion activities, ETMK got into contact with Turkish Exporters Assembly (TİM), and their collaboration started (Hasdoğan, 2009a). During the exhibitions called "Differentiating with Design in the 2000s" and "Winners by Design", which were organized in 2005, 2006 and 2007, TİM had been the supporter of ETMK (Hasdoğan, 2009a, p.325). Although designers were highly interested in these events, people from different expertise and sectors in Turkish industry did not show any interest (Hasdoğan, 2012). For this reason, ETMK could not reach what they aimed at.

With these experiences and a wish for a nationwide event, in 2006, ETMK started to work for forming the good design evaluation system that will create good design standards for the different fields of the industry and ensure the raise of consumer awareness of this topic. In order to create a system, an advisory committee consisted of design professionals, design academicians and interdisciplinary experts was formed and their opinions on the topic had been taken until 2008 (Hasdoğan, 2009b). As Hasdoğan (2009a) states, in 2008, ETMK made an attempt to turn this system into action with TİM that ETMK has been regarding as a strategic partner since 2006. Thus, in 2008 for Design Turkey Industrial Design Awards, three organizations, ETMK, TİM and DTM (Prime Ministry Undersecretariat of Foreign Trade which is now Republic of Turkey Ministry of Economy) which represents industrial design(ers) in Turkey, Turkish industry and the government came together.

The aim of Design Turkey Awards was defined as "to make visible the benefits that good design brings to society and industry in Turkey, by rewarding good product design that is respectful to user needs, and which provides added value and competitive advantage" (Design Turkey, 2016a). The objectives are on the other hand, to increase the awareness of design, to bring designers together with producers in different sectors, to emphasize the place of Turkey in the design world and to contribute the development of the industry, export and living standards of the society (Design Turkey, 2016a). Along with its directive role in the development of Turkish Industrial Design, Design

Turkey Industrial Design Awards provides information on the improvement of assessment criteria in general (Hasdoğan, 2012). According to Hasdoğan (2012) awarded designs can be important in the sense that they reflect the quality, ideals and characteristics of design in a country.

Values that good design should bring forward were listed within two years period by an advisory committee composed of professional designers, design academicians and interdisciplinary experts. After the first Design Turkey Industrial Design Awards in 2008, some changes were made in the criteria set, categorization and grading in order to simplify the scheme (Hasdoğan, 2012). In its latest version, the criteria set is composed of distinctiveness and innovation, benefits for the user, aesthetics, health and safety, economy, design quality for manufacture and sustainability (Design Turkey, 2016b). However, there are no clear borders between these concepts forming criteria set; one concept can be a result of one another in the list (Hasdoğan, 2012).

Good design criteria which were created in and have been improved since 2008 were also instrumental in the creation and development of other industrial design competitions' list of conditions and evaluation criteria. Moreover, this formation and the contributions of ETMK underlie the evolution of industrial design competitions in Turkey; popularization, context and the increase in their number. In the last ten years, the number of design competitions in Turkey has radically increased.

2.2.4 Current Industrial Design Competitions Organized in Turkey

Industrial design competitions organized in Turkey can be categorized in three ways. The first one is, competitions annually organized by unions under TİM with the support of Turkish Ministry of Economy. Open to both industrial design students and professionals, these competitions provide the winners cash prizes as well as scholarships to continue their postgraduate study abroad. Industrial Design Competitions organized by Istanbul Mineral and Metals Exporters' Association (İMMİB) which were once self-financed and started to be organized in 2005, are now competitions under this category.

Since 2005, İMMİB Industrial Design Competitions have been organized annually and accepting projects from both industrial design students and young professionals (İMMİB, 2016). Another example of these competitions is Cardboard Packaging and Paper Products Design Competition which has been organized since 2011 (Kartonkutu Stand Tasarım, 2016). Near 20 of competitions organized each year are from this category.

The second category is composed of competitions annually organized by industrial associations without any support from the Ministry of Economy or TİM. Organized annually, these competitions provide the competition winners mostly monetary awards. Furniture design competitions which have been organized since 2004 by Association of Turkish Furniture Manufacturers (MOSDER) can be the oldest example for these competitions (MOSDER, 2016).

Lastly, there are the competitions organized by the Turkish corporate companies, firms, some municipalities and local development agencies in relation to their needs and corporate identities. These are mostly organized for once and provide cash (or any equivalent) or internship in a company as a prize. Fritolay's design competition on design of a bowl for potato fries can be an example from the past years. Organized for once in 2013, winners of the competition were awarded with a travel to Tortona Design Week in Italy (Tasarım Yarışmaları, 2012).

These competitions differ also in their aims. The first and the second ones have the purpose of sustainability of these competitions and long-term goals. They primarily aim at developing original, designed products with high added value and promote industrial design activities in Turkey. They also aim at bringing industrial design students and professionals together with different sectors in the Turkish Industry (IMMIB, 2016; MOSDER, 2016). However, the first ones are more export oriented compared to the second ones which aim at contributing to the related sectors in national level with original and feasible design ideas (IMMIB, 2016; MOSDER, 2016). The aim of the competitions in the last category on the other hand, is self-oriented. They look for design

ideas which are original, applicable and compatible with their corporate identities. Despite the fact that they are self-oriented, they certainly encourage and promote design activities in Turkey.

Along with the opportunities provided to winners with prizes, industrial design competitions in Turkey provide design students and design professionals additional opportunities such as testing their skills at the national level, meeting the sectors in the industry and being employed in the industry (Erhan, 2015).

Since, industrial design competitions in Turkey began to have evaluation teams composed of members from different areas of expertise. Evaluation juries of design competitions may consist of members from disciplines such as industrial design, architecture, graphic design, fine art, engineering, marketing, journalism and fashion design. They may come from the public or private sectors of the industry or from academia. In industrial design competitions in Turkey, in evaluation phases, there has been collaboration. Next, collaboration in design competitions' evaluations are investigated. In the following section, collaboration in the context of this study is defined.

2.3 Collaboration

Collaboration is a "joint endeavor" which consists of more than one person who works together to accomplish the task (Chiu, 2002; Weingart & Jehn, 2009, p. 327). Seeking a shared goal, collaboration occurs when people with different, yet complementary skills work together (Kahn & Mentzer, 1998) and even when they show equal interest in the task (Jassawalla & Sashittal, 1998). Therefore, collaboration should include teamwork where a group of people have a common goal. However, in a very basic definition, it is composed of two elements which are *the team* and *the defined shared goal*, the more significant element of collaboration is the defined shared goal. This is because of that, individual experts can come together as a team and work on individual tasks that do not require sharing a common goal (Monell & Piland, 2000); then this is not collaborative

but cooperative or concurrent work (Chiu, 2002 ; Ostergaard & Summers, 2009). Thus, there can also be cooperative or collocated teams but having a common goal is a distinguishing characteristic of collaborative work.

Bennett and Gadlin (2012) define collaboration and collaborative team work as a continuum ranging from collaborations with minimal levels of interaction to significant levels of interaction that forms a union, a full integration. In this study, I regard collaboration as a continuum changing across the level of interaction because in evaluation phases of design competitions where I have investigated the collaborative work, the level of interaction between juries is quite changing. Since juries are composed of people with diverse backgrounds and area of expertise and mostly led by one of the insider member, they may not show the characteristics of highly integrated, interactive collaborative teams all along (Bennett & Gadlin, 2012). Collaboration and the higher interaction brings along more integration (Kahn 1996; Holland et al., 2000). Since team is one of the major characteristics of collaboration, it will be covered in the next section.

2.4 Teams

This section provides a framework for understanding teams and how teams function. We will look at, (1) the definition of team and what makes it different from group, (2) diversity in teams, (3) team processes, (4) the issues teams face and (5) team management.

2.4.1 Definition of Team

Although there is a tendency to use the terms team and group alternately, in the literature the former is distinguished from the latter, being characterized as a specific type of group. Looking at the literature we identify two main differences between teams and groups. First, team is a "well-structured group" in which its members work on a common goal (Forsyth, 2010, p.353). In addition, Holland, Gaston and Gomes (2000)

note that the key point in teams is interdependence. According to the notion of interdependence, team members should work together to accomplish their common goal. Whether the interaction occurs face to face or not, teams necessitate direct interaction between its members (Levi, 2007). Second, team and group differ in terms of their size. Teams are narrower than groups. While the number of people that a group comprises range from two to thousands, in teams it changes from four to twenty. Considering these two differences, in this study, I regard design competition juries as teams instead of groups.

2.4.2 Diversity in Teams

Diversity is an important aspect of teams. Diversity in teams refers to team members from different backgrounds and areas of expertise coming together (Forsyth, 2010). According to the authors working on team studies, there are both advantages and disadvantages of diversity in teams. The advantages are that, with diversity, extensive range of expertise, knowledge and ideas as well as demographic and organizational differences get involved in teams. These differences contribute to produce better results than less diverse teams do (Forsyth, 2010). However, diversity can cause some disadvantages in teams such as misperceptions and competition (Levi, 2007). Being a disadvantage of diverse teams, misperceptions arise as a result of a cognitive process.

Diversity as a cognitive process is related with a concept of social perception, the way we try to know and understand others by categorizing those (Wilder, 1986). We tend to categorize others in order to make the world simpler for us and although we mostly do it in a wrong way, this is unavoidable (Srull & Wyer, 1988). This unavoidable social perception results in "premature judgments" that then creates biases and misperceptions (Levi, 2007, p.224).

Social perception of diverse field of expertise is discussed in detail in the following sections. In addition, how they are formed in design competition evaluation teams will be discussed in the next chapters. Since people with different backgrounds, have

different ideas, skills and personalities, the interaction of each of them as a team member with others shows changes. This may be overcome and turned into an advantage or remain as a problem through the collaboration. In order to understand when and how these possibilities occur, we should look at team dynamics.

2.4.3 Team Processes

Truckman and Jensen (1977) established one of the theories on group development stage which mainly focuses on the development of internal relations among the team members. According to this theory, team development consists of five stages which are forming, storming, norming, performing and adjourning respectively.

The team starts with a *forming* stage which is also known as orientation stage. In the beginning of this stage, team members feel stressed and distant since they do not know about other team members and how to set their positions in team. Also the individual roles of team members are unclear at this stage. True to its name orientation, during the forming stage, team members introduce themselves to other team members and familiarize with each other. As they get to know each other, the interaction between them starts. The forming stage ends when the team members interact with each other comfortably. Then *storming* stage gets started. Storming stage is where conflicts between team members and confusions on the roles show up. Conflicts in storming stage occur mostly in relation to procedures to be followed throughout the task. Because of the conflicts and confusions, at this stage, splitting into sub teams can be observed. However, since they provide sharing of different points of view and make team members understand what or whom each team members represents, conflicts at storming stage are beneficial (Levi, 2007). The third stage in developing inter team relation is *norming*. Norming stage is significant in case of creating a team identity. This stage is called norming since some norms are established in order to create a setting where team members can work together effectively and efficiently (Levi, 2007). In the norming stage conflicts between team members decrease and trust is established. In fact, positive discussions and negotiations can be made since team members start to realize the

differences in representation and appreciate and respect to each other (Tuckman, 1965). It results in team members feeling comfortable with one another. At the *performing* stage, focusing on a goal, the team works as efficiently as possible to reach a goal (Bennett & Gadlin, 2012). However, some of the teams cannot get to this stage or even break up since they cannot overcome earlier problems such as conflicts in the storming stage (Wheelan, 2005).

	New group ⟶ Mature group			
Developmental stage	Forming ⟶	Storming ⟶	Normin ⟶	Performing
Group/role	Orientation	Confrontation	Differentation	Collaboration
Characteristics	Uncertainty Developing relationships	Conflict over power and influence	Shared expectations	Cohesiveness Commitment
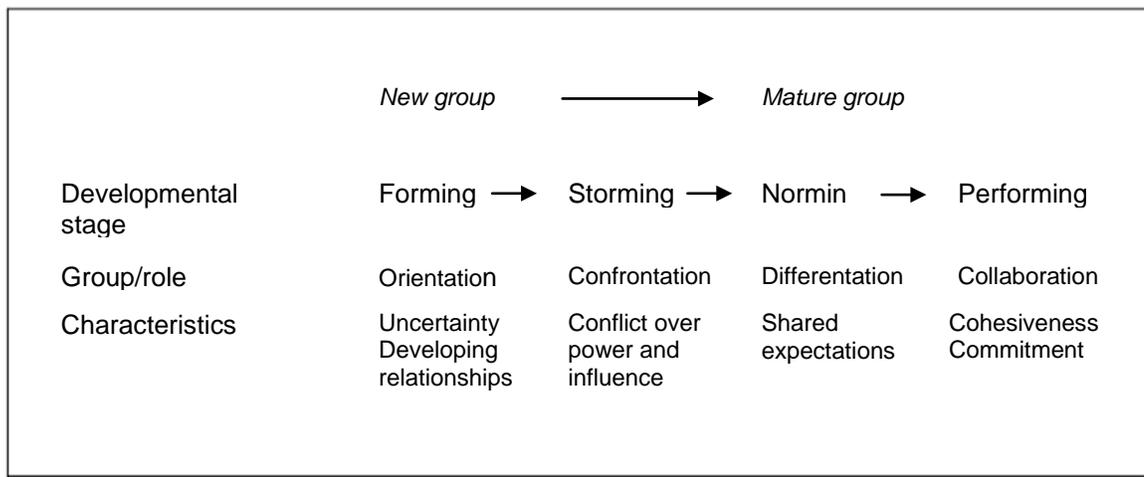
Figure 2. 1 Stage-based Team Development Process (Adapted from Thompson and McHugh, 2002)

Although most of the academic publications on team development stages involve the four stages (forming, storming, norming and performing) that Truckman established in 1965, there are further evolvements in his model. More recent publications add *adjourning* as the fifth stage. The adjourning stage is linked with teams with a limited life span. For some teams the teamwork comes to an end point when their objectives are met and they do not need to continue more. For this reason, this stage is named also as dissolution stage (Levi, 2007). The teamwork may also end because of failing to accomplish a result.

Although stage-based model is very common in team studies, not all teams follow the patterns it contains. Some teams skip some stages, others get stuck in certain stages and

still others follow the stages in different patterns. The boundaries between the stages are actually blurry; they are not as clear as the team development theories suggest (Levi, 2007).

In Tuckman's stage-based team development model, teams develop in a sequential manner. In more recent studies, however, this model is criticized to be too rigid. Rather, it is suggested that, it can be understood as a cyclical model, within which the team development process can be iterative in accord with the challenges and conflicts teams encounter, and some stages can be experienced more than once (Marks, Matheiu & Zaccaro, 2001; Wheelan, 2005).

Evaluation of team performance after or during these stages is another point of issue. Mostly teams do not evaluate their performances; they do not use any feedback and learn from their experiences instead, they focus more on celebrating their success or finding excuses for their failures (Hackman & Wageman, 2005).

2.4.4 Issues Teams Face

There are three common issues that teams encounter. These are emergence of sub teams, conflict and negotiation.

2.4.4.1 Emergence of Sub Teams

In teams, sub teams emerge in two different ways. First, the team can be split into sub teams on purpose. For instance, an organization can divide the team into sub teams. When teams consist of people some of who are opposed to each other or keeping their distance to others, it makes difficult to work as a whole. In this kind of cases, teams are divided into sub teams on purpose, in order to provide healthier and efficient team work (Ephross & Vassil, 2005). However, dividing the teams into smaller parts on purpose is mostly seen in teams, in fact, in groups which are high in number of their members. The second way, a sub team emerging by itself, is more common in teams. Emergence of sub

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teams by itself may be related with factors such as previous team memberships or any relationships (e.g. family, business, work, colleague, etc.) among members of a team (Ephross & Vassil, 2005). In this situation, their membership and relations with each other are not at the beginning stage. Sub teams mostly emerge after the team processes start, each member introduces themselves and the team composition is figured out (Emphross & Vassil, 2005).

2.4.4.2 Conflicts

The second issue encountered in team is conflict. Conflicts in teams emerge when team members cannot get along well with each other, confused about their positions, and differences on opinions and disagreements show up. According to Levi (2007) these are healthy sources of conflict, yet there are also unhealthy sources of conflict. These are also categorized as functional and dysfunctional conflicts (Holland et al., 2000). Conflicts that are caused by healthy sources are beneficial for both the team and the decisions since they encourage debate, make the team to explore new approaches, and foster new ideas. Discussing on opposing views, teams make better decisions (Cosier & Dalton, 1990). Unhealthy or dysfunctional conflicts, on the other hand, are caused by status and power differences of team members mostly in diverse teams since in a task-directed activity; some members are inclined to authorize others with a sense of manipulation (Forsyth, 2010). The frequently encountered unhealthy sources of conflicts are caused by the differences between the team's goals and the goal of each team member and these are mostly seen in the cross-functional teams that consist of different representatives from different organizations (Franz & Jin, 1995). Evaluation teams of design competitions have a setting where we can clearly observe this case.

2.4.4.3 Negotiation

Lastly, within the literature of conflict, negotiation is highlighted as an important concept for not only conflict resolution or conflict management but also for the team dynamics. Negotiation is "a reciprocal communication process whereby two or more

parties to a dispute examine specific issues, explain their positions, and exchange offers and counteroffers" (Forsyth, 2010, p.399). Negotiations provide to reach an equally dissatisfying middle ground. From reaching a middle ground, we can understand that negotiations are part of conflict resolution. Without negotiations, conflicts can result in dissatisfaction of one of the two (or more) parties (Levi, 2007). Hence, it can be said that negotiations are for trying to settle an agreement without making way for future barriers to communication in teams.

2.4.5 Team Management

Management of teams is another subject that should be addressed in understanding teamwork. Teams vary according to team leaders and their responsibilities and there are different ways to manage teams. There are teams without leaders, teams with leaders who are assigned by organizations, teams that are self-managing and teams that select their own leaders (Levi, 2007). Mostly teams are managed by one leader and except self-managing teams (a more recent approach in team management with an external team leader), they are managed by insider team member (Levi, 2007). If teams are not managed in some way, team members will possibly proceed in different directions (Ostergaard & Summers, 2009).

According to Ostergaard and Summers (2009), the ones who should give the decisions of who will manage the team and how to manage it are the team members themselves. In design competitions, although there are evaluation teams (juries), leaders of which is assigned by organizations, selecting the team leader with a mutual decision is an important factor in constituting a healthy environment for effective teamwork; at least an effective team beginning. This is because of that, if the team leader is assigned by an organization, the leader may have the authority to influence the team's decisions. However if the team leader is elected by other team members, the one will perform as "facilitator" of the team work (Levi, 2007, p.167).

2.5 Relationships between People from Different Fields of Expertise

Undertaking the literature review, sources about some expertise and their relations were encountered. The section will cover the relationships between designers and engineers, industrial designers and graphic designers, and academicians and practitioners.

2.5.1 Designers and Engineers

Collaboration between designers and engineers has been increasing in industrial activities as well as academic environment. However, existing collaboration between industrial designers and engineers have not achieved the desired results yet (Pei, Campbell and Evans, 2008). The relationship between designers and engineers is affected by three factors which are perceptual biases, priorities in designing and educational backgrounds.

Perceptual biases. The first one is the perception of industrial designers and engineers each other, and their role in product, system or service development. Engineers usually associate their profession with carrying out technological and technical real work while the role of design expertise for them is to enhance their work with product appearance that will draw attention of potential consumers. Kaygan (2014) presents series of dualisms in the interdisciplinary relation between designers and engineers. She remarks that industrial design profession is identified as arty, subjective, aesthetic related and feminine in relation to engineering, which is regarded as real, objective, technology-based and masculine. Engineers see designers as specialists on aesthetic, having sensitive minds that can develop product, system or services to improve user's experience. Designers, on the other hand, see engineers as experts who are occupied with solving technical problems (Cross, 2000; KwanMyung & Kun-pyo, 2014).

Priorities in designing. These two disciplines have not only different but also the exact opposite priorities when designing (Hosnedl, Srp & Dvorak, 2008). Designers used to design "from outside inwards" which means "from appearance to functions"; engineers

oppositely used to develop products from "inside to outwards"- "from functions to appearance" (Hosnedl et al., 2008, p.1227). When they approach the design problem with different priorities, *disharmony* in design process appears (Persson & Warell, 2003). Ürey (2016) exemplifies the disharmony by the product development process where designers and engineers work together. Working together, once engineers complete their task, which is generally a design of working physical, electronic or mechanical system, they ask designers to design an external case that will cover the system and protect it from any damage. This is of course a situation that designers are not pleased because in this kind of collaboration, designers have a limited area to display their creativity (Ürey, 2016). However, this situation is changing, and recently product development processes are becoming more design-oriented; and contrary to how it was in the past, designers now push engineers to be creative in their collaborations.

Educational backgrounds. During their education, while industrial designers focus on social and cultural values in solving problems, engineers learn to use systematic methods (Warell, 2001). Differences in their way of problem solving have impact on their way of design thinking. Engineers use rational thinking whereas designers use mostly heuristic ways of thinking (Hosnedl et al., 2008). In addition, engineers mostly use solutions which are familiar to them from their past studies or works, while designers on the other hand, aim at getting unique solutions (Persson & Warell, 2003). Owing to differences in educational backgrounds, each expertise has its own focus and set of professional terms which make collaboration threatened by "lack of common ground" (Clark, 1996. as cited in Pei et al., 2008, p.5). It leads difficulties in understanding and communicating with each other (Erhorn & Stark, 1994).

Perception of each other and different priorities and backgrounds in design, make challenges and conflicts possible when these two disciplines are adjusted in design related projects. However, product design processes need contributions from both two disciplines especially now in an age where competition hits the top. This is the idea referring to the cases of products which perform well but not aesthetically good looking or stylish but not well functioning (Cross, 2000). Hence, it is directly related with the

aim of arranging interdisciplinary evaluation teams for product design competitions and giving a place to different experts as well as designers.

2.5.3 Industrial Design and Graphic Design

Different fields of design have something in common; making decisions, solving problems and bringing the technical and the aesthetics together. However, the way of making decisions, solving problems and gathering the technical and aesthetic together differs among these different design fields. To specify, this section presents differences between product design and graphic design disciplines.

Dubberly (2004) claims that graphic design as one of the design fields, has its own design process different than the product design or others. The task of graphic designers is to provide the effective communication in the society by using visual information (Frascara, 1988). The importance of graphic design discipline is to ensure clear information which can be correctly received by the user. This is defined as "visual accessibility" and is helpful to distinguish graphic design from other design fields (Cornish et al., 2015, p.178). In graphic design, visual accessibility is the core factor to solve a problem which concerns information and communication. It is more significant in graphic design than in other design disciplines such as product design. Product design(er) is required primarily to follow specific accessibility issues in consideration with product users' physical capabilities and how user will operate the product (Cornish et al., 2015). Accordingly, industrial (product) designers should solve other problems related with the product such as product functioning, utility etc. However, they are considered to possess the skills and knowledge to substitute for graphic designers.

The application of basic graphic design principles for better communication of industrially designed products is common in industrial design education (Ampuero-Canellas et al., 2012). Industrial design students learn to graphically present an industrial product and develop a visual identity during their education. This may enable them to unearth their talents in graphic design discipline. According to their degree of interest

some industrial design students may embrace graphic design as their second design discipline and may continue this in their professional life. However, this may cause industrial designers to comment on and evaluate graphic design works as an expert in the discipline, which is most probably the biggest problem in collaboration between industrial designers and graphic designers.

2.5.4 Practitioners and Academicians

The practitioner- academician partnerships can take place in various forms such as; (1) serving as consultant to the other (researchers as consultants in practitioners' own work or the reverse), (2) functioning as co-investigators and (3) functioning as a team (McCartt Hess & Mullen, 1995). In this section, the focus is on practitioners and academicians functioning as a team and collaborative teamwork between them. In relationship and collaboration between academicians and practitioners there are some complexities and difficulties that are probably based on their different expertise and somehow different worlds (Stephan, 2006). They have different experiences in different areas; while one has a broad practical experience, the other has academic expertise. Starting with drawing a portrait of each group, we will gain insight into the relationship and collaboration between practitioners and academicians.

Depending upon their educational position and possessing a broad literature, academicians will possibly bring their instructive roles into collaborations, while practitioners will tend to give examples from their career fields. Academicians bring collaborations knowledge from their experiences and they are generally skilled at using data from practices to "tease out universals" (p.50). Practitioners on the other hand, rather than theoretical, use practical analysis and make observations from real world (Macduff & Netting, 2000). Hence, practitioners are action-oriented and they live in a subjective world. However, for academicians, studies based on theory and research are valued more than applications of them (Stephan, 2006).

Differences in professional contexts they work in create problems in relation between academicians and practitioners. These problems can be categorized as; lack of knowledge of the other group and the use of language (Stephan, 2006). Since they know few about what each other are doing and what they know is mostly not up-to-date, academicians and practitioners face with challenges in their relations and in collaboration. Second, when they communicate with each other, they do not use the same language (Stephan, 2006). Most probably, as they have the ground of common terms they use the same terms, but in different meanings or contexts as well as the different delivery making them seem like to use different language. Although challenges and problems are faced within relationship between academician and practitioner, they most likely make significant contributions to collaboration.

2.6 Summary

This research review's purpose is to help the audiences to understand different aspects that are relevant with the research on the collaboration between jury members from various fields of expertise in evaluation phases of design competitions. Undertaking the literature review identified that research on collaborative work between jury members in evaluation phases of industrial design competitions does not directly take part in the literature as a published work. For this reason, range of sources that will cover all the relevant material the research topic is related, were reviewed. Although various researchers have studied design awards and competitions, evaluation criteria and collaboration in design, collaborative work between experts from various fields in evaluation phases of design competitions have not been studied. Design competitions have not been a field of interest for researchers who have been working on collaboration between experts from various fields in design education or design practice for some time. This thesis seeks to fill this gap in the existing knowledge.

The literature review first covered the design competitions and awards in an international context. How design awards and competitions emerged, became popular and developed in time were found out. Changes in design competitions were emphasized

in relation to changing criteria of competitions, the use of competitions for innovation and collaboration as an emerging concept in design competitions. Then, more specifically, industrial design competitions in the context of Turkey with their emergence and evolution into another form are reviewed. Although until 2000s there had been limited number of design competitions organized by producing firms and educational institutions, the number of them increased in the mid of the first decade with the supports from TİM and Turkish Ministry of Economy (Hasdoğan, 2016). Increasing interest in the design field, contributions of ETMK to the design activities and Design Turkey Industrial Design Awards led the popularization and awareness of industrial design competitions. As a result of this, in the last years the number of design competitions organized in Turkey increased to 50 (Erhan, 2015). Design competitions and their evaluation phases bring people from the various fields of expertise together. From the beginning, evaluation teams of design competitions have been composed of members from various fields and there is collaboration between them.

After the sections covering design competition in international and national contexts, collaboration, teams and team dynamics were focused on. In this study collaboration is regarded as a continuum changing across the level of interaction (Bennett & Gadlin, 2012).This is because of that in evaluation phases of industrial design competitions, the level of interaction is quite changing. In the next section, teams and team dynamics help to understand for what reasons and, when and how these changes in the interaction between team members occur and which factors affect the integration of team members. The section focuses on team processes, diversity in teams, sub teams, conflicts and negotiations in teams and how teams can be managed. Lastly, the literature review covers the different fields of expertise in relation to social perceptions and the relationships formed accordingly. These relationships are categorized as the relationship between designers and engineers, design and art, industrial designers and graphic designers, and academicians and practitioners.

This chapter has reviewed the literature that is relevant with the study. The next chapter will present the research design of the study.

CHAPTER 3

METHODOLOGY

This chapter explains the research design of the study; the research stages; the data collection and the data analysis methods used within research. It presents the reasons for choosing two different qualitative research methods, which are participant observation and interview, and describes the research process including the selection of the competitions, access to participants, data gathering and data recording. Following this, it explains the data analysis methods employed for the data collected through observations and interviews. The chapter ends by discussing the researcher's role in the area and challenges encountered during the use of these two methods.

3.1 Data Collection Methods

In the exploration of the research questions of this study, a qualitative approach is adopted. In order to reach the goal of this study, participant observation and semi-structured interviews are selected as research methods. In the following sections two research methods and the stages of the research will be explained in detail. First, I will explain the reasons of selecting participant observation and semi-structured interviews as research methods. Then, I will continue with how these two methods are used and how research is conducted.

3.1.1 Participant Observation

Since this thesis considers design competitions' evaluation juries as a team work between jury members, and touches upon their interaction and communication, it was

important to observe the interaction between all jury members in real environment, where they evaluate the competing projects. Participant observation is the key method to investigate what happens and how it happens in the real setting (Emerson et al., 2001). It enables the researcher to have direct contact with the actors of the research interest (Brannan & Oultram, 2012). Also, observation helps the researcher gain an insider perspective due to its focus on the points of view and behaviors of the people who are researched (Glesne, 2011). It offers an insight not only on what people "say" in their communication and interaction. In addition to the verbal cues, observations can also be used to understand the influence of non-verbal communication and interaction between people (Savin-Baden & Major, 2013).

Participant observation is the primary method selected for this study to investigate the evaluation meetings of design competitions in order to investigate the interaction between jury members, the use of language, differences in expertise and their perspectives on the evaluation, role distribution, and possible conflicts and how they are reflected. In the next section, I will describe the selection of competitions to observe.

3.1.1.1 Selecting the Design Competitions

Considering the research topic and research questions, before starting to search for evaluation juries of competitions to observe, I determined two criteria for the selection. The first criterion was about the evaluation process. Evaluation processes of design competitions in Turkey may consist of more than one phases. They are mostly composed of two phases which are preliminary evaluation and final selection, and preliminary evaluations of some competitions are usually held online through the Internet. In order to be able to capture the whole evaluation process, I eliminated the juries with online evaluation phases, and considered the ones carrying out the evaluations together with all jury members in real physical settings.

The second criterion was the diversity in the jury. I selected juries including members from various fields of expertise and backgrounds, since the aim of this study is to

investigate the jury evaluations of industrial design competitions by experts from different fields. Considering the two criteria to be fulfilled, I selected 11 design competitions in total in order to make observations in their evaluation phases. 11 competitions were not selected at once. The selection process took almost five months, during when I regularly followed the calls for industrial design competitions through the websites dedicated to the announcement of design competitions in Turkey (e.g. www.tasarimyarismalari.com), and the posters hung in the Department's announcement board.

I began the data collection via a pilot study to test my methodological approach. First, I selected three competitions to get in contact. I chose to send e-mails to the organizers of the competitions in order to ask their permission for my attendance at the jury evaluation meetings as an observing researcher. In our correspondence, I explained the goal of the study and the ways in which I would record and use my observations. Although the information about jury members was accessible for all three competitions, I got in contact only with the organizers by assuming that competition organizers would consult the jury members regarding my participation in the jury evaluation. I was responded positively by only one of these three competitions, in which I attended and carried out observation during the evaluation process.

After conducting the pilot study, I selected eight more competitions for the main research. This time in order to increase the rate of the positive response I get from the competitions, I chose to get in contact with not only the organizers, but also various actors of the competitions. As long as the names of the jury members of the competitions were announced in advance, I could get in contact with both jury members and organizers of the competitions. This strategy worked better and many jury members replied to my e-mails positively to approve my participation in the evaluation meetings. Still, for the half of the eight competitions I contacted, while I received a positive reply from most of the jury members, I did not gain approval of the remaining jury members and the organization. So, out of eight competitions selected, I gained acceptance from four to attend and observe their evaluation juries.

Overall, in this research I participated in the evaluation phases of the five competitions as a researcher. The evaluation phases were observed in two different cities out of Ankara, between December 2015 and September 2016. Since each jury evaluation meeting was held in a single day, I completed each observation in a single day. Observations lasted between four to nine hours. Duration of the juries and the observations varied in relation to the three factors. The first factor was the number of the projects and categories evaluated. The more number of projects and categories to be evaluated meant the longer time of observation. Second, observation of the evaluation processes that were composed of more than one phase took longer. And third, possible issues encountered in juries such as conflicts caused changes in the duration of observations. For instance, conflicts occur in decision making in the final selection phase can lead the evaluation process to take longer.

The selected five competitions address different sectors in the industry and were organized for different types of product design. Jury members were selected from different expertise areas considering the topic of the competitions. In total, there were 48 jury members participated in the jury evaluation meetings of these five juries. Fulfilling the second criterion mentioned above for selecting design competition juries, in each jury there were at least one design academic, one design practitioner, one engineer and one representative from organization that hosts the competition. In addition to those experts, depending on the topics of the competitions, in some juries there were also jury members from other fields of expertise such as graphic design, interior design, architecture, fine arts, communication, social and administrative sciences. However, the roles of jury members were far more complex. Considerable number of jury members showed differences between their current positions, their educational backgrounds and what they represented in the juries. For instance, receiving his educational degree from an engineering field, one jury member has an academic position in the Department of Industrial Design at one of the universities in Turkey. In a similar way, another jury member is a practitioner industrial designer in the industry who gained his educational degree from the field of social sciences and certification from fine arts program. Another example is the head of the Industrial Design Department of a manufacturing company,

who received her educational degree from the fields of engineering and administrative sciences. There were also company owners and managers who received their educational degrees from the fields of engineering, administrative sciences or economics. Their roles in juries were more related with their current positions as managers, but during the evaluation juries, some of their comments were also informed by their disciplinary perspectives.

According to the information shared in the calls for the selected competitions, there were two common aims of organizing design competitions: first, promoting design, and second, bringing design students and design professionals together with the manufacturing companies in the Turkish industry. Four of the five competitions selected, have been organized annually for many years and the remaining one was organized for once. Two of the four competitions being organized for many years have juries which remained the same apart from the few new comers. Among the five competitions, two were open to both design students and design professionals, while the remaining three accept only student projects. In the competitions, the prizes for winners were announced to be cash or that in equivalent values such as education scholarship. Topics of two competitions were similar. The other three addressed different sectors in the industry. Four of the five competitions were more production-oriented, focused more on feasibility of projects, while the fifth one was conceptual design competition.

Since confidentiality is a vital issue in this study, I cannot describe each design competition and juries of them one by one, in detail. The covertness of the study is discussed in the end of this chapter (see Section 3.3). Respecting the confidentiality, topics, jury members, and evaluation phases of each jury will be explained in the Pilot Study and Main Research sections. In the following section I would like to explain my role in evaluation juries.

3.1.1.2 My Role as a Researcher in Competitions' Evaluation Juries

For all the observations, I followed the similar stages in positioning myself in the environment as a researcher. I made an effort to be in the place where jury evaluation was held as early as possible, before jury members appeared. This way, I got the opportunity to meet both contact persons and representatives from the organizations, and each jury member one by one. In addition, this gave me the chance for selecting a suitable place to make observation and take notes, and getting oriented in the environment before the evaluation process started. Once all the jury members were gathered, I introduced myself one more time before the evaluation started. Throughout the evaluation processes, I was careful about having minimum interaction with jury members.

Participant observation "urges engagement and distance, involvement and detachment" at the same time (Tedlock, 2000, p. 465). In the evaluation juries of five competitions, I had truly seen participant observation as a ranging continuum from mostly observation to mostly participation (Glesne, 2011). Since my role changed from one jury to another, I found myself at different points of this continuum in the data collection process. I mostly remained primarily in the role of an observer, sitting and taking notes at the back of a meeting room which made me "observer as participant" (Glesne, 2011, pp.64). In four of the five evaluation juries that I attended, my role as a researcher was observer as participant. In these four juries, during evaluation process, I had limited interaction with the jury members; just in the beginnings of evaluation meetings to introduce myself. On the other hand, in the other jury, due to the level of interaction with jury members, my role as a researcher was "participant as observer" (Glesne, 2011, pp.65).

During the evaluation meeting, jury members asked my opinions about design projects being discussed. In addition, in the final selection phase, they gave me the grading sheet and asked me to grade competing projects. It was the evaluation jury where I had the highest level of interaction with jury members. However, in that case, there was a risk for me to lose the eye of explorer and investigator. That is why, the answer of the

questions where on this continuum should I place myself or where I fit in that, for me, is a place that I can investigate and explore the answers of my research problem without losing that evaluative and judging eye.

Due to the observer effect and openness of the observations (jury members' awareness of the research) there might be some limitations. Harvey et al. (2009, p.4) suggest that in participant observation, people observed behave differently than they would normally do because of the researcher is present. My presence as a design researcher in the jury settings, where the evaluations were held, may have affected participants' behavior in acting but I cannot guess how much it affected.

Besides my changing position in jury evaluations as an observer or participant that might lead reactivity of jury members, I was, first of all, a researcher doing master's degree in the design field. Arranging juries to observe and throughout my observations in evaluation juries, being a postgraduate student in the design field, I received great support especially from academicians. In addition to the primary data gathering process through observations, they were also supportive and helpful while I was conducting interviews. In the next section I will explain interviewing, which is the second research method of this study.

3.1.2 Interviews

Participant observations have often been combined with interviews in social studies in order to understand "how events naturally arise as well as reconstructed perspectives on their occurrence" (Ritchie, 2003, p. 38). Observation sets the ground for interviews by providing the researcher with an insight into the research topic prior to interviews. Once observations allow the researcher to have an opinion on the researched group, interviews have the potential to add a deeper understanding of the individuals' perspectives to the study (Eder & Fingerson, 2001).

In this study, interviews are used in conjunction with data from participant observation. The reason for using interviews as the second method is to explore how jury members interpret their experiences in jury evaluations as teamwork. The interview questions focused on how jury members think or feel about their experiences in jury; how they explain or account for it. Participant observation precedes interview process and it is the basis for forming interview questions (Glesne, 2011).

3.1.2.1 Selecting the Participants

After each observation in evaluation juries of the competitions, I conducted interviews with jury members who were volunteers to do it. As mentioned above, in the jury evaluations observed, there were 48 jury members in total. Overall number of interviews conducted within pilot study and primary research is 15 out of 48.

In the beginning of each jury evaluation, I introduced myself to the jury members and explained briefly my research topic and how I was conducting the study. I informed them about interviews which I would conduct with the volunteer ones among them after observations; and the interviews would be about the jury evaluation meetings they participated as a jury member. After each observation was completed, I got in contact with jury members for the second time in order to ask whether they would like to participate in the interviews. With the informed consent form, I explained that I might use the data gathered from interviews for my study. Once they accept to take part in this study as interviewees, we signed the consent form. In addition, in some juries, before evaluation meetings started, or during the coffee and lunch breaks I had further chance to meet and have conversations with some of the jury members. Conversations started usually with their questions on my study. While asking these questions they were not prejudiced; instead, they were interested in me as a researcher and my study; and were positive and friendly towards me. Three jury members made their decisions regarding taking part in the interviews, during these conversations. After evaluation processes was completed, I got in contact with them by e-mail or from their phone numbers in order to

arrange a time and place for interviews. In both two ways, I sent them the informed consent form.

In the selection of the interviewees, I prioritized to obtain diversity in expertise by inviting jury members who are design academics, design practitioners, engineers and organization representatives. This was especially important because in every jury design academics were higher in number. Considering this, although I invited all jury members to participate in the interviews during the juries, and did not reject any of the jury members who were eager to participate, after the juries I made particular effort to get in contact with the jury members who would represent various fields of expertise. However, in the end, I conducted more interviews with academicians than the jury members from the business world.

Overall, I carried out interviews with 15 jury members, six design academics, four design practitioners, three engineers (one mechanical, one electric and electronic and one chemical engineer), an academic from the field of fine arts and an academic from the field of administrative sciences.

Six design academics I interviewed work in different universities giving industrial design education in Turkey. The names of faculties where they work vary. While some of them are from architecture faculties, there were others from fine arts faculties. All of the four design practitioners I interviewed were jury members in different competitions. They all work in different sectors in the Turkish industry. Being from different engineering disciplines, the three engineer interviewees were jury members in different competitions. They differ in relation to the positions they hold in the organizations they work. For instance, while one of them is a manager of a manufacturing company, the other one is an academic who also carries out projects for the industry. Yet another one had the role as a representative of the organization that formed one of the competitions. While one had been making critiques from a perspective of manufacturing as well as marketing and sales, the other one brought the educational role to the jury but focused primarily on the feasibility and manufacturing of the projects. The focus of the one who

represented the organization was a bit different than the others. Instead of criticizing the feasibility of the projects like the ones above, as a representative of the organization, her focus was more on the evaluation process itself.

3.1.2.2 Conducting Interviews

Before the interview I prepared an interview guide including two sets of questions, which were used in all interviews. The first set of questions focused on the jury members' general views on teamwork, its advantages and disadvantages. The second set of questions was concerned with the juries where the interviewees experience "being a jury member" and evaluate design projects with other jury members. Thus, the second set of questions investigated how jury members think and feel about their experiences in the juries and how they account for it.

The interviews lasted between 30 to 50 minutes. Six of the interviews were conducted face-to-face and the remaining nine were conducted online using Skype. Although some researchers suggest that online interviews are not ideal as the conventional one conducted face-to-face, they have some advantages both for researcher and researched (Meho, 2006). Conducting online interviews was advantageous for me in three ways. First, it helped me a lot in accessing jury members who live and work in different cities. Jury members participated in competition evaluation meetings from various places in Turkey. Since interviews were conducted after evaluation meetings where they gathered for a once, in order to conduct face-to-face interviews, I had to travel to each city they live. Online interviews conducted with nine people provided me to access them without travelling to each city. Second, and in relation to the first one, online interviews costless in terms of both travel expenses and time compared to face-to-face interviews (Glesne, 2011).

Moreover, throughout the data gathering process especially for interviews, time had been another restriction. Although the jury members were willing for being interviewed, they usually had busy agendas and limited time to spare for the interviews. For this

reason, conducting online interviews became advantageous for them as well, since they could use their time more efficiently. Third, as long as both sides had computers with cameras (the use of camera could not be provided for few number of interviews), during interviews we could see each other's faces. That made possible to catch the respondents' gestures and facial expressions which is one of the factors that makes face-to-face interviews ideal. However, higher potential of interruption can be considered as the disadvantage of online interview. Since it is internet-based, the internet connection can affect the quality of the conversation. In addition, to prevent interruptions that may be caused by external factors and to provide conversation in higher quality, selection of the venue for online interviews is quite important.

All interviews were audio recorded with the concern of looking face-to-face, maintaining eye-contact with the interviewee and focusing on the interviewee's talk rather than focusing on taking hand notes (Glesne, 2011). The informed consent form mentioned above also asked for permission to record interviews. Each record was transcribed, right after interview, into a word-to-word written documentation (a text as a computer file) in order to make it ready for analysis. The following sections give information about the pilot study and the main research phases of this research.

3.2 Research Stages

The research process consists of two phases which are the pilot and the main study. Below, first, the pilot study and then the main research are explained in detail. In addition, evaluation of the pilot study is presented.

3.2.1 Pilot Study

Being a crucial element for good research design, pilot studies are for testing the particular research methods which are planned to be used in the main research. Reasons of conducting pilot study can be described as developing and testing the competence of research methods, whether the research topic is realistic and workable, developing the

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research questions, and collecting preliminary data (van Teijlingen & Hundley, 2002). The benefit of the pilot study can be training the researcher in the research process. The pilot study of this research was conducted with both research methods, as it was intended for the full-scale study. How participant observation and interviews were conducted within the pilot study is explained in detail below.

3.2.1.1 Participant Observation

As mentioned above, within the pilot study, evaluation process of one competition was observed. I arranged the Competition 1's evaluation process to observe by getting in contact with the organizers of the competition via e-mail. Once they gave me the permission to observe the evaluation process, I started to get prepared for the observation which I would do for the first time. Since jury members were announced before, I read about them in order to develop an understanding of their possible roles in the jury. Also, in the preparation process I received help from two types of sources that could help me in the observation process. First, I reviewed sources about design project evaluation criteria (Sung et al., 2009; Hasdoğan, 2012), as well as the competition's list of conditions in order to gain an opinion about project evaluation and its phases. Second, since I would not be able to use any audio or video recording device in the setting, I benefited from sources on taking ethnographic field notes (Dewalt & DeWalt, 2011; Glesne, 2011).

Some tips that I learned from the sources about ethnographic field notes were very helpful for me. For instance, when I entered the place where evaluation meeting was held, after selecting a place to sit at the back of a room, first I drew the shape of the meeting table (the physical setting) on my notebook, and placed the jury members as they came and sat. While they were introducing themselves, I added notes about their professions, current positions and what they represented in jury. Also I added some icons or colors to identify conflicts, negotiations or any kind of issues encountered throughout the evaluation process. So, I first drew the plan of the physical setting in the beginning of the evaluation process and developed it during the process; in addition to

major notes about my observations and conversations between jury members. Throughout the analysis, this schema (plan) helped me to recall the evaluation process and what happened in the jury. For this reason, I continued to use it in other observations within the primary study.

The competition that I observed within the pilot study was about design of souvenir products. It was staged in order to increase the variety and number of souvenir products by design. Critical examination and evaluation of projects were carried by eight jury members each of whom represents a different field of expertise and organization. The jury of experts included design practitioner, an academician from the field of fine arts, an academician from the field of administrative sciences, an engineer, souvenir manufacturer, an expert from the field of journalism, and two representatives from the organization. These eight people from various fields of expertise and organizations evaluated the projects submitted and selected the winners. The evaluation process consisted of three phases; a pre-selection, discussing the projects with manufacturers, and the final selection. I participated in all three phases as an observer.

3.2.1.2 Interviews

In the research design process, as well as research questions, I prepared an interview guide. However, after the observation of the first jury evaluation, interview questions were modified. Once I observed the evaluation process of Competition 1, I transcribed my hand notes and read them over. Then I revisited the topic of the study and the research questions. With the experience of learning as participant observer and considering the research questions, I revised some of the interview questions. Since through the interviews my aim was to find out jury members' own interpretations and momentary feelings (that may quickly be forgotten) about the evaluation process, I tried to conduct interviews as soon as possible after jury evaluation.

In the pilot study, I did not select the jury members to conduct interviews. When I was in communication with the organizers of the competition to arrange jury evaluation to

observe, they stated that I could conduct interviews with jury members who are academics from the different fields. So, soon after evaluation process completed, I reached out to those jury members through e-mail to ask for their permission to conduct interviews and arrange a time and place. I conducted interviews with those three members of the jury observed within the pilot study.

3.2.1.3 Evaluation of the Pilot Study

The pilot study demonstrated that the two research methods selected are feasible for carrying out this study. Leaving the methods and their order same, three changes were made after the pilot study. First, the research questions were revised. Second, the interview questions were modified. And third, the number of the actors got in contact to arrange evaluation juries to make observations, and to conduct interviews were changed. In the pilot study I got in contact with only the organizers of the competitions to arrange my participation in the jury evaluation. In the main research on the other hand, I got in contact with also jury members as long as they were announced by the competitions organizations.

In the pilot study, the organization told me with whom I would conduct interviews. It was possibly because of that, while arranging the evaluation jury to observe, I informed them about the interviews that I would conduct after observations. Therefore, to be able to select jury members to conduct interviews, in the main research, I informed jury members about interviews in the beginning of evaluation meetings. Then, I asked the permissions of jury members that I selected to make interviews after evaluation juries completed.

Besides the changes and developments above, conducting pilot study trained me on becoming participant observer. Since both the research method (participant observation) and the setting (evaluation jury of a design competition) were new to me, I was very anxious before and in the beginning of the first evaluation jury I observed. As Glesne (2011) suggests I was anxious because not just of thinking if jury members would accept

me or not but also whether I could do the observation as it should be. Once I experienced being a participant observer with the pilot study, I was more comfortable in jury evaluations that I observed within main research.

3.2.2 Main Research

Main research was conducted considering what was learnt from the pilot study. Below, information on the topics, jury members, and phases of evaluation juries observed is given.

3.2.2.1 Participant Observations

Within primary research, evaluation processes of four design competitions were observed. Detailed information about these competitions is as follows:

Competition 2 was a packaging design competition. The jury of the second competition was composed of design academics and design practitioners, producers in the related industry and organization representatives. The evaluation process of the Competition 2 consisted of two phases which were preliminary evaluation and final selection.

Competition 3 focused on plastics industry. The jury of Competition 3 included design academics and design practitioners, engineers from the plastic industry and representatives from organization. The evaluation process consisted of three phases; pre-selection, discussing the projects and the final selection. I participated in all three phases as an observer.

Competition 4 was another packaging design competition. The jury of the competition was composed of academics and practitioners from industrial design field, experts from the fields of graphic design, engineering and administrative sciences and representative from organization. Evaluation process was held in three phases; preliminary evaluation, discussing on remaining projects and the final selection.

The final competition was about the electrical appliances. The evaluation jury of the final competition consisted of people from different areas of expertise; industrial design academics and industrial design practitioners, experts from the field of engineering and representatives from organization. Evaluation process of the final competition consisted of two phases; pre-selection and the final selection. I observed both two phases of the evaluation process.

3.2.2.2 Interviews

Within the main research, after each observation I got in contact with the jury members to ask their permission for interviews. As in the pilot study, I tried to conduct interviews as soon as possible after competition evaluations completed. In total, I conducted 12 interviews within the main research. I used the revised interview guide (see Appendix B) and asked the same questions to all 12 participants. As mentioned in detail above, all interviews were conducted face-to-face or online and they were all tape-recorded.

3.3 Methodological Challenges

Throughout the research, I encountered with some difficulties both in the arrangement of my participation in the jury evaluations to observe and in data gathering process. First of all, convincing both organizers and some of the jury members of my participation in evaluation juries was quite challenging. In design competitions, evaluation processes and juries' deliberations on design projects are confidential. In addition, design competition juries are where jury members can be identified. For these reasons, research participants (jury members) that were observed and conducted interviews with, have a right to expect from a researcher to protect their confidences and preserve their anonymity (Glesne, 2011). Above I can share very limited information about competitions that I observed because if the detailed information about competitions is given, jury members could be easily recognized in the descriptions of competitions. Considering the anonymity and confidence of the jury members and competitions, I took some precautions to conduct a research meeting ethical standards.

First, I prepared an informed consent form in order to create confidence between researcher and research participants. As well as giving information about the research and contributing to the empowering of research participants, informed consent form makes research participants aware of that their participation is voluntary, they can stop participation at any point they want, and the data gathered would be made anonymous and used for only academic purposes (Glesne, 2011). The informed consent form I prepared for this study consisted of the two parts for two different research methods; participant observation and interviews (see Appendix A). There were some reasons for dividing the consent form into two parts. First, follow-up interviews were voluntary. Although in one jury meetings, all jury members were observed, all of them did not have to be a participant for interviews. Second, participant observation and interviews had differences in terms of data gathering. For instance, while consent form informed that the observations would be recorded as field notes and would not be audio or video recorded in any case, it asked permission for audio recording during interviews.

Mentioned as precaution, in jury evaluation meetings, I recorded my observations as quickly written hand notes (see Appendix C) instead of audio or video recording. It led difficulties for me in terms of following all dialogues, gestures and facial expressions, especially when more than one jury members spoke at the same time but I got accustomed to taking field notes as experienced more juries. Other than that, I did not face with any other difficulty throughout the observations. Jury members always showed kind interest in me and behaved warmly.

The number of interviews conducted with academicians is higher than the ones conducted with the experts perform in the business world. If I did not make observations and just conducted interviews, there would be an imbalance between the experts that I could reach. I could have not reached experts from the business world (design practitioners, engineers, managers etc.), if I had only conducted interviews.

3.4 Data Analysis

Once the data was collected through observations and interviews, field notes from the observations in five jury evaluations and voice records of the 15 interviews were transcribed to proceed with the qualitative data analysis. After transcribing the data, thematic analysis was carried out. During the data analysis process, first, observation data were analyzed. The initial codes were defined; and as the data were interpreted, codes were revised considering the order of them and the relevancy with the aim. At the same time, statements and conversations were replaced with others; and new ones were added. Once the main themes were identified conversations were selected to illustrate and provide evidence for the themes, and were translated into English. After the analysis of the data collected through observations, the interview data were analyzed. The same process was followed for the analysis of the interview data. The following sections illustrate the data analysis process in detail, starting with the transcription of the data collected through two methods.

3.4.1 Transcribing the Data Collected through Observations and Interviews

3.4.1.1 Observations

As mentioned above in detail, since jury evaluation processes of industrial design competitions are confidential, in data collection through observations hand written notes were taken. After observations of each jury, field notes including verbal and non-verbal accounts of jury members and dialogues between them were transcribed into a digital textual document. In addition, sketches and short notes on the description of the physical settings were transferred to vector graphics. All the observations transcribed manually by myself. A total of approximately 90 pages, five of which illustrated the physical settings of jury evaluations, were transcribed after observations. Transcribing each observation, as soon as the jury evaluation ended provided me to recall the evaluation process and note down the points skipped over during quick note taking in jury evaluation processes. It was also beneficial to complete "jotted notes" that are the few

words written down to help remember a situation and will be expanded into complete field notes later on (Glesne, 2011, p.71).

3.4.1.2 Interviews

Conducted whether face-to-face or online, all interviews with jury members were audio recorded. Tessier (2012, p.449) suggests that transcribing audio or video recording into a searchable and analyzable written document is an essential step in qualitative research. It is important for being able to reuse and reanalyze the data in the context of another study (Heritage, 1984). Transcribing interviews from audio to written format was a more challenging task compared to observations, since during observations data is collected in the form of field notes and transcribed again into a written format. Verbatim transcriptions of audio recorded interviews into digital text documents (see Appendix D) took long hours. For instance, an interview of approximately 30 minutes took about three hours to transcribe.

Rather than transcribing all the 15 interviews in the end of the field study, throughout the research process, I made an effort to transcribe the interviews with jury members from each jury evaluation before the next jury observation came. This has not only reduced my workload after the field work but also gave me the opportunity to improve my communication skills as an interviewer. While transcribing interviews, I realized the weaknesses to be improved such as forming too long sentences while explaining the aim of the study to interviewees and talking fast. Those could be a problem especially in online interviews where difficulties in hearing and following the talk might exist due to the internet connection. Considering these, I tried to improve myself in the following interviews.

3.4.2 Data Analysis Method

For the two types of data collected through observations and interviews, two analysis methods were employed. To analyze the observation data, a thematic conversational

approach was applied, since it is an effective approach to figure out how communication is central to design. The use of conversational approach in data analysis is common among design studies that focus on negotiations on design. Design researchers who understand design as social process and work on how the talks occur and how designers understand and negotiate their own perspectives and the others' within design-based settings, have been used conversational analysis (Oak, 2010, p.211). There are various examples of the design-based settings worked on, and analyzed with conversational approach. For instance, Fleming (1998) presents the analysis of design talks between the instructor and design student in a studio environment. His study examines transcribed excerpts from students' critique sessions with their professors. Lloyd & Busby (2001) present their findings about the use of language in series of engineering design meetings which include designers and people from sales, manufacture and management. McDonnell & Lloyd (2009) also investigate negotiation in design. They demonstrate conversations among designers, and the ones between designers and clients.

In these design-settings, through communication, like design, social relations between people evolve. As people question, answer, state, negotiate and suggest for problem solving and decision making, as well as producing objects, they produce social relations (Fleming, 1998).

Briefly, since in conversational approach to analysis, attention is directed to the data of naturally occurring talk and how words are interpreted and responded in design-based setting, it is used to analyze the observation data in this study. The analysis of conversations among jury members and accounts of jury members were made with a thematic approach. Reviewing and examining all the observations codes were created and gathered under main and sub-themes.

Data collected through interviews, on the other hand, was analyzed with template analysis method (a style of thematic analysis) since individual interviews do not produce data that can be analyzed with a conversational approach. King (2012, p.429) suggests that although it can be applied to many forms of qualitative data, template analysis is

mostly be used to analyze the data obtained from individual interviews for three main reasons which are "the flexibility of the coding structure, the use of a priori themes, and use of the initial template". So, by using template analysis method, the thematic analysis of the interview data was carried out.

The guide used in the beginning of the template analysis of the interview data was formed by the analysis of observations. Some of the codes such as 'Evaluation Criteria' and 'Goals to be achieved with Industrial Design Competitions' emerged from the analysis of the data obtained from observations also showed up in the analysis of interviews. In addition to these codes in the initial template, from the interview data new codes such as 'Power Relations' and 'Specialization in the Industry' also emerged. The initial template was revised as the new codes appeared.

3.4.3 The Coding Process

As mentioned above, during the data analysis process, first, the observation data and then, the interview data were analyzed with thematic conversational approach and the template analysis method respectively. The coding process was the same for the two types of data. For the initial coding process, 85 pages of transcriptions of field notes and 150 pages of transcriptions of interview data were coded. During the first round of coding, I went through each sentence and assigned one or more codes to the sentences. To avoid the confusion over the codes, color coding was applied. Until no new or similar data were encountered, initial coding was repeated. In the end of the first round, relevant codes were grouped with each other and the codes were put in order. Then, to see the relevancy of the codes with the aim of the study and the frequency of codes, I went through the codes for one more time.

In the second round of coding, in respect to the most relevant and frequent themes, coding was carried to spreadsheets in MS Excel (see Appendix E). MS Excel was used to organize codes. Although Excel is considered as a "number cruncher" that is more applicable to the analysis of quantitative data, its structure, data manipulation and

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display features make the researcher enable to utilize it for qualitative analysis (Meyer & Avery, 2008, p.91). Once the initial codes were defined and the most relevant and frequent codes were put in order; modifications on codes were made. As transcriptions were interpreted, some of the codes were merged, some of them were removed. In addition, changes in higher-order classification were made. For instance, after the initial coding, there was a code 'Different Perspectives' which included the sub-codes 'Perspectives of Jury Members in Evaluation', and 'Perspectives on the Objective of the Competition'. Later, the code 'Different Perspectives' was removed and the level of the two sub-codes was changed as a higher-order code. The sub-codes were modified as 'Evaluation Criteria' and 'Goals to be achieved with Industrial Design Competitions'. When the final template was achieved, conversations and quotations were translated into English.

3.5 Summary

This chapter presented the research approach and data collection and data analysis methods used in the study. In addition, it gave information about the researcher's role in the research setting and challenges faced in the data collection.

The qualitative approach was adopted to collect and analyze the data. The research consists of two stages which are the pilot study and the main research. The two methods used in the research are participant observation and semi-structured interviews. As the first method, observations were made in jury evaluations of five design competitions that were organized in Turkey, in 2015 and 2016. In total, there were 48 jury members from the various fields of expertise in these five juries.

Follow-up interviews were conducted with 15 jury members out of 48 in total. Near half of them were academics from the fields of design, fine arts and administrative sciences. Interviews were conducted face-to-face and online by using Skype.

Data gathered from the observations in jury evaluations were analyzed with a thematic conversational approach. For the analysis of the interview data, on the other hand, template analysis method was employed. The transcripts of both observations and interviews were thematically coded. The most relevant and the frequent themes were selected and they were supported with conversations and quotations from observations and interviews.

The findings of the study will be discussed in the following two chapters. The next chapter presents the findings obtained from observations in jury evaluations.

CHAPTER 4

ANALYSIS OF OBSERVATIONS

The previous chapter has described the chosen research methods and the research process in detail. Observations were made in evaluation juries of design competitions and interviews were conducted with jury members. The first analysis chapter presents the data obtained from observations, and the analysis of observations. Observations were made in jury evaluations of five design competitions. Results of observations in juries are categorized in four main sections; which are first, goals to be achieved with competitions, second, roles and positions adopted in juries, third, alliances among jury members and lastly, evaluation criteria.

4.1 Goals to be Achieved with Industrial Design Competitions

The first, and the most prominent finding obtained from the observations in juries is the different views of jury members on the goals to be achieved with industrial design competitions. In the juries of industrial design competitions, I observed that, the viewpoints of the jury members on what is to be achieved with design competitions vary. In juries, jury members frequently expressed their opinions on the goal of the competitions. In respect to this issue, I observed the most noticeable differences between the representatives, who organize the competitions, and the invited jury members. The following short conversation shows how these differences sometimes turn into a contradiction.

[1] **Organization Representative:** "The goal is to attract interest by making the announcement of the competition."

Industrial Designer: "Our goal is something long-lasting. We aimed at drawing attention to the potential; potential of design students, the place and craftsmen.

The conversation belongs to the evaluation of a competition that was organized for once. The competition was concerned with design of a product set to represent a city that is a famous for a specific production technique. For this reason, the industrial designer mentioned the place and crafts people in his account. Overall, as the short conversation clearly shows, for the invited jury members, especially the ones from the industrial design field, the goal to be achieved with industrial design competitions was identified as attracting attention to the potential in the industrial design field in Turkey. Similar to the one above, in another jury, jury member from the industrial design field stated:

[2] Industrial design competitions enable designers to improve themselves by taking one step further in our country and in the world with the logic of design adding a value to life. It is very significant and critical that design competitions started a learning curve and sustained the developments. Further, they are definitely promising for the future of the industrial design field in Turkey.

He suggests that industrial design competitions offer a chance to industrial design students and professionals to test their skills and learn from the results. In addition, his account shows that industrial design competitions bring recognition and visibility to design students, professionals and the design field. Therefore, competitions contribute to the industrial design field in Turkey.

Examples above demonstrate that, for industrial designer jury members, the goals to be achieved with industrial design competitions are to enhance the awareness of industrial design as a profession and to provide sustainable developments in the field.

For jury members who are the representatives of organizations that host the competitions, on the other hand, the goal of the industrial design competitions is to make the organizations visible.

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*All numbered quotations and conversations can be found in original Turkish format in Appendix F.

In the juries, I observed that, the viewpoints of organization representatives on the goal of the competition are usually shared explicitly in the final selection phases of jury evaluations. Since, in this phase, final decisions are made and award-winning projects are selected, representatives from organizations interfere mostly at this stage. They have a tendency to give the decision making process a direction that allows them to end up in the way they want.

The reason behind this may because of the considerable investments in these competitions. Organization representatives seem to attach great importance to the recognition that competitions and the organization gain. They seek to announce the results to a wide audience through social media, online newsroom or any publications they prepared.

The perspective of organization representatives influences the evaluation processes of competitions and sometimes even the results of the competitions. In the following examples from three different juries, organization representatives ask for changes in juries' decisions. Asking for the change, all organization representatives emphasize "caring for" the competition. For instance, below, the organization representative of one of the competitions explains why a change is required in the list of selected award-winning projects:

[3]   This does not look like a design product. So, think again please, is it really your final decision? Sorry, but it does not have any place and value in terms of the PR of the competition.

For the organization representative, design projects to be awarded must be newsworthy. They should attract the attention of the public to the competition and so the organization that formulate the competition. So, the account of organization representative clearly illustrates their objective which is to gain visibility. Similar to this statement, in another jury's final selection phase, organization representative expressed his view on one of the selected projects as follows: [4] "I mean, I do not know… Are we sure? We should select a project which is good enough to represent us [organization]."

The statement shows that, for him, if the short-listed project would be awarded, it could create a negative impression on the competition's image when the results are announced. Considering this, the organization representative asked for a change. In another jury, instead of asking for eliminating the project that the invited jury selected, this time, the organization representative objected to invited jury members who wanted to eliminate one of the projects for not being useful. Organization representative said:

> [5] We should not eliminate this design [project]. This is a quite good one. We always are worried about how to produce and how to use it. Let's focus on the competition for a while. If we eliminate this one, we will have nothing original left. Selected projects should be worthy of the name of the competition.

Similar to the previous example, here, organization representative drew attention to the competition's image in order to change jury's decision. He expressed his disagreement with eliminating the design project, since he found it remarkable. For this reason, the organization representative suggested the invited jury members to care for the competition; and asked them to revise their decision accordingly.

All these three examples show the concerns of organization representatives in relation to the promotion of competitions. They attach great importance to the promotion of competitions, since they aim to achieve the recognition with these competitions. Their approach to the goal of the competitions influences the evaluation process and the results of the jury evaluation. Due to their expectations from competitions (such as gaining recognition and visibility and appreciation), organization representatives have a tendency to guide the evaluation process.

4.2 Roles and Positions

In juries of design competitions, where jury members from various field of expertise are included, I have two observations in relation to positioning. First, I observed that, each jury member from different expertise area tends to portray or position oneself in the jury as a particular type of expert. They constantly make an emphasis on the reason of being

assigned in these juries and their roles in the jury. Second, besides their own positions, jury members have an opinion on the roles and positions of others from different fields. They point out the positions of others during jury evaluations. Following two sections describe these observations with examples.

4.2.1 Underlining One's Own Position

Underlining one's own position in juries of design competitions is a process of constructing the role(s) of oneself in the jury. In jury evaluations, it is observed that, jury members tend to voice their own positions in the jury to other jury members. How jury members position themselves was discovered during discussions where they made an emphasis on their roles in the jury. The conversation below describes how an industrial design academic underlined her position in the jury in relation to her role.

[6] **Industrial Design Academic:** "Going through the scenario, I have some concerns about usage. First of all, I don't think that the area where the product is placed is as wider as we see in this render. So, it will be damaged while being placed there. Worse, it will cause damages in objects which the product promised to carry. Second, I think this product concept limits us with a fix combination. However, as it is something momentary, the user may want to make any other combinations."
Organization representative (from the field of administration): "Yes, you are right. We did not think in this way."
Industrial Design Academic: "I am here for this."

Industrial designers' account shows that, in the jury she participated, industrial designer positioned herself to be an expert on the use context and the usage scenario. She demonstrates her high level of knowledge and critical evaluation skills relating to the use of designs considering their functions and utility. By making emphasis on this, she clarifies her position for other jury members.

Observations revealed that positioning oneself and expressing it are performed by all experts in juries. In another competition, for instance, an expert from the field of engineering delivered his position in the jury as follows:

[7]   I know here we evaluate design ideas; and experiences they provide to potential users, instead of their feasibility. However, as it is my job here, I still want to indicate that, this project can easily be realized with current technology and production methods.

The statement of the engineer indicates that he has a position in the jury from where he criticizes design projects in relation to feasibility of them. Similar to the industrial designer's point in the previous example, here, engineer puts an emphasis on his area of expertise. In respect to his experience in the field of production, he demonstrated his knowledge on production related issues such as technology and production methods.
In another jury, the practitioner designer mentioned his position in the jury as follows:

[8]   My criteria are: Is it functional? Does it work? Can it be produced? And does it have a market potential? These are my criteria; but sometimes we cannot see some aspects in relation to the use of product. At that point, design academics come into play.

His account demonstrates that in the jury, he positioned himself to be an expert on function, production and marketing of design projects. With reference to his expertise area and professional identity, the practitioner designer positioned himself in the jury. In addition to how industrial design practitioner positions himself, the statement also shows the view of him in relation to the position of industrial design academics in juries of design competitions. In this statement, the practitioner designer distinguished his position in the jury from the position of industrial design academics. It reveals that, as well as underlining own positions, jury members are also inclined to acknowledge the positions of other jury members from different fields of expertise. In juries, I observed that, just as they indicate their own positions, jury members also points out the positions of others. In the following section, more examples of this are presented; but before, as a part of underlining own position, proving oneself in juries in relation to design, will be touched upon.

Related with underlying one's position, proving oneself in relation to design is another point observed in design juries. Jury members, especially those who perform in the business world have such an effort on their roles. They have a tendency to demonstrate

their experiences in their professional practices. By telling stories or making emphasis on their own positions in professional life, they assert their competence in design related activity. Some of the jury members find an opportunity to mention their experiences in the beginning of evaluation meetings where each jury member introduces oneself. Others tell them during discussions. For instance, in the beginning of one of the juries while identifying himself, a producer company owner who has a background in engineering told stories about his professional experiences in relation to design. One of the stories he told other jury members is as follows:

[9] Almost 40 years ago, I went to fair in Europe. In that fair, I met with design. Then we went back to Turkey and we started making our own designs. Soon we started to attend those fairs abroad with our own designs. ...Now, design is everything. Graphic and design, the world is built on it.

With the words above, the company owner emphasized that he has been engaged in the design field for many years. With this, he implies that he is highly-experienced in the field of design. Further, his account demonstrates that although design has become a focus of interest recently, he has been giving importance to design for years. In this way, the producing company owner shows other jury members that he is qualified and capable of being a member in the jury of a design competition. In a different jury, a practitioner industrial designer stated his professional experience as follows: [10] "I am the first designer who designed a product in this particular sector of the Turkish industry. I am still the one who has the broadest experience in the field."

Introducing himself to the other jury members, by stating this, the practitioner designer voiced the reason for being in that jury meeting and positioned himself. In addition, he proved himself to be a highly experienced and well-informed, in fact, overspecialized professional in the relevant sector.

Statements above illustrate that, in design juries, jury members from the business world (such as design practitioners, company owners, managers, practitioner engineers) are inclined to show their capabilities in their professional practice in the design field, or professional experiences in relation to design. These jury members demonstrate that,

they are well-experienced and working actively in the field of design. In this way, jury members from the business world prove their competence and ability to perform as an evaluator in industrial design competition jury.

4.2.2 Acknowledging Others' Positions

As mentioned above, in evaluation juries of design competitions, jury members have a tendency to position themselves. During jury meetings, they emphasize their own positions in design juries. The above given example reveals that in addition to marking their own positions, jury members acknowledge and express other jury members' positions in juries. In this way, jury members clarify the distinctions between their own roles and positions, and those of other jury members from different fields. In this section, two more examples of this are given.

In the final selection phase of one of the juries, jury members were discussing on a project whether to award it or not. During the discussion, the organization representative pointed out the role of freelance industrial design practitioner as in the following conversation:

[11] **Industrial Design Academic:** "How this product will work is a   mystery."
Industrial Design Practitioner: "I do not agree with that. This product is innovative and it has a potential to be used in various areas. You do not have to use it in kitchen. This can be a very useful product in the field of medicine too, for instance. Look, it was put on the wall in the render; of course it's exaggerated but… showing the potential."
Industrial Design Academic: "Yes, you are right. I did not think in that way. The presentation board is also not that descriptive."
Organization Representative: "Yes, yes. Thank you for this enlightening explanation. Now, it seems really a product that has a wide range of use. As a result of being a freelancer, by taking the different sectors into account, you are approaching the projects with a broader perspective."

The point of organization representative demonstrates that, he acknowledges the freelance designer's position in the jury as a design professional who has a broader range of experience in the design field. He distinguishes the position of freelance

industrial designer not just from his own position but also from the position of industrial design academic.

In another jury, while most of jury members were discussing on a project considering production-related issues, the practitioner designer in the jury described the usage scenario to show design project would not function as intended. He stated: [12] "Here, we are talking about something that does not work. Above all, it makes life difficult; all that we will have is only a cup of coffee in the end! Look..."

When he said "look" to explain reasons of why the product does not function well, jury member from another field of expertise intervened and said by *patting the designer on the back*: [13] "Hah! Come on designer!"

Her account and the gesture clearly show that, she recognizes the designer's position in the jury as an expert on the interaction of design projects with their users, on functional and usable levels. In addition, in respect to her words and gesture, it is obvious that she is applauding the designer and encouraging him to continue, since she believes that he is the person who is capable of evaluating design projects from that perspective. Therefore, her statement indicates the distinction between the designer's position and the position of others.

Observations in juries revealed that, all experts in the juries have a tendency to position themselves and to voice their roles and positions in the jury. Furthermore, they acknowledge positions of others from different fields; and they announce also their positions to clarify the distinctions among the jury members.

4.3 Alliances among Jury Members

In jury evaluations of design competitions, in the beginning or during evaluation process, I observed alliances among jury members. Alliances were observed in two types, in jury evaluations of five competitions. Those can be categorized as alliances

originated from past relations and expertise-based alliances. At least one of the types of alliances was come across in every jury I observed. There were even juries where both the two types of alliances were noted.

4.3.1 Past Relations

The first reason of alliances among jury members is peoples' past relations with others. Jury members formed this type of alliance know each other, yet they may have an experience with each other from another work setting. For instance, in one of the five juries, there were jury members who had worked together for years in the past. Throughout the evaluation process, they were always together and acted as a company within the jury. They evaluated the projects together in the preliminary evaluation where the other jury members made evaluation individually.

4.3.2 Expertise-Based

In jury evaluations of design competitions expertise-based alliances were also observed. This type of alliance is the most noticeable one in design juries. It occurs in two ways. First, I observed this type of alliance among jury members from different fields of expertise. It was seen clearly from the order of seating in jury evaluation meetings. Jury members have a tendency to take a seat next to the ones from the similar field but against the ones from the different fields. For example, the distinction between people from academy, industry and organization was very clear.

As long as organizations determined who would seat where, jury members had seat in a mixed order. I observed this, in jury evaluations of two competitions. However, in any break or in individual evaluation phases, experts from the same fields came together.

Second, expertise-based alliances also occur among jury members from the same field of expertise. Design academics for instance, have a tendency to ally in respect to the school they represent. Being a member of industrial design departments in architecture or fine art faculties, they can be allied. In juries where at least one phase of evaluation held

individually, I observed that design academics from the schools that have similar organizational cultures came together and united with each other.

4.4 Evaluation Criteria

4.4.1 Criteria Employed in Evaluation

In the juries of industrial design competitions, jury members evaluate projects from very different criteria. Observations in jury evaluations identified that, in juries of design competitions, design projects are mostly assessed with four criteria which are user, production, consumer and sales. The four criteria were observed in juries while jury members were discussing on design projects.

4.4.1.1 User and Usage Scenario

The first criterion is the user. In design juries, jury members from the field of industrial design, evaluate projects from the viewpoint of user and usage scenario. Criticizing projects in relation to use context and the user, industrial designers remark positive and negative sides of the projects, or whether they find the project successful or not. The example below illustrates how a project is criticized from the perspective of the user.

[14] I understand, you like the idea but **the use of** this product contradicts the existing **usage scenario** of the dessert inside. The distinguishing feature of the dessert inside is that the fruit remains in the juice; in fact, sinks to the bottom. It has been consumed like this for centuries but what this concept offers its **users** is the exact opposite. Here, fruits are separated from the juice with this part; they are not in the juice. If the student designed it, for instance, for a beverage, it would be a very good design project. But, no; here, **the scenario does not work**. It does not **match** with how inside product is consumed.

In the example, industrial design academic was criticizing the packaging design concept. Although jury members from other fields of expertise liked the idea, she pointed out that the proposed use of the design project is the opposite of how the inside product used to be consumed. In this way, she confirmed that the usage scenario does not work for the

product inside. Here, negative sides of the design project were discussed with reference to the usage scenario. However, it is also used to draw attention to good points. In the conversation below from another jury, industrial design academic explained why she found the project successful, again with reference to the usage scenario.

[15] **Organization Representative:** "You [design academic] seem to like this project so much." (smiling)
Industrial design academic: "A **successful scenario** was built. **Well-functioning scenario**… every step of that **corresponds to the user's life**. And in relation to its design, the product **matches up with the usage scenario**."
Company owner in the related sector: "So, how will it be produced? How to get out of the mold? "
Practitioner industrial designer: "It is possible with split core."
Company owner in the related sector: "I am not sure whether the production of this will be worthy of such an expensive mold."
Engineer: "I liked this idea quite a lot but I also have concerns about if it can be produced or not."
Industrial design academic: "We [designers] will make it work with a few critic sessions."

Similar to the previous statement, in the conversation, industrial designer used words "scenario" and "user" more than one times, while explaining why she found the project successful. Her point clearly shows how industrial designers assess design projects in juries.

In addition to the user perspective, the conversation above also demonstrates different criterion that is employed by experts from other fields. New questions and new viewpoints that showed up in response to the designer's answer indicate the second criterion in design juries.

4.4.1.2 Production

As seen from the last conversation, in design juries, jury members who criticize projects in relation to production and feasibility are the ones from the field of engineering and production (producing company owners and managers from the industry) in the related sector. In juries, I observed that producers and engineers have similar concerns in

evaluation of design projects. They discuss design projects considering factors related with production; such as molding, machining, and manufacturing cost. In one of the juries, where industrial designers found the design projects successful, jury member who is a producer in the related sector expressed his opinions on why the design project should not be awarded as follows:

[16] The product may be aesthetically good-looking. It also has advantages in case of cost and purchasing power but it cannot be **mass-produced**. What is important for us [producers] is to **produce fast**. Otherwise, it can be done; everything can be done.

The account of the producer demonstrates his priority in selecting a design project to award. His statement shows that he reviewed more than one criterion such as appearance, cost and purchasing. However, the most important criterion for him is related with production. He was concerned with making many copies of the product very quickly.

4.4.1.3 Consumer & Sales

The third and the fourth perspectives are the consumer and seller perspectives. Experts outside from the field of design, engineering and production, evaluate projects by employing these two criteria. Especially managers and organization representatives from the fields of administrative sciences have these two perspectives in project assessment. For instance, below, the conversation between industrial design academic and manager from the field of administration demonstrates the consumer perspective in design juries:

[17] **Manager:** "This is my favorite! I found it successful."
Industrial Design Academic: "Are you aware of the fact that this cannot be stacked?"
Manager: "You've got a point there but… It is a wonderful idea!"
Industrial Design Academic: "Product scenario also does not work."
Manager: "Think about children! **If it existed, I would definitely buy it** for my children. Such a product would be very useful especially on journeys. "

The point of the manager in the end of the conversation illustrates the consumer perspective in evaluation of design projects. In the conversation, the manager responded to the designer's point, which demonstrates the use perspective, from his perspective. He evaluated the design project and defended his opinion against the designer by acting as if he is the potential consumer of the discussed project. In another jury, where the topic was the design of souvenir, an organization representative and a manufacturer from the industry discussed on one of the projects. The representative of organization commented from the consumer's viewpoint:

[18] **Organization Representative:** "In many tourist destinations around the world, you can see umbrellas are sold as souvenirs. If you travel to New York or Paris, you will get something like this. Personally, I would. I do not understand why you disagree with awarding this project."
Producer from the Sector: "Because as long as we don't make it, we do not produce it here, there is no point. It may be low in cost but this design cannot be produced here. This is the reason."

The conversation shows the production and consumer's perspectives together. Evaluating the design project from the consumer's perspective, organization representative remarks that umbrella is a great and popular souvenir idea and she would like to buy, if it was sold in that specific place. However, the producer's account is quite different. From his perspective, the design cannot be produced within current conditions. For this reason, for him, choosing that design does not make any sense, since the competition aimed at increasing the number and variety of the souvenir products that can be produced within local possibilities.

The examples above illustrate that jury members from the field other than design and engineering or production, evaluate design projects as if they are the potential consumers of them. This is also true for the seller's perspective. Below, there is a conversation that demonstrates the seller perspective of organization representative of one of the juries who is from the field of administration. While other jury members were discussing on the area of use and production of this portable product, the organization representative said:

[19] I think this design addresses the broad segment. **You can sell it everywhere** by changing the quality of the material. You **can sell this** to 1TL shops, to companies producing or selling phone accessories and even to stores selling outdoor activity equipment.

The statement clearly shows his criteria for evaluating design project. Thinking as the seller of design product, he mentions that the design project has the great sales and market potential. He emphasizes that selecting that project and to produce it are likely to be worthwhile. In another jury, discussion on a controversial project also shows the seller criteria:

[20] **Manager (from the field of engineering):** "I want to draw your attention to one point: this project is out of category because it shows different features than the products in this category."
Industrial Design Academic: "Well, yes, there is this case. You are right."
Manager (from the field of administrative sciences):" It may be…but the design is good and **it would be sold out**. Let's not eliminate and keep this for the final selection. "
Organization Representative: "We [jury] should eliminate it at this stage because if we don't, we [organization] will be criticized. "

Conversation above occurred in preliminary evaluation phase of one of the juries. Although the project discussed is out of competition category, one of the jury members insisted on taking the project under review and evaluating it. He insisted, because he thought that it had a remarkable market potential and would sold out. The manager's point shows that, priority of jury members who evaluate projects from the seller's perspective in juries is to select design projects that can yield a profit.

Along with the seller's perspective, this conversation also functions as another example to the organization representatives' concerns on the competition's and organization's image which were described in the earlier sections (see Section 4.1).

In five design juries, I observed four criteria that are employed by jury members from various field of expertise. Different criteria employed in evaluation juries are related with the priorities of jury members from different fields. Evaluating design projects with reference to the user and the use context, industrial designers have a holistic approach

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compared to non-designer jury members. They evaluate design projects taking usage scenario into consideration and they pay attention to design projects' utility, functionality and overall interaction with the potential users. Engineers, manufacturers and producing company owners give priority to production of design projects with current possibilities. They criticize projects with reference to production details, methods, and cost, and feasibility of projects. Remaining jury members, who are managers and organization representatives from the field of administrative sciences, employ consumer and seller perspectives as evaluation criteria. They attach priority to market potential of design projects and the profit they bring to the company. Different priorities of jury members in evaluating design projects influence negotiations and discussions in juries in relation to evaluation of design projects.

In addition to the criteria employed by different jury members, conversations and statements above also demonstrate differences between jury members from various fields in respect to how jury members justify their opinions on design projects.

4.4.2 Discussions on the Perspectives

In design juries, it was observed that, the four perspectives of jury members from different fields of expertise in evaluating design projects directly influence how they justify their views and decisions. In addition, prior criteria of jury members in evaluating projects can change in respect to the expectations of the competitions. While the last section illustrates the four perspectives employed by jury members, this section presents comparisons of these perspectives in relation to justification of decisions, and expectations of competitions.

4.4.2.1 Expertise-Related Differences in Justification of Decisions

Observations in juries revealed that how jury members justify their opinions on design projects and their decisions differ between various experts. While some of the jury members shared their views with very short statements, others explained their accounts

in detail. Experts criticizing design projects, especially from consumer and seller viewpoints, have difficulties in expressing their opinions and reasons. I observed that, generally they made very short comments on the projects. Below, there are independent examples from all five design juries.

[21] "I like it very much!"
[22] "It looks so sweet."
[23] "This is a creative idea."
[24] "This is beautiful."
[25] "There is no humor in this project."
[26] "If it existed, I would definitely buy!"
[27] "Never sells, no way!"
[28] "It would be sold out!"
[29] "This is the product that draws my attention most. It would succeed in sales too."
[30] "We should not eliminate this product. It has an incredible market potential. These [the product group] are sold more than anything."

As independent excerpts from different juries demonstrate, these experts share their views in short words. They tend to use words such as beautiful, sweet or creative to show that they like. However, they do not clarify why they liked or did not like the project. At the most, they mention whether they will buy the product or the product will be sold or not; but still, do not justify their accounts.

Designers, on the other hand, usually explained the reasons of their decisions at great length. When expressing they found the project successful or unsuccessful, they discussed the reasons for this in all its aspects. For instance, the statement below, illustrates how designers justify their decisions:

[31] This project is one of my favorites here. I say so because it concerns the whole life of the product. It gives the answer to the question what will happen to the product when the thing inside is consumed. It offers an alternative to post-use. Likewise, the form of the product coincides with the usage scenario.

This example presents how designers explain their reasons in detail. In juries, I observed that, designers are well-equipped for demonstrating the reasons of their decisions. This may be the result of the user perspective and their comprehensive approach in project

assessment. Being able to justify their opinions in detail, at a great length, seems to bring designers to an advantageous position in jury evaluations. In this way, they manage to attract the notice of non-designer jury members to their views. Whether designers can convince the others or not, every time, in negotiations with other experts, they present a set of long winded arguments.

Below, there is a conversation that shows the negotiation between industrial designers and a manager from the field of administration. The discussed project is a packaging design concept. The design is formed from two packages that are already made and sold in the market. The manager found the idea good but industrial designers believe that the product creates problems rather than solving them. Designers explained the reasons behind their opinions with the words below:

[32]   **Manager:** "Hmm, nice idea."
       Industrial Design Academic (1): "I don't think so. **There are lots of problems** here. **Firstly**, it is ready-made. **Secondly**, there is the risk of rolling over. And so, **thirdly**, this can cause fire."
       Manager: "But it is very practical."
       Industrial Design Academic (2): "There is no design solution here. There is a product made of other products. **That is why** this is ready made. Instead of solving any problem, it leads to new problems."
       Manager: "I see. Let's continue with the other project then."

Conversation demonstrates how designers clarify why they did not find the project successful. By using ordinal numbers, "first", "second" and "third", designers explained the reasons one by one that make the project problematic. In addition, they describe why this is not a design solution and how a design solution should be. In this case, detailed explanations of designers convinced the manager. In addition to the designers' justification, this conversation also illustrates the limited statements of other experts in criticizing design projects. The manager promotes his view with short explanations such as "nice idea" and "very practical".

The statements and the conversation above reveal that, in juries of industrial design competitions, experts from the field of industrial design are clearly distinguished from

non-designers, in relation to justification of their opinions and decisions. Evaluating and selecting design projects, designer jury members are well-equipped for clarifying their accounts with set of arguments. Non-designers, especially the ones who employ consumer and seller criteria in evaluation of design projects, on the other hand, are not capable of this. They have a tendency to make short statements. Therefore, designers' ability of expounding their accounts provides them an advantageous position in juries. They are more likely to catch attention of other jury members to their accounts. Further, whether they convince others or not, designers seem to make them try to think of a broader perspective.

4.4.2.2 Evaluation Criteria Employed in Production-Oriented and Conceptual Design Competitions

Observations revealed that, how jury members voice their opinions on design projects is quite changing in relation to the evaluation criteria employed in the juries. Four of the five competitions observed were production-oriented with respect to the sectors the competitions addressed. Possibility of implementation of the winning projects, as a result of the competitions, was underlined in these four competitons' list of conditions. On the other hand, the remaining one was classified as a conceptual design competition since there was not any object in the list of conditions in relation to the implementation of the projects. Observations in these different competitions illustrate that, critics of jury members from the same field show changes from production-oriented competitions to conceptual design competitions. The following two sections present the differences in evaluation criteria employed in production-oriented and conceptual design competitions with reference to the language and vocabulary of jury members.

4.4.2.2.1 Production-Oriented Competitions

Four of the five competitions were organized with the intention of producing the selected designs. I observed that, for this reason, in design juries, experts from the fields of engineering and production heavily criticized the projects in relation to feasibility and

production related issues such as molding, machining, production cost and use of material. The four competitions were similar in this way but in respect to their topics, they were divided into two. Two of them addressed the packaging industry. In the juries of packaging design competitions, jury members who criticized projects from the production viewpoint focused especially on the cost of production, the production technique, materials, and feasibility of graphic applications on packages. Independent excerpts from the conversations below show some of the critics from the juries of packaging design competitions:

[33] "It is **not possible to fold the material** in that way. In addition, **cost** was not taken into consideration. They [design students] are not concerned with the **production details**."
[34] "Such a package **can neither be produced** nor filled."
[35] "There is **no machine that prints so much color**."
[36] "The **detail** could not be solved and as a result, this piece was glued. It is **not possible in production**."

Highlighted words reveal that, in these juries, engineer and producer jury members criticized weaknesses in production details, since they gave priority to production details considering the feasibility of design projects.

The other two competitions were a bit different than the packaging design competitions. They were more related about machining due to the sectors they addressed. The materials used in design projects (such as metal, wood and plastic) were similar for these two competitions. For this reason, in these juries, design projects are evaluated considering mostly molding and machining. Some of the critics and questions of jury members from the field of engineering and production, in these juries, are as follows:

[37] "How can it **be produced**? How can it **get out of the mold**?"
[38] "I would not **go into manufacturing** of such a product. It is not original. Also, it cannot **be mass produced**."
[39] "Don't you think that it will **cost too much to produce** this?"
[40] "It is not portable and it is not **feasible**. No way! "
[41] "I liked the idea but I am not sure if it **can be produced or not**."

The excerpts demonstrate that, in juries, where the machining was an issue, jury members from the field of engineering and production, predominantly use the words such as "mold", "manufacturing", "mass production" and "feasibility". Similar to the ones above, their prior criteria in evaluating design projects is feasibility of projects within current production possibilities. They give credit to design projects which are based on an achievable idea, and within cost constraints.

Although the sectors that the four competitions addressed were different, since production and feasibility were the prior criteria of jury members from the fields of engineering and production, critics in these four juries were similar to each other. Their vocabulary proves the prior criteria of engineers and producers that drive their choices in selecting design projects in production-oriented competitions. However, their prior criteria changed in the jury of conceptual design competition. And so that, the vocabulary they used in discussions in the evaluation jury of the conceptual design competition is quite different from the one in the juries of production-oriented competitions.

4.4.2.2.2 Conceptual Design Competitions

I observed that, in the jury of conceptual design competition, nearly all of the discussions were about the user experience and the use context of designs. As in the other four, also in this jury, in addition to industrial designers, there were engineers and producers. However, different than the four juries mentioned above, in the jury of conceptual design competition, engineers' and producers' focus was also on the user experience in respect to the developing technology. Quotes below are from the jury of conceptual design competition. Being independent from each other, these are the statements of not just jury members from industrial design field but also the ones from the engineering and production fields.

[42] "Well-built **scenario**… The design is original and supports the idea and the scenario."

[43] "It is quite good. Designed for emergency case but it is always there, except emergency cases it is used as a minimal aesthetic lighting unit. And… it has a broad area of **use**."

[44] "There is definitely a good observation that leads to well-designed **experience**!"

[45] "Here, there is a sensitive thought, a sensuous **experience** is designed. I really found it successful."

[46] "Application interfaces seem weak but they all can be developed."

[47] "Fresh form that can hide technology is quite important in design of advanced technology products. Minimal and aesthetic forms that cover the advanced technology create more successful **interaction** with the **users**. This project succeeded it."

Jury members' accounts show that in the jury of the conceptual design competition, words such as "mass production", "cost", "mold" and "material" replaced with other words such as "scenario", "experience", "use", "user" and "interaction". As explained earlier, some of the above given statements belong to jury members from engineering and production fields. This shows that, moving away from production-oriented competitions towards conceptual ones, the vocabulary of experts from the fields of engineering and production converges to the vocabulary of industrial designers. That is why, their priorities, and so that the criteria they employ in evaluation of design projects change from production-oriented juries to conceptual design juries.

4.4.3 Industrial Designers and Experts from Other Fields of Expertise

Different attitudes of industrial designers while encountering jury members from different fields of expertise were observed in jury evaluations. How they act in negotiations with engineers or experts from the production field shows differences from the negotiations of industrial designers with graphic designer jury members. In the following two sections how industrial designers encounter negotiations with experts from different fields are described.

4.4.3.1 Industrial Designers and Experts from the Fields of Engineering and Production

As mentioned earlier, four of the competitions observed, in relation to their contexts, were mainly focused on production and feasibility of design projects. In these juries, although they liked the idea, engineers or experts from the field of production did not support many of the projects to be awarded; as they think production of those are not possible or will cost too much. While they thought in this way, industrial designers (both academics and practitioners), were telling them that the problems related with feasibility of projects could be solved. In their negotiations, industrial design academics and practitioners posited their opinions on how those problems can be solved as in the following examples:

[48] **Representative from Producing Company:** "Its production is quite difficult in current production capabilities. Still, I am not sure how reasonable to force the production of a project that is not well functioning. "
Engineer:" You are definitely right. It needs to be simplified."
Industrial Design Practitioner: "Revision can be requested from the student, if the regulation of competition allows. We [industrial designers] can give ideas, we can work with them."
Organization Representative (from the field of administration): "Okay, let's keep it for now. If it will be selected in the final phase, we [organization] will request revision from the student and you [industrial designers] will work with him; so that it would match with our [organization's] image."

In the conversation, to come to an agreement with engineers or experts from the field of production, practitioner designer offers to revise project by working with its creator(s) (student or professional participants of the competitions). He claims that in this way, any problem in production or feasibility of the projects can be solved. Organization accepted this offer since they found the design idea original. They thought when it is revised and becomes well-functioning and producible, it will become a project that will completely match with the organization's image. Again here the organization representatives' concern on the competition and organization is clearly seen once again. There is similar example from another production-oriented jury. In this one, the industrial design academic made the same suggestion as follows:

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[49]   **Industrial design academic:** "A successful scenario was built. Well-functioning scenario… every step of that corresponds to the user's life. And in relation to its design the product matches up with the usage scenario."
Company owner in the sector: "So, how will it be produced? How to get out of the mold? "
Practitioner industrial designer: "It is possible with split core."
Company owner in the sector: "I am not sure whether the production of this will be worthy of such an expensive mold."
Engineer: "I liked this idea quite a lot but I also have concerns about whether it can be produced or not."
Industrial design academic: "We [industrial designers] will make it work with a few critic sessions."

Industrial designer here evaluate the project with holistic approach and find the project successful. However, non-designers focus on its production and although they liked the idea, they are not in favor of awarding it. As designer is capable of seeing both strengths and weaknesses of the project thanks to her perspective, she does not want to eliminate this project, due to the challenges in production. To come to an agreement, she suggests giving advice to the creator(s) of the project that can strengthen the design.

Two conversations above demonstrate, in their negotiations with experts from the production field, industrial designers tried to convince these experts to award projects. To convince the jury members from the production area, industrial designer jury members suggest giving critics to the creators of projects to contribute to the improvement of the project. While carrying an aim at persuading jury members from the production field, industrial designers' accounts also imply that they are capable of seeing and solving the problems or weaknesses of projects in relation to their production (implementation).

4.4.3.2 Industrial Designers and Graphic Designers

Juries of the competitions, addressing the sectors where industrial design and graphic design interpenetrate, consisted of experts from the field of graphic design in addition to the ones from industrial design. In these juries, I observed that, industrial designers and graphic designers are able to speak the similar language. Negotiations between them

revealed that, while discussing on projects and explaining each other their own opinions, they prefer using common terms for the two different fields of the design discipline. One tells something to the other with familiar language. For instance, in the following example, a graphic designer explained to an industrial designer the function of the one project that industrial designer could not understand.

[50] **Industrial Design Academic:** "The function of this project is a mystery."
Graphic Design Practitioner: "If I will talk by reading the graphic on it, I can say that, it comes from the **usage**. I mean… Instead of writing the amount of use on the box, doctor or pharmacist marks the amount to be used with these stickers. Consider it as an **interface**."
Industrial Design Academic: "Well, I see but to understand it, the user must be at a higher degree than the doctor! Further, what if the sticker falls or disappears? It is too complex and makes the life difficult."

Above, industrial designer could not understand how the product functions. To make how the product functions clear, graphic designer benefited from usage scenario. In addition to explaining it from usage scenario, he also used some professional terms such as interface. Since interface is a common term between the two design fields, graphic designer thought that she will understand better with this example. However, as we see in the last sentence of the conversation, although she understood, industrial designer was not convinced with graphic designer's explanation. Understanding the concept, she thought that it is too complex. Below, there is a similar conversation where industrial and graphic designers discuss the packaging design.

[51] **Graphic Designer:** "I did not understand why he [the student] chose cologne in particular. It would have been better, if he chose something that is taken by opening the package each time."
Industrial Design Academic: "He [the student] might have thought of it as a gift. You know that cologne will be taken to patient visits. Now, though, there are various kinds of smells. It can be bought as a gift to everyone."
Graphic Designer: "Even so, this packaging will be waste. Will you put the bottle in it each time after you use it? I don't think so. He could design the bottle. I don't know… It sounds more logical to me."
Industrial Designer: "I considered it as a gift but yes you might be right."

Although there is not any common professional term made an emphasis on, in the conversation, both industrial and graphic designers discuss the project in relation to its

use context and the usage scenario. They both share their opinions through the usage scenario considering the function and utility of the packaging design. Contrary to the first conversation, in this one, in the end, industrial designer acknowledged the graphic designer to be right.

In the examples, it is obvious that, whether they can convince each other or not in the end, industrial and graphic designers use common language and similar terms in their negotiations. Examples in the earlier sections demonstrated that, in negotiations with non-designers, industrial designers are the only jury members who discuss projects from the use point of view. However, the two examples above show that, graphic designers recognize the user perspective of industrial designers. In their negotiations with industrial designers, graphic designers also discuss design projects in relation to the use context, usage scenario, utility and functionality. In addition, industrial designers and graphic designers have a command of similar terms as seen from one of the examples above. My observations show that, being from the two different fields of the design discipline, industrial and graphic designers are the jury members who can develop a shared understanding in the jury evaluations, thanks to their similar vocabulary and approach.

4.5 Summary and Discussions

The first part of the analysis has explored the goals to be achieved with industrial design competitions, positions of jury members in design juries, alliances in juries, and evaluation criteria employed in juries.

In Section 4.1, different viewpoints on the goal of industrial design competitions were presented. Observations revealed that, invited jury members (especially the ones from the industrial design field) and the representatives of the organizations carry the most noticeable differences in opinions on what is to be achieved with design competitions. The accounts of industrial designers show that, competitions bring recognition to the field of industrial design. For them, the goal to be achieved with these competitions is to

enhance the awareness of the profession that will lead to sustainable developments in the field of design in Turkey. On the other hand, organization representatives' objective is to make organizations visible, and gain recognition. They attach special attention to announcing the competitions and their results to a wide audience that includes the other organizations also hosting competitions, industrialists, etc. They give importance to the image of competitions and the organizations that are created by the award-winning design projects. For this reason, in design juries, organization representatives have a tendency to interfere in evaluation process and the decision-making.

In Section 4.2, roles and positions of jury members in design juries were explained. In juries, it is observed that, each jury member is inclined to position themselves as an expert on the specific area. Jury members underline their positions during the jury evaluation. In addition to own positions, jury members also acknowledge the positions of other jury members from different fields and make an emphasis on the others' positions as well.

Section 4.3 is about alliances observed in design juries. Observations revealed three types of alliances in design juries which are alliances caused by past-relations, expertise-based alliances and coincidental alliances. In each jury, at least one of these alliances was encountered. There were even juries where I observed the all types of alliances together.

Section 4.4 focused on the evaluation criteria employed in juries by jury members from different fields. Observations show that, in juries, design projects are evaluated from mainly four perspectives that are user, production, and consumer and sales perspectives. User criterion is employed in juries by jury members from the field of industrial design. Having more comprehensive approach than non-designer jury members, industrial designers discuss design projects in respect to the usage scenario and the use context. Their priority in evaluating design projects is the possible interaction of them with their users. In this sense, industrial designers take function and utility of design projects into consideration. Engineers and experts from the production field criticize projects from

production perspective. They consider production-related issues such as production detail, cost and method, and material selection. Whether they like the idea or not, unless the design project meets at least one of their criteria, engineers and producers will not be in favor of awarding that project. The third and the fourth criteria, consumer and sales, are employed by jury members who are managers and experts from the field of administrative sciences. In juries, these jury members discuss and evaluate design projects, as if they are potential consumers and sellers of them.

In this section, in addition to different criteria employed in juries, discussions on these criteria were also presented. First, how jury members employing the four criteria justify their opinions and decisions were described. In design juries, jury members who are well-equipped for explaining the reasons of their decisions are industrial designers. They explain why they find the design projects successful or not, or why they are in favor of awarding them in detail with set of arguments. On the other hand, non-designers, especially the ones discussing projects from consumer's and seller's viewpoints are not capable of doing this. They have a tendency to make very short comments on the projects. They express the reasons of their decisions with limited words. Second, how the priorities of engineers and producers in project evaluation change in conceptual design competitions was presented. It is observed that, in conceptual design juries, the vocabulary of jury members from the field of engineering and production approaches to the vocabulary of industrial designers. While in the juries of production-oriented competitions, they used words such as mass production, mold, and manufacturing, in the jury of conceptual design competition these words replaced with the ones such as user, scenario, and interaction.

Lastly, evaluation criteria employed in juries revealed how industrial designers encounter negotiations with experts from other fields. In juries of production-oriented competitions, it is observed that engineers and producers did not support design projects, having problems in relation to realization. Industrial designers objected to this attitude of engineers and producers, since they are capable of seeing also the strengths of projects thanks to their holistic approach in project evaluation. For this reason, industrial

designers tried to come to an agreement with engineers and producers by suggesting working with the creators of designs and giving them critics for a revision that can strengthen the designs. They claim, in that way, problems in realizing the design projects can be solved. Designers' accounts also imply that, they show engineers and producers, they are capable of seeing and solving the problems in realization of projects. Negotiations between industrial designers and graphic designers, on the other hand, demonstrate that, these experts from the two different fields of the design discipline can speak similar language in evaluation of design projects. In their negotiations, when discussing with industrial designers, graphic designers tend to employ the user criteria and utilize the words and terms that are common for these two fields.

In the next chapter, findings derived from interviews with 15 jury members are shared.

CHAPTER 5

ANALYSIS OF INTERVIEWS

The previous chapter has presented the main findings obtained from the observations in five design juries. This chapter presents data gathered from interviews that were conducted with 15 jury members out of 48 jury members from five design competitions to identify how jury members feel, and interpret their experiences in juries that were composed of members from various fields of expertise. As it was mentioned earlier, interview participants included industrial design academics, industrial design practitioners, engineers, an academician from the field of fine arts and an academician from the field of administrative sciences. All participants were asked the same six questions. The first set of questions was about jury members' general idea on collaboration between experts from various fields in relation to industrial design. The second set of questions, more specifically, focuses on jury members' own experiences in design juries they participated. Findings obtained from interviews are presented under three headings; first, power relations; second, goals to be achieved with design competitions; and lastly, differences in viewpoints.

5.1 Power Relations

In the interviews, authority and discipline-based representation emerged as the two important issues in relation to the juries of design competitions, where jury members from diverse backgrounds and fields of expertise come together to make a common decision on the projects to be awarded. Unexpectedly, both designers and non-designers voiced these two issues in individual interviews.

The industrial designers I interviewed share the view that they should have disciplinary power since industrial design competitions are within the expertise of design. Further, they claim authority over the decision that is made in the end of the jury evaluations. In the following quote, industrial design academic justifies this claim by explaining how architects hold the privileged position in architecture competition juries, which consist of experts from various areas in a similar way to design competitions:

[52] One of the most significant things in juries in architecture is: people from the organization that formed the competition and from other disciplines cannot vote for the competing projects. They **can declare their opinions** but **cannot vote for** projects. Engineers also participate in juries, **convey their thoughts** but again cannot vote. So, in those juries, after all the **decision belongs to** the experts from academy and industry in that discipline. I argue that this should be the case for industrial design competitions because in juries I participated, I saw negative consequences of every jury member **having right to vote for** the design projects. So, I believe I am right in this regard.

According to the participant, in making the decision of projects to be awarded, the authority should be the industrial designers. For this reason, he offers a jury structure were industrial designers as permanent members of juries who have the authority and non-designers as substitute members who are able to express their opinions but cannot vote projects. Considering his experiences in the previous juries he attended, he suggests that non-designers' votes lead to disappointing or undesired results in relation to the requirements of the design field. Below, another industrial designer stated a similar point.

[53] If we are talking about industrial design and if the jury is composed of people from various fields of expertise, considering industrial design the project that should neither be awarded nor ranked for me, can be awarded by a large majority who evaluate project, for example, just from graphic or production or cost perspective, which leads to disadvantage. So, in these juries disciplines other than industrial design should not be **dominant**. Yes, they should be there, but they should not be **dominant**. It should be a jury where the views on industrial design are **dominant**.

In this quote the practitioner talks about dominance in terms of number. Indicating that "designers should be dominant", he means that designers should demonstrate higher

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representation than the other experts in design juries. For him, a jury with higher representation of industrial designers is more likely to address the expectations and requirements of the design field. This is how, according to him, award-winning designs that appeal more to the field of industrial design can emerge. Another designer's statement supports the point of the practitioner. He stated:

[54] One role of the designer is to **achieve a balance**. That is why most of the jury members are designers. Whether there is an engineer or an executive from plastic injection company, I think the industrial designer should say **the last word**. All the criteria are reviewed, but in the end, industrial designer should **put his signature under the decision**. After all, it is an industrial design competition. Yes, technology and production are also the points in question, but in total it is industrial design.

Being able to "achieve a balance", industrial designers are capable of seeing the overall picture. Instead of focusing on only one single factor as other jury members do (such as graphics, production and cost that the practitioner designer mentioned in the previous example), they can bring all the factors or criteria reviewed during the jury evaluation to balance. Taking into account all of these, they will be able to select the project(s) that will contribute most to the field of design. This is why, the designer thinks, the final decision should be made by industrial designers.

As the examples above demonstrate, for designers, the number of non-designers and their participation in voting are the factors that can affect the results of the jury evaluations. For this reason, designers assert that, non-designers should not possess the power that can change the final decisions.

As mentioned earlier, without knowing that designers talked about this issue and what they said, non-designers also shared their views on the authority and discipline-based representation in relation to juries. Unlike the designers, non-designers believe that they should be able to speak authoritatively in design juries as well. For non-designers, they should have the right to vote projects and even the number of non-designer jury members should be increased. Considering his experience in the jury evaluation, an engineer stated:

[55] Since this is a jury where jury members from various fields of expertise evaluate projects, everyone should be aware of **having the equal votes**. After all, there are different specialists who are expected to comment on a **multidirectional discipline**. If opinion of another jury member is needed when **going beyond the area of specialization**, it means everyone **has equal share** in the evaluation and decision making.

In the jury he participated, the engineer seems to feel himself in a disadvantaged position compared to designers. It could be the reason that he mentioned every jury member should be "aware of equal votes" and "should have equal share". His statement implies that designers are likely to have control over non-designers in evaluation juries. Another engineer touched upon the power relations in the jury in terms of the number of jury members from the industry and their authority. He stated:

[56] Industry and industrialists should be **more involved** in the competitions and evaluation processes. I believe, as long as they **have the right to speak**, we will be able to solve the problems of reaching the final product.

Here, the point of the engineer is the exact opposite of the practitioner designer who mentioned, in juries, designers should be higher in number than non-designers in order to achieve more comprehensive evaluation. On the other hand, considering the feasibility of projects (production), the engineer offers that the number of jury members from the industry (engineers and producing company owners) should be increased. He thinks, currently there are problems regarding the feasibility of design projects in competitions; the selected projects are not quite feasible. He explains this situation with the high representation of designers in juries. For that reason, according to him, the number of jury members from the industry should be increased and they should hold power to influence the decisions.

In addition to engineers, an academician from the field of administrative sciences expressed her opinions on the existing power relations in design juries. She stated:

[57] I find the jury atmospheres positive since it allows us to tell our opinions on industrial design. However, I do not think that it always proceeds successfully. I do not think every expertise has **equal power** as long as industrial design is the

subject. Jury members from different disciplines than design **should be involved more** in evaluation processes.

Obviously, the academician has an observation similar to the engineers'. Like engineers, she also claims that non-designers should be involved more in evaluation juries in order to be able to have equal share with designers, and to tell their opinions more.

All the examples above clearly illustrate the contradicting opinions on authority and representation of various field of expertise in design juries. While designers claim authority over the decisions made in the juries since their field of expertise is central to the evaluation of design projects, non-designers do not believe that designers can assess design projects in a comprehensive manner. For this reason, non-designers suggest that they should be more involved in design juries.

5.2 Goals to be Achieved with Industrial Design Competitions

Similar to the findings obtained from my observations, different opinions of jury members on the goals of industrial design competitions also came into light in the interviews with industrial designers. Presenting my observations, I have already mentioned that industrial designers perceive the goal of industrial design competitions held in Turkey is to promote industrial design and make industrial design students and professionals visible in and outside of Turkey (see Section 4.1). In addition, I also mentioned the goal of organizers of the competition that I observed in the final stages of evaluation phases in my observations (see Section 4.1). Although the interview guide does not include any specific question that investigates the aims and goals of design competitions, this issue has come up during interviews with designers, in a way that supports my observations.

In the interviews, industrial designers state similar things to my observations while criticizing organizers of the competitions. They posited in the interviews that the goal of organizations that host competitions is to make themselves visible by supporting and making investments in design competitions. Three quotes below illustrate both

practitioner and academic industrial designers' opinions on the goal of organizations in formulating industrial design competitions. In addition, criticizing these organizations, they also express their opinions on the goal of design competitions to be achieved. A practitioner designer from the industry said:

[58] What do people who organize the competition actually plan? They either have an approach like, let's organize competitions; so that they will always be active and take part in the **media** or they will come out with new ideas to the market and to take one step further. I honestly think that the first one has the stronger influence. Of course, for me, in terms of **development of the profession, involvement of industrial design students** in the sector, their motivation, and the effort of new graduates to improve themselves, competitions are good. However, when we leave everything aside, when we prune everything off, all that is left is **the aim of ever existing**.

While stating his opinion on the goal of design competitions, the practitioner designer suggests that competitions are related to the development, improvement and motivation of industrial design professionals, students and profession itself. This shows that he expects design competitions to make contributions to the status of industrial design field in Turkey. On the other hand, he expresses his opinions on the goals of organizations by using phrases such as "being always active", "taking part in the media" and "ever existing". For him, what to be achieved with competitions for their organizers is to make themselves visible by organizing competitions regularly. As mentioned in the observations section, organizers of competitions talked about social media as allowing them to report any activity and the events they hold throughout and at the end of the competitions. While reviewing the competitions, I also came across web-based news channels, and catalogues published by organizations showing the activities and the whole process of competitions. In such a way, organizations gain recognition from the crowd including people from the industry. Below, an industrial design academic shares similar thoughts by pointing out the events and publications:

[59] The number of the projects realized is quite few. Rather than realizing the projects, **celebrating the results of competitions**, awarding projects and the **award ceremonies** are more attractive. In relation to resources spent, when looking from outside, **celebration, ceremony and publication** seem to be the biggest motivations behind organizing design competitions.

The account of this participant, who is an industrial design academic, parallels with the previous quote by a design practitioner. In a similar way, she refers to celebrations, award ceremonies and publications as the most important outcomes of design competitions for the organizations that host them. Exploiting these events and outcomes, thus, organizations demonstrate how they support and invest in design and designers. Here in this example, the industrial design academic tells the goal to be achieved for her by making emphasis on realization of design projects. The point of industrial design academic with realizing the projects is not related or similar with the production perspective in the evaluation that was observed in juries (see Section 4.4.1.2). For designers, realization of a design project as an outcome of design competitions means more than just manufacturing designs through mass production techniques and return on investments. Rather, it means the increase in the visibility of its designer(s) and so other industrial designers, and the industrial design as a profession. Therefore, realizing a design project which is awarded, or published on the competition catalogue closely related to promoting industrial design profession in the industry and gaining visibility. What another industrial design academic said, while criticizing the outcomes of the competitions again through catalogues, also shows how industrial designers consider the realization of design projects.

[60] For the last few years, there have been more competitions organized than ever before. So, what happens then? The **catalogs are distributed**. How many industrialists look at those catalogs, select product(s) and make a come-back? How many times has this happened? How many students or professionals were reached out? So, there is **no tangible return** of these incredible costs **in terms of design profession**. But… there is another thing; even if we get the tangible results from competitions, competitions cannot be the only leverage in terms of promotion of industrial design profession.

Similar to the previous example, the design academic mentions catalogs published by organizers of the competitions. She remarks that currently, industrial design competitions have advantages just for organizing companies or associations. In order for the competitions to have advantages for the field of design, the designs should be realized. Her account indicates that for industrial designers realization of design projects is related with promotion of design profession in the industry.

The examples above clearly show that goals of the industrial design competitions to be achieved vary among designer and non-designer jury members. Examples from interviews reveal how industrial designers perceive the goal of competitions differently from how organizers of the competitions do so. After all, for industrial designers, the goal of industrial design competitions is to provide sustainable outcomes which address and enhance the awareness of industrial design as a profession and designers in the industry. On the other hand, they claim that the goal of organizers of the competitions is to reach out as many audiences as possible to gain recognition.

Therefore, observations and interviews demonstrate that designer and non-designer jury members do not have a shared goal. It seems there is not any defined common goal to be achieved with industrial design competitions.

5.3 Differences in Viewpoints in Evaluation of Design Projects

In the interviews, jury members were asked whether they observed any differences in viewpoints of jury members during evaluation of the projects or not. In response to this question they pointed out number of differences between the jury members from not only the different fields of expertise, but also the same profession. Jury members' answers are categorized under three headings, which are evaluation criteria, school-based, and area of specialization in the industry.

5.3.1 Evaluation Criteria

Evaluation criterion is the factor that leads to different viewpoints of jury members from different professions. In addition to my observations in the juries, different criteria that jury members from different fields of expertise employ in evaluation of design projects were also evident in the interviews. In the previous chapter, evaluation criteria observed in jury evaluations are mentioned (see Section 4.4.1). In the interviews, primarily two of these three criteria were discussed. They are user and production criteria, which are employed by industrial designers and engineers respectively.

5.3.1.1 User

In interviews, both industrial design practitioners and academics emphasize that their evaluation criteria is based on the user and use context. In explaining their evaluation perspective, they often compared their priorities to the main concerns of non-designers'. The practitioner designer, for instance, answered as follows, when he was asked to reflect on different perspectives in jury evaluations:

[61] Ultimately, the most important thing in design is decision-making. Designers evaluate what decisions are made, how a **relationship with the user** was established and how it can be improved. On the other hand the organization representative looks for a prestige. And of course, those who come from the industry focus on whether projects can be produced and can easily be introduced to the market.

The industrial designer considers the jury members under three groups in terms of their priorities that they take into account in their evaluation, and describes the evaluation criteria of each group by making comparisons. Defining industrial designers' criterion as "the relationship with the user", he refers to the interaction of a product with its users on functional, usable and emotional levels. In a similar way, an academic industrial designer clarified industrial designers' role in design juries with the word having similar meanings.

[62] Other experts approach design projects from a production and/or marketing points of view. As industrial designers, we know about production and marketing too, but he comes from the industry, I never know as much as he does. That is certain; jury members also expect this. They expect these perspectives to come together for an integrated approach in decision-making. For instance, I follow discussions curiously; I wonder what the engineer is going to say. After all, distinguishing feature of us is our **user-oriented approach**. Whatever the designed product is, we should engage in the point of its **interaction with its user**.

Here, the terms "user-oriented" and "interaction with user" took place of the very similar "relation with user" in the previous quote. Emphasizing designer's evaluation criteria in a similar way with the previous one, she also made another point. The last two sentences

show that industrial designers are the only professionals who bring the user perspective into evaluation juries. Their criteria are significant for introducing other jury members the use context and the user factor in design. Another design academic expressed this concern clearly. She stated:

[63] I think one of the most important mechanisms of design competitions is to tell experts, who come from industry and formulate these competitions, that the **use of product and usage scenario** are important. They cannot consider "use" because they pay attention to the production, cost and sales. The experts coming from industry have concerns about how much they will produce, how much they will sell and how much they will save.

Her account shows that jury evaluations of design competitions create an environment for industrial designers that enable them to make non-designer jury members understand the importance of user factor in design. Designers think that since non-designers have other priorities (e.g. production, cost, marketing), they do not take use and the user into consideration.

The statements of designers here, show similarities with the ones in the first section (see Section 5.1). The quotations of designers clearly show that designers have a holistic approach in project evaluation. Further, they are aware of the criteria of non-designers that focus on one single factor. Designers imply that, unlike them, non-designers are only aware of their own perspectives. For this reason, in interviews, designers claim that evaluating design projects considering the user and the use context pushes non-designer jury members to pay attention to those criteria.

In the examples above, designers state their evaluation criteria by making comparisons with non-designers' criteria. They point out that while industrial designers evaluate projects considering user and the use context, non-designers employ different criteria such as production, cost and marketing. Observations and interviews demonstrate that designers are the only jury members who voice user and the use context in design juries. In addition, in interviews, non-designers do not assign user and the use context criteria to designers when they were asked to reflect on differences in viewpoints. This supports

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the designers' account that although they are aware of non-designers criteria, non-designers are not aware that from what perspective designers evaluate projects. The following section presents the non-designers views on evaluation criteria.

5.3.1.2 Production

Interviews conducted with jury members who have backgrounds in engineering, despite their different roles (academician, manager in a producing company and manufacturing company owner) show that when they were asked to reflect on different perspectives of jury members, they stated criteria similar to what designers assigned to them. The below quote illustrates how an engineer defined the evaluation criteria of non-designer jury members.

> [64] Being a person from a manufacturing company, being an engineer, if I am invited to and participated in the jury, of course, **production** should be a matter. Since the competitions are organized with the intention of producing the selected designs, representatives and producers from the industry expect industrial design students and professionals to have an idea about **the cost and method of production**, even if it is not very detailed. Perhaps the reason for mentioning **the production cost or production methods** in the jury is that generally the details do not appear in the presentations of projects.

As designers expressed, evaluation criteria of non-designers are production related issues. The engineer supports the idea by stating that in design projects they want to see explanations regarding production requirements such as methods, details and cost. The points of all engineers interviewed with support the opinions of designer jury members on non-designers' criteria in jury evaluations. However, they interpreted the designers' criteria quite differently from what I observed in jury evaluations and what designers stated in interviews. Examples below reveal also how engineers consider the evaluation criteria of designers.

> [65] The biggest problem here is not being able to attract the private sector, in other words, the industrialists. They do not believe that there would be a positive value coming out from [design competitions]. Although they are invited, the number of those who attend the juries is really small since they do not find the projects

detailed enough. When we cannot see **production method, detail or cost wise information**, we can neither comment on nor evaluate **how they look**, whether they are **beautiful or not**, as designers do.

Like the one above, this statement clearly shows that non-designers' criteria for evaluating design projects focus on production related issues such as the manufacturing methods, details and cost estimate. For him, designers' criteria, on the other hand, consist of concerns regarding appearance of projects. By using a very specific word, "beautiful", he claims, in design juries, designers evaluate projects considering whether they are good-looking or not. The opinion of another engineer is not much different from his point. He stated his opinion giving an example from a product.

[66] Consider a steam iron design. You [designers] evaluate its **form and the shape**, location and ergonomics of buttons or knobs on it. On the other hand, we decide whether it will **get out of the mold** or not. And in the end, we will reach the final decision together.

Instead of the words "production", "detail" or "cost" that were encountered in previous examples; a particular phrase "getting out of the mold" used here obviously refers to the production criteria. Apart from that, similar to the previous example, engineer regards the evaluation criteria of designers quite differently than the user and the use context which designers told in interviews and I observed in juries. For him, in design juries, designers criticize and evaluate projects considering aesthetic-related issues such as form and location of components. He believes their criteria complement each other in reaching a final decision.

The points of the two engineers are very good examples representing general concept of how industrial designers are perceived by non-designers in their professional life. Although in juries designers evaluate projects considering their interaction with users and the context in relation to function and utility, engineers claim designers evaluate projects considering aesthetic-related issues such as appearance and form. While designers think that they contribute to perspectives of non-designers with user approach through evaluation phases of competitions, experts from the production area still seem to

approach designers with perceptual biases that are also mentioned in the literature review chapter.

Besides differences in evaluation criteria, statements of designers and engineers also show great similarities with the examples that are given above, relying on my observations in the juries (see Section 4.2). While expressing their evaluation criteria, all designers and engineers underlined the position of themselves in design juries, as well as others'. They illustrated who evaluated or criticized projects from what positions.

The first factor of different viewpoints in evaluation juries obtained from interviews illustrates the differences in viewpoints of different professions. However, the second and the third factors which are education-based and area of specialization show that perspectives of jury members in evaluation juries can either change on individual level. The next two sections present the different viewpoints of jury members who are from the same profession.

5.3.2 Institution-based

Observed in jury evaluation settings as one of the reasons of alliance, education-based differences were pointed out in interviews in relation to the viewpoints of jury members. Differences in viewpoints caused by different educational institutions are relevant for industrial design academics. As I mentioned above, in juries I observed that industrial design academics who are members of design departments in architecture faculties or in fine art faculties differ from each other (see Section 4.3.2). In interviews, industrial design academics suggested that education-based differences are strongly influential on the viewpoints in evaluation of design projects. One of the industrial design academics interviewed with stated:

[67] There are also differences in point of views among people who we think we have the same point of view. For example, industrial design academics from **different universities**…Maybe we can divide them [industrial design departments] into two: **the ones giving technical education and the others that give art education**. Differences of institutions affect the perspectives that look similar in

general. So, perspectives on evaluation of design projects can change from person to person as well as from profession to profession.

In line with her account, before conducting interviews I was also expecting that people from the same profession will have similar perspectives on the topic. However, during the juries I observed that the organizational culture of various design departments at universities can cause differences in perspectives of people from the same profession. Here, what the participant stated by "the ones giving technical education and the others that give art education" refers to the departments giving industrial design education in architecture faculties and fine arts faculties. Offering different cultures aligned with each university's vision, values and language, thus these departments possibly result in different perspectives of academicians who represent different schools. In a similar manner, another industrial design academic interpreted differences in the viewpoints of design academics through language. Below, she gave an example to her point with her experience from another jury in the past.

[68] I think speaking the same language with a jury member who comes from the industry is limited to the personal qualities of the jury member. It's all about personal characteristics. In the last jury, we got along well with the jury member who is a manager of a company in the sector; but it was because of his characteristic. In the juries I participated in the past, I experienced the exact opposite with my colleagues. Sometimes we **cannot speak the same language**. This could be **another academic from another university**. There are differences in perspectives among industrial design academics from **different universities**. I think the reason is that there is not any **common terminology**. For example, you call the **studio**; I learnt what studio is after a long time. We call it **project class**. I am giving an example; I'm just saying.

Considering the example she gave [studio vs. project class], what she means by terminology is related with language used in different design schools rather than disciplinary terms. She believes that these differences lead to differences in perspectives of design academics from different universities.

5.3.3 Area of Specialization in the Industry

While education-based differences were a concern for design academics, the last factor that causes differences in viewpoints is related to practitioners who perform in the industry. During interviews, practitioners from the fields of both design and engineering stated that the industry in which they are specialized has an impact on their perspectives in evaluating design projects. So, having the same degree and working in the industry as a practitioner do not guarantee sharing the same point of view. A quotation of industrial design practitioner clearly explains this argument:

[69] Even if everyone is from the same profession, even if they have the same degree, the fields in which they specialize are different. Therefore, I think different perspectives appear even in this way. There are, of course, differences in perspectives between industrial designers who work in **medical, furniture or defense industries** although they graduated from the same department with the same degree in the same year.

In order to show differences caused by area of specialization, the designer gave examples with reference to different industries where industrial designers work. Since these industries have different expectations and constraints in relation to industrial design work, it is inevitable for designers serving those industries to develop multiple disciplinary perspectives. As a result, evaluating a design project, they employ different criteria. In a similar way, in another interview, a practitioner engineer from the industry said:

[70] Of course, our viewpoints are different, quite different. At first, we evaluate projects from perspectives different than the designers' but I think there is also something like this; people from **metal, glass and plastic sectors** will evaluate projects from different perspectives. I mean, we can't say that all manufacturers or all engineers look from the same point. I do not know if I make myself clear, but it is not the same thing to know about injection and plastic injection molding. So, I think, in addition to professional differences, as the profession breaks apart, the perspectives of professionals differentiate.

Similar to the practitioner designer, here, engineer listed metal, glass and plastic manufacturing industries to give examples from areas to become specialized in. Further

he mentioned injection process and more specifically plastic injection molding as examples to show they have different requirements in relation to process characteristics. So, for him, possessing knowledge and experience in a particular area in the same profession brings different viewpoints along.

This section makes clear that differences in viewpoints in relation to evaluation of design projects do not just vary from profession to profession but also change on individual level.

5.4 Summary and Discussions

As explained in detail in the research design chapter, participant observation was used to gather the primary data on the research topic. Interviewing, as the second method on the other hand, is used to explore jury members' point of view in relation to their experiences in juries they participated. Interviews were conducted with 15 jury members. Data gathered through individual interviews with jury members support some of the findings obtained from observations in jury evaluation settings. In addition, new themes emerged; findings were not observed in jury evaluations also obtained from interviews. Not just interview questions, but also the stories jury members told including their experiences enabled the researcher to find out answers to the research questions.

The second part of the analysis first presented the contradicting opinions on disciplinary-based representation and authority in juries. In interviews, the accounts of designers and non-designers on this issue emerged unexpectedly, since the interview guide did not ask any question related with this issue. Also, this issue was not observed in jury evaluations.

In interviews, designers stressed that they are capable of evaluating projects with a more comprehensive approach than non-designers, for them, who criticize projects in relation to a single factor. Based on this, designers claim that they should have a disciplinary power, and so the final decision in design juries should belong to them. Non-designers

on the other hand, do not recognize the designers' holistic approach. They believe that their views are essential in the design evaluation. Thinking in this way, they offer an equal share in juries with designers. Therefore, accounts of designer and non-designer jury members show disagreements among jury members on authority in the jury evaluations.

The second section demonstrates the different goals of jury members to be achieved with industrial design competitions. Similar to the observations, different opinions on the goals of industrial design competitions were also voiced in interviews by designer jury members. Interviews revealed that for designers the goal to be achieved with these competitions is to increase the visibility and integration of industrial design profession into the Turkish industry. On the contrary, designers assert that by formulating industrial design competitions, organizations' objective is to obtain prestige and visibility that can bring them a competitive advantage in the industry. Observations and interviews show that in juries there is a lack of shared goal between the invited jury members and the representatives from the organization hosting the competition.

Lastly, analyses of the interviews illustrate the differences in the viewpoints of jury members in design evaluation. Interviews show that, unlike it was assumed in the beginning of this study, the viewpoints of jury members do not only change on professional level. People from the same profession, even the same area of expertise can have different viewpoints in evaluating design projects. The accounts of design academics for instance, show that, design academics who are members of industrial design departments in architecture and fine art faculties can have different perspectives in evaluating design projects. In addition, practitioner designers and engineers stated that, practitioners' area of specialization highly affect their viewpoints, although they have the same background and perform in the industry.

Interviews also revealed the changing viewpoints of jury members from different disciplines. Two of the criteria observed in juries were mentioned by designer and engineer jury members. In interviews, designer jury members stressed that they evaluate

design projects from the user perspective. They criticize the projects in relation to the use context and the utility and functionality of designs. They also voiced non-designers criteria, especially the production perspective of jury members from the field of engineering and from the industry. Engineer jury members also stated the production criteria that designers assign them. Engineers mention that they evaluate projects considering production related issues such as production technique, detail and cost. However, their accounts show that engineers do not recognize the user perspective of designers. The accounts of them imply that engineers associate designers' evaluation criteria with aesthetics-related issues. Although designers consider jury evaluations of industrial design competitions as a good opportunity to show how important the use and the user for industrial design to non-designers, non-designers, especially engineers, do not seem to perceive this effort of designers. It seems, in juries of industrial design competitions, engineers approach to industrial designers with prejudices they developed in their professional life.

The last two chapters presented the findings of the study. The next chapter will present the main conclusions of this thesis.

CHAPTER 6

CONCLUSIONS

This chapter presents the conclusions of this research. The chapter begins by demonstrating an overview of the study. Then, the main conclusions obtained from the analysis chapters are discussed with reference to the current literature. The chapter is concluded with a discussion on the limitations of the study, and the recommendations for further research.

6.1 Overview of the Study

In this thesis, first, the reviewed literature was presented. Since there are only a few publications in the existing literature directly related with the topic, sources from different areas were reviewed. To improve an understanding of the topic, sources on industrial design awards, industrial design competitions, collaboration, teams and relations among various fields of expertise were brought together in the literature review.

Following the literature review, the research design was described. This study aims to develop an understanding of the interaction between jury members from different fields of expertise in juries of design competitions, and whether the evaluation of design projects by these experts can be entitled as collaboration or not. In order to accomplish this aim, a qualitative approach was adopted; and participant observation and interviews were selected as research methods. The research was conducted in two stages which are the pilot study and the main study. In total, jury evaluations of five design competitions were observed and interviews were conducted with 15 jury members.

The following two chapters demonstrated the findings derived from the research. The first analysis chapter presented the analysis of the findings obtained from observations in the juries of five industrial design competitions. The second analysis chapter illustrated the analysis of the findings derived from interviews with 15 jury members from various area of expertise.

The last chapter of the thesis demonstrates the conclusions of the study. The main conclusions of this study are presented in the following section.

6.2 Main Conclusions

Based on the findings of the fieldwork, this thesis draws three prominent conclusions. Main conclusions of this thesis are explained in detail in the following sections in light of the current discussions in the literature.

6.2.1 The Significance of Having a Shared Goal

Observations in the evaluation juries and interviews with jury members revealed that there are significant differences between the expectations of invited jury members from industrial design field and representatives of organizations which host the competitions regarding what should be achieved by industrial design competitions. My findings showed that, for the former, the mission of industrial design competitions is to increase the visibility of industrial design students, professionals and, eventually, the industrial design practice in Turkey. From their perspective, these competitions should create awareness, in both public and industry on the contribution of industrial design. Designer jury members attach great importance to implementation of award-winning design projects by producing companies that open design competitions or the members of the associations hosting competitions. In this way, they believe, there will be a significant increase in the recognition of industrial design profession among manufacturers from various sectors of the Turkish industry.

The objective of organization representatives, on the other hand, is to bring visibility and prestige to their organizations in the industry. Observations showed that in evaluating design projects, their primary concern is regarding how the competition and organization are perceived by public, industry, and the other organizations in the industry that also open industrial design competitions. Interviews revealed that organizations' main motivation in organizing design competitions is to remain active and visible in the industry. For this reason, they make remarkable financial investments and give importance to award ceremonies, published catalogs and educational events such as workshops and seminars that are outside the curriculum of industrial design departments. Organizations also become sponsor for these kinds of educational activities that are hold in industrial design departments of universities in Turkey. These events and publications are newsworthy and are expected to bring these organizations visibility. It seems that organizations consider industrial design competitions as a strategic tool that can bring competitive advantage to them in the industry.

As mentioned before, this study considers jury evaluations as collaboration between jury members. The reviewed literature underlined that to achieve collaboration; there should be a shared goal between people who carry the work together (Kahn & Mentzer, 1998; Monell & Piland, 2000). Having a shared goal is particularly vital for the collaboration of people with different yet complementary skills to show equal interest in the task (Jassawalla & Sashittal, 1998). The findings on what is to be achieved with industrial design competitions are not consistent with the existing literature on collaboration. My findings clearly show that, jury members do not have a shared goal. Yet, instead of having an equal interest on a particular goal to be achieved, jury members have different priorities in respect to the objectives of the competitions.

In respect to the existing literature and the findings derived from observations and interviews, evaluation of design projects by individual experts from various fields do not show the distinguishing characteristic of collaboration and so this process cannot be named as collaboration. In order to entitle the evaluation process as collaboration, there should be defined common goal among jury members.

Rather than coming together in just evaluation meetings, both invited jury members and the ones hosting the competitions should be more integrated and come together in the process of formulating industrial design competitions. In this way, they can improve an understanding of the expectations of every jury member from industrial design competitions. Being able to improve an understanding of each jury member's expectation from the competition can foster to define a shared goal. Having a common goal is important for the equal interest of each jury member in carrying out the evaluation of design projects. In addition it is also important to increase engagement, interactions and communication between jury members from various fields of expertise in juries. This can lead design competitions to make more contributions to the field of industrial design.

6.2.2 Development of Internal Relations

Both observations and interviews displayed that, in juries, generally by placing emphasis on their evaluation criteria, jury members position themselves as experts on specific areas. Jury members have a tendency to explicitly demonstrate from what position and which perspective they evaluate design projects. In this way, each jury member introduces oneself to others and constructs one's roles in the juries. The existing literature on team development process discusses positioning as one of the stages of the development of internal relations among the team members. The reviewed literature described the Truckman and Jensen's (1977) theory on team development that includes five stages; forming, storming, norming, performing and adjourning respectively (see Section 2.4.3). This stage-based model suggests that in the storming stage people construct their roles and introduce themselves to others in order to avoid confusion on the roles of individuals (Levi, 2007). As Truckman's (1965) model offers, thanks to positioning in the early stages, when they are in the norming stage team members realize and acknowledge the differences in representation and respect to each other before performing the task. The argument on realizing and acknowledgement of each other's position parallels to my findings. Both observations and interviews revealed that, in addition to underlining one's own position, jury members acknowledge and voice

others' positions in juries as well. In the light of the existing literature on the development of internal relations among team members, it can be suggested that in evaluation juries positioning serves as an effective way to communicate and move on to decision making among jury members.

However, in design juries, positioning does not take place in a single stage or two stages as Truckman's model suggests. As discussed in the analysis of the observations, jury members underline their positions or voice others' positions not only in the early stages of the evaluation meetings, but also in the very beginning and even towards the final stage where the final decision-making is carried out. Moreover, jury members make more than a single attempt to construct their roles in the juries. So, it is not possible to suggest that, in design juries, internal relations among jury members develop in a sequential manner. In this sense, my findings confirm the critique raised in more recent studies in the literature, which states that Truckman formulates the stage-based model as a too rigid process, while it can be iterative and some stages can be experienced more than ones (Marks et al., 2001; Wheelan, 2005). This argument is in line with the development of internal relations in jury evaluations of industrial design competitions.

Therefore, this study has shown that in evaluation juries of design competitions, jury members have a tendency to position themselves as experts on the specific field; and construct their roles in order to create an effective way to communicate and make decisions. This positioning in juries is related with the development of internal relations among jury members. However, different from the most common model in team studies suggested, in design juries, the development of internal relations among jury member is not fixed and context-dependent. In every design jury, it can follow different patterns.

I observed in juries that, constructing the roles in the beginning or early phases of the evaluation process leads to achieve the healthier relations among jury members. If clarity on how jury members view their own roles and the roles of others is provided as earlier as possible, jury members can reach the final decision in an effective way.

Without such clarity, jury members might waste their energy negotiating roles rather than discussing on projects.

6.2.3 Power Relations Based on the Type of Expertise

Observations and interviews show that, in design juries, industrial designers evaluate projects from the user perspective. Industrial designers criticize design projects in relation to the use context and the interaction with the potential users. They discuss whether the projects are functional or not. Being capable of seeing the big picture; industrial designers have more comprehensive approach in evaluating design projects compared to non-designers who generally focus on a single factor. However, interviews with non-designers revealed that non-designers do not recognize user criterion of industrial designers; moreover, especially the ones from the engineering field, acknowledge designers' criteria as aesthetic-related issues.

This finding is related with how social perception of different fields of expertise is constructed in jury evaluations. The reviewed literature suggests that social perceptions result in biases in the environment where individuals from diverse fields of expertise carry a task together (Levi, 2007). How engineer jury members identify the evaluation criterion of designers is a result of how they perceive the industrial design profession and industrial designers. This perception of engineers is illustrated in the relationship between engineers and industrial designers in the reviewed literature. The reviewed literature suggests that, engineers usually associate industrial design profession with enhancing the product appearance. Kaygan (2014) demonstrates that, in relation to engineering, in product development, industrial design profession is identified as arty, subjective and aesthetic related. Similarly, KwanMyung and Kun-pyo (2014) argue that, engineers see designers as experts on aesthetics. In that sense, it is obvious that, disciplinary bias of non-designers towards industrial designers does not change easily despite their intense interaction in jury evaluations. Carrying out evaluation of design projects together, discussing on the views, and trying to convince each other in negotiations do not seem to influence their overall views on industrial design profession

and industrial designers. Although designers continuously make an emphasis on the user, use context, and utility and functionality of design projects, and believe that evaluation juries of industrial design competitions are where non-designers can discover that use context and user are important factors in design, engineers insist on identifying industrial designers as specialists on aesthetics.

Therefore, non-designers, especially experts from the field of engineering, bring their bias towards industrial design and designers, or experiences with industrial designers from their professional life to evaluation juries; and they leave the juries in the same way without much change in their opinions.

In interviews, both designers and non-designers raised their concerns regarding the issue of authority and discipline-based representation in juries. These two issues discussed in detail in Chapter 5, emerge in relation to the differences between the evaluation criteria of designer and non-designer jury members. Above, I discussed that industrial designers consider themselves adopting a holistic approach in the evaluation of design projects. Claiming that they have a more comprehensive approach than non-designers, designer jury members argue that non-designers should not be on equal terms with themselves to vote projects in order to be able to influence the final decision. On the contrary, non-designers assert that they should have an equal share with designers since they do not recognize the holistic approach of designers. Yet, they believe, as long as designers have the high representation in juries, existing problems in implementing design projects will remain. They think that since industrial designers are experts on aesthetics-related aspects of products, in design juries, while evaluating design projects, engineers' knowledge on function and feasibility is essential. For this reason, they ask for an equal share and equal representation with designers to compensate for designers' lacking criteria.

Therefore, discipline-based representation in juries leads to competition among jury members for the authority. In juries of industrial design competitions, designer and non-designer jury members have disagreements in terms of the number of designers and non-

designers in juries, non-designers' right to vote design projects, and whether non-designers should be able to affect the final decision or not.

6.3 Recommendations

This study has shown that, ever-increasing number of industrial design competitions in Turkey leads the word "design" to be a trend topic. However, it seems that these competitions do not make much tangible contributions to the field of industrial design. From the start, the number of design projects realized and launched to the market after these competitions, has been very few. In addition, the accounts of non-designers imply that, industrial design competitions do not have a considerable impact upon eliminating the prejudices against industrial designers and industrial design profession. Monetary awards in the form of scholarship for graduate study abroad most probably contribute to the education and self-improvement of industrial design students. However, whether competitions bring visibility to industrial designers, and improve the integration of industrial design profession in the Turkish industry or not, remains a controversial issue.

On the other hand, as it was mentioned in the introduction chapter (see Section 1.1), in addition to enhancing the visibility of industrial design profession, design promotion activities also carry importance in terms of strengthening communication between different actors including industrialists, design educators, and professional organizations (Turkish Design Council, 2014). This study has shown that, evaluation phases of industrial design competitions include all the actors mentioned. In addition to those actors, other experts from different fields also participate in jury evaluation processes. For the reasons, industrial design competitions which have considerably increased in number and are organized frequently, seem as a golden opportunity to explain the importance of design to experts from other fields and improve the relations between those people. Moreover, competitions seem to have the power to establish collaboration among them as long as integration of jury members from different fields of expertise into the competition process is increased.

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6.4 Limitations of the Study and Recommendation for Further Research

As explained in detail in the previous chapters, this research was conducted in respect to the industrial design competitions that are organized in Turkey. So, the findings of this study are limited to this geography. They may not be applicable for industrial design competitions organized in other countries because of the characteristics of industrial design competitions in Turkey. Competitions outside Turkey can differ in terms of jury evaluation processes, jury compositions, awarding systems and so on.

Moreover, the topic of the research has its own limitations. Jury evaluations of industrial design competitions are where great importance is attached to the confidential or restricted information about the evaluation process. That made arranging design competitions to observe their evaluation juries challenging; but with some precautions, I managed to overcome the challenges. More information on the confidentiality in design juries can be found in Section 3.3.

With this study it is argued that, industrial design competitions organized in Turkey ensure [industrial] design as a word, to keep being discussed, more than contributing to the industrial design profession in Turkey. Regarding this, a future study, that explores the returns of being award-winning designer on professional practices of industrial designers in the Turkish industry, would be very interesting.

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INFORMED CONSENT FORM (TURKISH)

Araştırmacı:

İrem Dilek
Yüksek Lisans, Endüstri Ürünleri Tasarımı
Orta Doğu Teknik Üniversitesi

Tez Konusu:
Endüstriyel Tasarım Yarışmalarında Farklı Uzmanlık Alanlarından Jüri Üyelerinin
Bakış Açılarının İncelenmesi

Çalışmanın Amacı

Çalışmanın amacı; tasarım yarışmalarının değerlendirme süreçlerinde, farklı uzmanlık alanlarından jüri üyeleri arasındaki iletişimi, etkileşimi ve işbirlikçi bir şekilde tasarım projelerini nasıl değerlendirdiklerini gözlemleyip, tasarım yarışmalarında değerlendirme süreçleri konusuna katkı sağlamaktır. Bu çalışma, Türkiye'de sayısı giderek artan tasarım yarışmaları ve bu yarışmaların jürilerinin farklı uzmanık alanlarından kişilerden oluşması sebebiyle önem taşımaktadır. Çalışma, jüri üyeleri arasındaki iletişim ve işbirlikçi çalışmayı, küçük grup dinamikleri ve bu dinamiklerin değişmesinde en büyük etkenler olan, her bir jüri üyesinin değerlendirme ekibi içerisindeki rolü, neyi ya da kimi temsil ettiği gibi faktörlere odaklanarak araştırmayı amaçlar. Katılan projeleri kritik gözle sorgulama ve projelerin temaya uygunluğunu bir çok farklı bakış açısı üzerinden değerlendirmenin dışında, tasarım jürilerinin neleri mümkün kıldığını gözlemlemek amaçlanmıştır.

Araştırma Yöntemi

Araştırma iki aşamadan oluşmaktadır.

1- İlk aşamada araştırmacı yarışma jürileri değerlendirme toplantılarında katılımcı gözlemci olarak bulunacaktır. Bu aşamada gizlilik ilkesi ve etik değerler göz önünde bulundurularak ses ve ya görüntü kaydı alınması söz konusu değildir. Araştırmacı gözlemlerini not tutarak kayda geçirecektir. Elde edilen veriler

2- kullanılırken yarışma ve jüri üyeleri ile ilgili tüm bilgiler anonimleştirilecektir. Bilgiler yarışma ile eşleştirilemez ve ilişkilendirilemez hale getirilecektir.

3- İkinci aşamada ise araştırmacı, jüri değerlendirmesine katılımından sonra, jüri üyeleri arasından <u>gönüllü olanlar ile</u> görüşmeler yapacaktır. Bu görüşmeler esnasında ses kaydı alınacaktır ancak ses kayıtları analiz edilerek anonimleştirildikten sonra yalnızca bu yüksek lisans tezinde ve akademik amaçlı yayınlarda kullanılacaktır. Bunların dışında başka amaçlarla kullanılmayacak olup, araştırmacı dışında kişilerle paylaşılmayacaktır. Elde edilen bilgiler kullanılırken katılımcıların kimlikleri ve verdikleri bilgiler (kurum, firma, isim vb.) gizli tutulacak, kişilerin verdikleri bilgilerle kimliklerinin eşleştirilmemesine özen gösterilecektir. Görüşmelerin yeri ve zamanı katılımcı ve araştırmacı tarafından, katılımcıların uygun olduğu gün ve saatler göz önünde bulundurularak belirlenecektir. Görüşmelerin uzunluğu katılımcının ayırabileceği zamana göre ayarlanacak, ancak tahmini olarak 30 dakika-1 saat arasında sürecektir.

Bu çalışmaya katılmak tamamen gönüllülük esasına dayanmaktadır.Bu formu okuyup onaylamanız, araştırmayı kabul ettiğiniz anlamına gelecektir. Ancak, çalışmaya katılmama veya katıldıktan sonra herhangi bir anda alışmayı bırakma hakkına da sahipsiniz. Çalışmaya katılmayı kabul ettiğiniz takdirde izin formunu karşılıklı olarak imzalayacağız ve birer kopyasını saklayacağız. Bu çalışmadan elde edilecek bilgiler tamamen araştırma amacı ile kullanılacak olup kişisel bilgileriniz gizli tutulacaktır. Bu araştırma Orta Doğu Teknik Üniversitesi Endüstri Ürünleri Tasarımı bölümünde yürütülmekte olan bir yüksek lisans tezi kapsamındadır. Araştırma süresince herhangi bir şikeyetiniz olursa, bu çalışmanın danışmanı olan Yard.Doç.Dr. Pınar Kaygan ile iletişime geçebilirsiniz. İletişim bilgilerini aşağıda bulabilirsiniz.

Zaman ayırdığınız için teşekkür ederim.
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CONSENT FORM (continued)

İzin formu araştırmanın iki farklı aşaması olması sebebiyle iki parçadan oluşmaktadır. İlki, araştırmacının yarışma jürileri değerlendirme toplantılarına katılımı, ikincisi ise gönüllü olan jüri üyeleri ile yapılacak görüşmelere yöneliktir.

1- *Yukarıda yer alan ve araştırmadan önce verilmesi gereken bilgileri okudum ve çalışmanın kapsamını ve amacını, gönüllü olarak üzerime düşen sorumlulukları anladım. Çalışma hakkında yazılı ve sözlü açıklama aşağıda adı belirtilen araştırmacı tarafından yapıldı ve yarışma bilgileri ve yarışma jürisini oluşturan kişilerin kişisel bilgilerinin özenle korunacağı konusunda yeterli güven verildi. Bu koşullarda söz konusu araştırma için, araştırmacının yarışma değerlendirme toplantısına gözlem yapmak amacıyla katılımını onaylıyorum.*

Katılımcının Adı Soyadı   Tarih   Katılımcının İmzası

_ _ / _ _ / _ _

Araştırmacının Adı Soyadı   Tarih   Katılımcının İmzası

_ _ / _ _ / _ _

2- *Yukarıda yer alan ve araştırmadan önce verilmesi gereken bilgileri okudum ve çalışmanın kapsamını ve amacını, gönüllü olarak üzerime düşen sorumlulukları anladım. Çalışma hakkında yazılı ve sözlü açıklama aşağıda adı belirtilen araştırmacı tarafından yapıldı. Görüşmeler sırasında alınan ses kayıtları ancak anonimleştirildikten sonra ve yalnızca bu yüksek lisans tezinde ve akademik amaçlı yayınlarda kullanılacak.Bunların dışında, katılımcının yazılı izni olmadan başka hiç bir amaç için kullanılmayacak ve araştırmacı ve tarafım dışında kimsenin orjinal kayıtlara erişimi olmayacak. Kimliğim ve verdiğim tüm bilgiler gizli tutulacak ve belirli anonimleştirme süreçleri doğrultusunda tarafımla eşleştirilemez ve ilişkilendirilemez hale getirilecek. Bu koşullarda söz konusu araştırmaya kendi isteğimle katılmayı kabul ediyorum.*

Katılımcının Adı Soyadı   Tarih   Katılımcının İmzası

_ _ /_ _ /_ _

Araştırmacının Adı Soyadı   Tarih   Katılımcının İmzası

_ _ /_ _ /_ _

Introduction

- Introducing the researcher oneself and the study
- Presenting the consent form to the participant and signing the consent form
- Informing the participant about interview questions and estimated duration of the interview
- Answering the questions of the participant about interview or the study (if there is any)

1. Working Together with People from Different Fields of Expertise

- Can you mention your opinions on working together with people from diverse fields of expertise in the field of industrial design?
- What are the advantages and disadvantages of working together with experts from different fields?

2. Experience in Design Evaluation Jury

- What do you think about the role distribution in the jury you participated? Did any jury member become prominent? If yes, why?
- How do you find your role in the jury?
- What is your motivation in participating in design juries? Do you enjoy participating in juries?
- Did you observe different perspectives of jury members from different fields?
- Have you ever participated in a jury different than industrial design juries? If you have such experience, can you mention the differences in industrial design juries?

APPENDIX C

FIELD NOTES

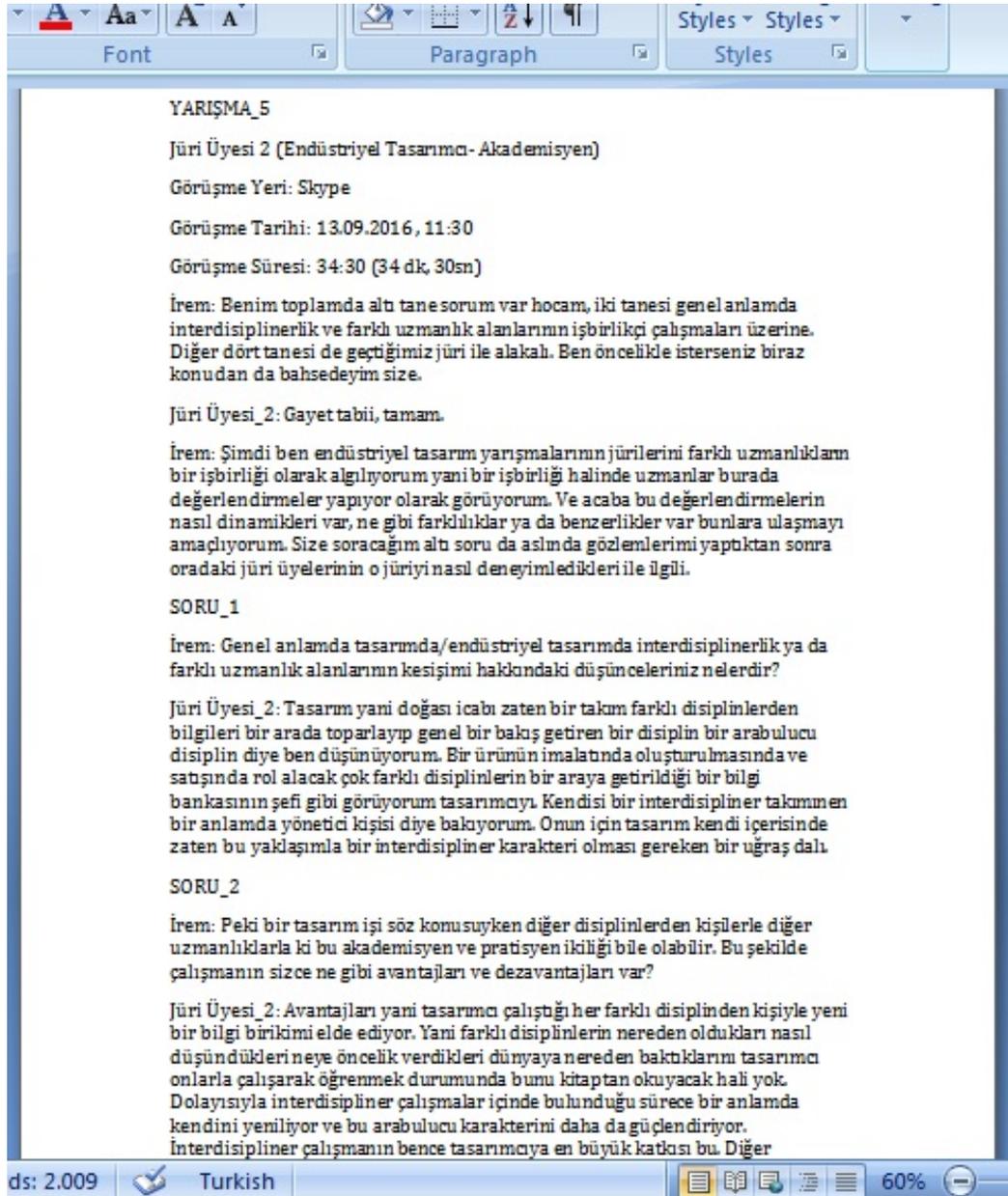**Figure C.1** An example of Field Notes

APPENDIX D

TRANSCRIBING THE DATA (INTERVIEWS)

Figure D.1 Transcribing the Interview Data

APPENDIX E

CODING

DOSYA GIRIŞ EKLE SAYFA DÜZENİ FORMÜLLER VERİ GÖZDEN GEÇİR GÖRÜNÜM GELİŞTİRİCİ

		USER	Tasarım yarışamsının mekanizmalarından bir tanesi zaten bu yarışmaları formüle edenlere kullanımı aksetmek senaryoyu anlatabilmek. Bunu göremezler çünkü onlar maliyet satış bilmemne, ne kadar tasarruf ederim ne kadar satarım ne kadar maliyet düşürürüm oralardalar. Bu hep vardı ama yani ben 96 mezunuyum 25 sene önce de vardı 30 sene önce de vardı. Hala var. Sıkıntı buradaki bu tanıtma şeyini yarışma sürdüremez.	Sonuçta tasarımda en önemli şey karar v ne karar verilmiş, kullanıcıyla nasıl bir iliş geliştirilebilir ona bakarak veriyor. Orgar vekili ya da oradaki yetkili tabii biraz dah buna. Bir de tabi ki sektörden gelenler ü Projeler üretilebilir mi, kolayca pazara çı
EVALUATION CRITERIA		PRODUCTION	Burada en büyük sıkıntımız özel sektörü yani iş adamlarımızı buraya çekememek oluyor. Buradan bir artı değer çıkacağına inanmıyorlar. Davet edilmelerine rağmen katılanların sayısı oldukça az çünkü projeleri yatırım yapmaya yetecek kadar detaylandırılmış bulmuyorlar. Bi üretim yöntemi, üretim detayı ya da maliyet ile ilgili bilgi göremediğimiz zaman projelerde tabi biz tasarımcılar gibi nasıl göründüklerini yorumlayamıyoruz, değerlendiremiyoruz, güzel olup olmadığını bilemiyoruz.	Burada ütü handle ı tasarımı örneği veriy üzerinde bulunacak tuşların şeklini yerle değerlendirirsiniz fakat o handle ın kalıp düşünebiliriz diyor.
		SCHOOL-BASED	Farklı bakış açıları var yani aynı bakış açısına sahip olduğumuzu düşündüğümüz kişiler arasında da var. Yani orada farklı okullardan hocalar vardı. Belki ikiye ayırabiliriz orada bir teknik üniversiteler ekolü bir de daha sanat eğitimi veren okullardan hocalar vardı. Yani ekol farklılıkları da bakış açılarımızı etkiliyor, genel çerçevede aynı yerden bakıyor gibi görünsek de, ekolden kaynaklı farklılıklar da oluyor. Kişiden kişiyede bakış açıları aslında değişiyor.	Bir kere piyasadaki biriyle yani sanayiden gelen bir jü nitelikleriyle sınırlı kalıyor. Yani kolay kavrayan bu sor gelmişti o bambaşka bir şeydi fakat o onun donanımı gittiğim jürilerde de geçmişte tam zıttını da yaşadım n üniversiteden olabilir. Yani akademisyen arasında da olmadığı için bence büyük bir sıkıntı yaşanıyor. Yani siz sonra öğrendim. Biz proje dersi diyoruz, öyle billiyoru
		AREA OF SPECIALIZATION	Evet o jüride herkes aynı meslekteydi belki ama diplomaları aynı olsa bile kendi özelleştikleri şeyler farklıydı. Dolayısıyla yine farklı bakış açıları doğuyor bu vesileyle. Aynı bölümden aynı sene aynı diplomayla mezun olup medikal sektöre, mobilya sektörüne, askeri sektöre girenler arasında br fark oluşuyor doğal olarak aslında bu anlamda bir interdisiplinerlik diğer mesleklere göre biraz daha fazla belki.	Tabiki, bakış açılarımız farklı, çok farklı. Birincisi mesel tasarımcılardan başka bir açıdan değerlendiriyoruz am bence. Metal, cam ya da plastic sektörlerinden gelen değerlendiriyor. Yani demek istediğim, her üretici ya noktadan bakıyor. Yok öyle bir şey!. Ne demek istediğ bilmiyorum ama. Şöyle yani, enjeksiyon bilmekle pla aynı şey değil. Sonuçta ben şöyle düşünüyorum bir mesl meslekten profesyonellerin bakış açıları farklılaşıyor.

DIFFERENCES IN VIEWPOINTS IN EVALUATIONS OF PROJECTS

Figure E.1 Coding the Transcripts in MS Excel

QUOTATIONS AND CONVERSATIONS (TURKISH)

[1] **Organizasyon Temsilcisi:** "Amaç yarışma duyurusu yapıp dikkat çekmek."
Endüstriyel Tasarımcı: "Bizim amacımız daha uzun vadeli bir şey. Biz potensiyele dikkat çekmeyi amaçlıyoruz. Tasarım öğrencilerinin, yerin ve zanaatkarların potensiyeline."

[2] Endüstriyel tasarım yarışmaları tasarımcıların kendilerini geliştirmelerine, tasarım değer katar mantığıyla ülkemizde ve dünyada bir adım ileri gitmelerine olanak sağlıyor. Tasarım yarışmalarının başlatmış olduğu öğrenim eğrisi ve sürdürdüğü gelişmeler çok önemli ve kritik. Ayrıca, kesinlikle Türkiye'de endüstriyel tasarım alanının geleceği için umut verici.

[3] Bu bir tasarım ürünü gibi durmuyor. Yani, bir daha düşünün lütfen, bu gerçekten son kararınız mı? Üzgünüm ama bunun yarışmanın PR'ı açısından hiç bir yeri ve değeri yok.

[4] Yani, bilemiyorum... Emin miyiz? Bize [organizasyona] yakışır bir proje seçmeliyiz.

[5] Bu tasarımı elememeliyiz. Bu bir hayli iyi. Hep nasıl üretilecek, nasıl kullanılacak diye düşünüyoruz. Biraz da yarışmayı düşünsek. Bunu elersek, elimizde orjinal hiç bir şey kalmıyor. Seçilen projeler yarışmanın adına yakışır olmalı.

[6] **Akademisyen Endüstriyel Tasarımcı:** Senaryo üzerinden gidersek, benim kullanımla ilgili bazı endişelerim var. Bir kere, ürünün koyulacağı yer bu renderda göründüğü kadar geniş bir alan değil. Dolayısıyla oraya koymaya çalışırken hasar görecek bu ürün. Daha da kötüsü, üzerinde taşıdığı objelerin de zarar görmesine sebep olacak. İkincisi, fix bir kombinasyonla bizi kısıtlıyor bu ürün. Ama bu kombinleme işi anlık bir şey, kullanıcı başka kombinler de yapmak isteyebilir.
Organizasyon Temsilcisi: Evet, haklısınınz. Biz böyle düşünmemiştik.
Akademisyen Endüstriyel Tasarımcı: Ben bunun için buradayım.

[7] Biliyorum burada uygulanabilirlikten ziyade tasarım fikirlerini ve kullanıcılara sağladıkları deneyimleri değerlendiriyoruz ancak benim buradaki işim bu olduğu için belirtmeden geçemeyeceğim; bu proje mevcut teknoloji ve üretim yöntemleriyle rahatlıkla gerçekleştirilebilir.

[8] Benim kriterlerim: Fonksiyonel mi? Çalışır mı? Üretilebilir mi? Pazarda potansiyeli var mı? Ben bunlara bakıyorum ama bazen bizim göremediğimiz kullanımla ilgili bazı yanlar oluyor. O noktada hocalarımız giriyor devreye.

[9] Yaklaşık 40 yıl önce, Avrupa'da bir fuara gittim ve o fuarda tanıştım tasarımla. Sonra işte Türkiye'ye döndük, kendi tasarımlarımızı yapmaya başladık. Hemen peşine kendi tasarımlarımızla fuarlara katılmaya başladık yurt dışında... Şuan her şey tasarım. Grafik ve tasarım, dünya bunun üzerine kurulu.

[10] Türkiye'de endüstrinin bu alanına yönelik ürün tasarlayan ilk tasarımcı benim. Hala da en fazla deneyime sahip tasarımcıyım bu alanda.

[11] **Akademisyen Endsütriyel Tasarımcı:** "Bu ürünün nasıl çalıştığı muamma."
Pratisyen Endüstriyel Tasarımcı: " Ben öyle düşünmüyorum. Bu inovatif bir ürün ve bir çok alanda kullanmayı sağlayacak bir potansiyeli var. Mutfakta kullanmak zorunda değilsiniz. Medikal alanda da çok kullanışlı bir ürün olabilir bu örneğin. Bakın, renderda duvara koymuş falan; yani tabi o artık abartı ama potensiyeli gösteriyor."
Akademisyen Endüstriyel Tasarımcı: "Evet, haklısınız. Öyle düşünmedim. Pafta da o kadar açıklayıcı değil."
Organizasyon Temsilcisi: "Evet, evet. Bu aydınlatıcı açıklama için teşekkürler. Kullanım alanı geniş bir ürün gibi gözüküyor.Siz tabi serbest tasarımcı olmanızdan dolayı farklı sektörleri göz önünde bulundurarak daha geniş perspektiften yaklaşıyorsunuz projelere."

[12] Burada artık çalışmayan bir şeyden bahsediyoruz. Altı üstü bir fincan kahve içeceğiz sonunda, hayatı zorlaştırıyor! Bakın...

[13] Hah! Hadi tasarımcı! (Tasarımcının sırtına vuruyor.)

[14] Anlıyorum fikri beğendiniz ama bu ürünün kullanımı içindeki tatlının hali hazırda nasıl kullanıldığıyla çelişiyor. Yani bu tatlının alamet-i farikasıdır zaten, meyvesi suyun içinde kalır hatta hatta dibe çöker. Bu yüzyıllardır böyle tüketilen bir şey. Ama bu tasarım tam tersini söylüyor bize. Burada, meyveler şu parçayla ayrılmış sudan, suyun içinde değil yani meyveler. Öğrenci bunu başka bir şey için tasarlamış olsaydı eğer, bir içecek için mesela o zaman çok iyi bir proje olurdu bu. Ama hayır yani senaryo çalışmıyor burada. İçinceki ürünün nasıl tüketildiği ile örtüşmüyor.

[15] **Organizasyon Temsilcisi:** "Hocam, siz bu projeyi bir hayli beğenmiş gibi gözüküyorsunuz."

Akademisyen Endüstriyel Tasarımcı: "Başarılı bir senaryo oluşturulmuş, iyi işleyen bir senaryo... her adımı kullanıcının yaşamını karşılıyor, tasarımı da kullanım senaryosu ile örtüşüyor."

Firma Sahibi: "Pekii, nasıl üretilecek? Kalıptan nasıl çıkacak?"

Pratisyen Endüstriyel Tasarımcı: "Parçalı maçayla olur."

Firma Sahibi: "O kadar pahalı bir kalıpla bunu üretmeye değer mi emin değilim."

Mühendis: "Ben bu fikri çok beğendim ama benim de üretilip üretilemeyeceği ile ilgili şüphelerim var."

Akademisyen Endüstriyel Tasarımcı: "Biz [tasarımcılar] bir kaç kritik verir çalıştırırız bunu."

[16] Ürün estetik açıdan güzel gözüküyor olabilir. Maaliyet ve alım gücü açısından da avantajlı ama seri üretilemez. Bizim [üreticiler] için önemli olan hızlı üretmek. Yoksa, yapılır, her şey yapılır.

[17] **Yönetici:** "Bu benim favorim! Başarılı buldum bunu!"

Akademisyen Endüstriyel Tasarımcı: "İstiflenmiyor bu farkında mısınız?"

Yönetici: "Orada haklısınız... ama harika fikir!"

Akademisyen Endüstriyel Tasarımcı: "Senaryosu da çalışmıyor."

Yönetici: "Çocukları düşünün. Böyle bir şey olsa ben kesin alırım çocuklarıma. Böyle bir ürün özellikle seyahatlerde çok kullanışlı olur."

[18] **Organizasyon Temsilcisi:** "Dünyada bir sürü turistik yerde şemsiyeler hediyelik eşya olarak satılır görebilirsiniz. New York'a Paris'e gitseniz buna benzer bir şey alırsınız. Ben alırım şahsen. Neden bu fikre karşı çıktığınızı anlamıyorum."

Sektörden Üretici: Çünkü bunu burada yapamadığımız, üretemediğimiz müddetçe bir anlamı yok. Maaliyeti düşük olabilir and burada üretilemez bu. Sebebi budur."

[19] Bence bu tasarım geniş bir segmente hitap ediyor. Malzemesini değiştirerek bunu her yerde satabilirsiniz. 1 liracılarda da satarsınız, telefon aksesuarları üretip satan firmalara da satarsınız. Hatta şu dış mekan aktivieleri için ekipmanlar satan mağazalar var biliyorsunuz oralara bile satılır bu.

[20] **Yönetici (Mühendislik Alanından):** "Bir noktaya dikkat çekmek istiyorum. Bu proje kategori dışı çünkü bu kategorideki ürünlerden farklı özelliklere sahip."

Akademisyen Endüstriyel Tasarımcı: "Hmm, evet, öyle bir durum söz konusu. Haklısınız."

Yönetici (İdari Bilimler Alanından): "Olabilir ama tasarım iyi ve yok satar bu. Bunu elemeyelim ve taşıyalım final değerlendirmeye."

Organizasyon Temsilcisi: "Bu aşamada bunu elemeliyiz çünkü aksi takdirde tepki alırız."

[21] Bunu çok sevdim.

[22] Çok şeker görünüyor.

[23] Yaratıcı bir fikir.

[24] Güzel...

[25] Hiç bir esprisi yok bu projenin.

[26] Bu olsa kesin alırdım!

[27] Hayatta satmaz, mümkün değil!

[28] Yok satar bu!

[29] Bu benim en çok dikkatimi çeken proje. Satışı da iyi olur bunun.

[30] Bu ürünü elememeliyiz. İnanılmaz bir pazar potensiyeli var. Bu ürünler her şeyden çok satıyor.

[31] Bu proje benim buradaki favorim. Böyle söylüyorum çünkü ürünün tüm yaşamı düşünülmüş. İçindeki tüketildikten sonra ürüne ne olacak sorusunun cevabını veriyor bize. Kullanım sonrası bir alternatif sunuyor. Aynı şekilde formu da kullanım senaryosuyla uyuşuyor.

[32] **Yönetici:** "Hmmm, güzel fikir."
Akademisyen Endüstriyel Tasarımcı (I): "Ben öyle düşünmüyorum. Bir sürü problem var burada. Birincisi, çok ready-made. İkincisi, devrilme tehlikesi var ve dolayısıyla üçüncü olarak yangın çıkarmaya birebir."
Yönetici: "Ama çok pratik."
Akademisyen Endüstriyel Tasarımcı (II): "Burada bir tasarım çözümü yok. Başka ürünlerden yapılmış bir ürün var. Bu yüzden ready-made. Problemi çözmek yerine de yeni problemler yaratıyor."
Yönetici: "Anlıyorum. Peki o zaman bir sonraki projeyle devam edelim."

[33] Bu malzeme katlanmaz. Ayrıca maaliyet dikkate alınmamış. Üretim detaylarını dikkate almıyorlar [tasarım öğrencileri].

[34] Böyle bir ambalaj ne üretilebilir ne doldurulabilir.

[35] Bu kadar rengi basacak bir makina yok.

[36] Bu detay çözülememiş ve bu parça yapıştırılmış. Üretimde bu mümkün değil.

[37] Nasıl üretilecek bu? Kalıptan nasıl çıkacak?

[38] Böyle bir ürünün üretimine girmem. Orjinal değil, Ayrıca seri üretilemez.

[39] Bunun üretimi çok maaliyetli değil mi sizce de?

[40] Taşınabilir değil, uygulanabilir değil. Olmaz!

[41] Fikri sevdim ama üretilebilirliğinden emin değilim.

[42] İyi kurgulanmış bir senaryo... tasarım yenilikçi, ve fikri ve senaryoyu destekliyor.

[43] Çok iyi. Acil durum için tasarlanmış ama her zaman orada dolayısıyla acil durumlar dışında da minimal, estetik bir aydınlatma ünitesi ve çok geniş bir kullanım alanı var.

[44] Burada kesinlikle çok iyi bir gözlem var ki iyi tasarlanmış bir deneyim ortaya çıkmış!

[45] Hassas bir düşünce, hassas bir deneyim tasarlanmış. Bir hayli başarılı buldum.

[46] Uygulama arayüzleri zayıf görünüyor ama hepsi geliştirilebilir.

[47] İleri teknoloji ürünlerinde teknolojiyi saklayabilen fresh formlar yaratabilmek çok önemli. Teknolojiyi saran minimal ve estetik formlar kullanıcı ile daha başarılı etkileşim sağlıyor. Bu proje bunu başarmış.

[48] **Üretici Firma Temsilcisi:** "Bunun üretimi mevcut üretim şartlarında çok zor. İyi çalışmayan bir şeyin üretimini zorlamak ne kadar mantıklı emin değilim."
Mühendis: "Kesinlikle haklısınız. Basitleştirilmesi lazım."
Pratisyen Endüstriyel Tasarımcı: "Yarışma kuralları izin veriyorsa öğrenciden revize istenebilir. Biz [endüstriyel tasarımcılar] fikir verebiliriz, birlikte çalışabiliriz."
Organizasyon Temsilcisi: "Tamam, şimdilik tutalım bu projeyi. Finalde seçilirse öğrenciden revize isteriz. Siz [endüstriyel tasarımcılar] öğrenciyle çalışırsınız, böylece organizasyona da yakışır bir şey olur."

[49] **Akademisyen Endüstriyel Tasarımcı:** "Başarılı bir senaryo oluşturulmuş, iyi işleyen bir senaryo... her adımı kullanıcının yaşamını karşılıyor, tasarımı da kullanım senaryosu ile örtüşüyor."
Firma Sahibi: "Pekii, nasıl üretilecek? Kalıptan nasıl çıkacak?"
Pratisyen Endüstriyel Tasarımcı: "Parçalı maçayla olur."
Firma Sahibi: "O kadar pahalı bir kalıpla bunu üretmeye değer mi emin değilim."
Mühendis: "Ben bu fikri çok beğendim ama benimde üretilip üretilemeyeceği ile ilgili şüphelerim var."
Akademisyen Endüstriyel Tasarımcı: "Biz [tasarımcılar] bir kaç kritik verir çalıştırırız bunu."

[50] **Akademisyen Endüstriyel Tasarımcı:** "Ürünün ne iş yaptığı muamma."

Pratisyen Grafik Tasarımcı: "Üzerindeki grafiği okuyarak şunu söyleyebilirim, kullanımdan gelen bir şey var. Yani demek istediğim... Kutunun üzerine yazmaktansa, doktor ya da eczacı buraya işaretliyor stickerlar ile. Arayüz gibi düşünün."

Akademisyen Endüstriyel Tasarımcı: "Hmm, anladım ama bunu anlaması için kullanıcının doktordan daha yüksek bir dereceye sahip olması lazım! Ayrıca, sticker düşerse, kaybolursa ne olacak? Çok karmaşık, hayatı zorlaştırıyor."

[51] **Grafik Tasarımcı:** "Neden özellikle kolonyayı seçmiş anlamadım. Yani her seferinde bunu açmayı gerektirecek bir şey seçseymiş daha iyi olurmuş."

Akademisyen Endüstriyel Tasarımcı: "Hediye olarak düşünmüş olabilir. Biliyorsunuz kolonya hasta ziyaretlerine falan götürülür. Aslında şuan bir çok koku var herkese hediye olarak alınabilir."

Grafik Tasarımcı: "Öyle olsa bile bu ambalaj çöp olacak. Yani bunu açtıktan sonra her defasında şişeyi bunun içine koyar mısınız? Hiç sanmıyorum. Şişesini tasarlayabilirdi. Bilmiyorum... O bana daha mantıklı geliyor."

Akademisyen Endüstriyel Tasarımcı: "Ben hediye olarak düşünmüştüm ama evet haklısınız."

[52] Mimarlık yarışmalarının en dikkat edilen vasıflarından biri jüride yarışmayı açan kurumdan ve başka disiplinlerden kimse oy kullanamaz. Gelirler münakaşa ederler fikirlerini söylerler ama oy veremezler. Mühendisler yine jürilere katılır, fikirlerini beyan ederler ama oy veremezler. Dolayısıyla, o jürilerde, karar akademisyen ve endüstriden gelen mimarlara aittir. Ben bunun endüstriyel tasarım yarışmalarında da böyle olması gerektiğini savunuyorum çünkü daha önce katıldığım jürilerde bunun olumsuz sonuçlarını gördüm. Dolayıysla, bu konuda haklı olduğumu düşünüyorum.

[53] Burada endüstriyel tasarımı konuşuyorsak ve bu jüri farklı alanlardan uzmanların oluşturduğu bir jüriyse, endüstriyel tasarım düşünüldüğünde ödül almaması, dereceye girmemesi gereken bir projenin, projeyi sadece grafik ya da sadece maaliyet perspektifinden değerlendiren çoğunluk tarafından seçilmesi bir dezavantaj olur. O yüzden bu jürilerde endüstriyel tasarım disiplininin dışından olan kişiler dominant olmamalı. Evet onlar da olmalı ama dominant olmamalılar. Endüstriyel tasarımcıların domine ettiği bir jüri olmalı.

[54] Tasarımcının bir rolü dengeleri gözetmek. Bu yüzden jüri üyelerinin çoğu tasarımcılar. Jüride mühendis ya da plastik enjeksiyon firmasından bir yönetici de bulunsa, bence son sözü yine endüstriyel tasarımcı söylemeli. Bütün kriterlerin üzerinden geçilir, ama sonunda, endüstriyel tasarımcı son kararın altına imzasını atar. Sonuçta bu endüstriyel tasarım yarışması. Evet teknoloji ve üretim de sorgulanması gereken şeyler ama totalde endüstriyel tasarım.

[55] Bu jüri bir çok alandan uzmanın bir arada olduğu bir jüri olduğu için, herkes eşit oya sahip olduğunun bilincinde olmalı. Sonuçta çok yönlü bir disipline yorum yapması beklenen bir çok uzman bir araya geliyor. Eğer bir uzmanlık alanının

dışına çıkılıyor ve başka alandan juri üyelerine ihtiyaç duyuluyorsa, bu demektir ki değerlendirme ve karar vermede herkes eşit paya sahip.

[56] Endüstri ve sanayiciler yarışmalara ve değerlendirme süreçlerine daha çok dahil edilmeli. Benim görüşüm; sanayiciler söz hakkına sahip olduğu sürece, nihai ürüne ulaşmadaki sorunları çözebileceğiz.

[57] Endüstriyel tasarım hakkındaki görüşlerimizi belirtmeye olanak sağladığı için juri ortamlarını olumlu buluyorum. Ancak her zaman başarılı bir şekilde ilerlemiyor bence. Yani, endüstriyel tasarım söz konusu olduğu sürece her alandan jüri üyesinin eşit güce sahip olduğunu düşünmüyorum. Tasarım disiplini dışından jüri üyeleri daha çok dahil edilmeli diye düşünüyorum.

[58] Yarışmaları organize edenler gerçekte neyi planlıyor? Yarışma düzenleyelim sürekli aktif olsun medyada yer alalım gibi mi yoksa yeni fikirler çıksın ve bir adım ileri gidelim gibi bir yaklaşım mı var? Dürüst olmak gerekirse ben ilkinin daha çok etkisi olduğunu düşünüyorum. Tabiki bana göre, mesleğin gelişimi, öğrencilerin sektöre dahil olması, onların motivasyonu ve yeni mezunların kendilerini geliştirmeleri açısından yarışmalar oldukça iyi ama her şeyi bir kenara bıraktığımızda, her şeyi budadığımızda, geriye sürekli var olma amacı kalıyor.

[59] Hayata geçirilen projelerin sayısı çok çok az. Projeleri gerçekleştirmektense, yarışamaların sonucunu kutlamak, projeleri ödüllendirmek ve ödül törenleri daha cazip. Dışarıdan bakıldığında, harcanan kaynaklar göz önünde alınarak, kutlama, tören ve yayınlar tasarım yarışmaları organize etmedeki en büyük motivasyonlar gibi gözüküyor.

[60] Son bir kaç yıldır, hiç olmadığı kadar çok yarışma düzenleniyor. Ne oluyor? Kataloglar dağıtılıyor. Kaç tane sanayici o kataloglara bakıyor, ürün seçiyor ve geri dönüyor? Kaç defa oldu bu? Kaç tane öğrenciye ya da profesyonele ulaşıldı? Dolayısıyla, bu inanılmaz harcamaların tasarım mesleğine somut katkıları yok. Ama tabii başka bir nokta daha var. Bu yarışmalardan somut geri dönüşler alsak dahi, yarışmalar endüstriyel tasarım mesleğini tanıtımının tek kaldıracı olamaz.

[61] Sonuçta tasarımda en önemli şey karar vermek. Tasarımcılar ne karar verilmiş, kullanıcıyla nasıl bir ilişki kurulmuş ve bu nasıl geliştirilebilir onu değerlendiriyor. Öte yandan, organizasyon temsilcileri prestiji düşünüyor. Ve tabi endüstriden gelenler de projeler üretilebilir mi kolayca pazara sürülebilir mi ona odaklanıyorlar.

[62] Diğer uzmanlar tasarım projelerine üretim veya pazarlama bakış açıları ile yaklaşıyorlar. Endüstriyel tasarımcılar olarak biz de üretim ve pazarlama biliyoruz ama adam sanayiden geliyor ben hiç bir zaman onun kadar bilemem. Jüri üyeleri de bunu bekliyor. Karar vermede bütüncül bir yaklaşım için bütün bu bakış açılarının bir araya gelmesini bekliyorlar. Örneğin ben konuşmaları merakla takip ediyorum. Merak ediyorum acaba mühendis ne diyecek. Bizim

[endüstriyel tasarımcılar] de ayırt edici özelliğimiz insana odaklı yanımız. Tasarlanan ürün ne olursa olsun, insanla, kullanıcıyla ilişkisi noktasında bizler devreye giriyoruz.

[63] Bence endüstriyel tasarım yarışmalarının en önemli mekanizmalarından biri endüstriden gelen ve bu yarışmaları düzenleyen kişilere kullanımın ve kullanım senaryosunun tasarımda önemli olduğunu anlatmak. Onlar üretim, maaliyet ve satışa dikkatlerini verdikleri için kullanımı dikkate alamıyorlar. Sanayiden gelenler ne kadar üretirim, ne kadar satarım ne kadar kar ederim oralardalar.

[64] Üretici firmadan biri olarak, bir mühendis olarak, ben bir jüriye davet ediliyor ve katılıyorsam, tabi ki orada üretim bir meseledir. Yarışmalar seçilen projeleri üretme niyetiyle düzenlendiği için, organizasyon temsilcileri ve üreticiler endüstriyel tasarım öğrencileri ve profesyonellerin çok detaylı olmasa bile üretim maaliyeti ve yöntemi ile ilgili az çok fikirlerinin olmasını bekliyor. Genelde paftalarda detaylar gözükmediği için belki de üretim maliyeti ve yöntemlerinden söz ediliyor.

[65] Burada en büyük sıkıntımız özel sektörü yani iş adamlarımızı buraya çekememek oluyor. Buradan bir artı değer çıkacağına inanmıyorlar. Davet edilmelerine rağmen katılanların sayısı oldukça az çünkü projeleri yatırım yapmaya yetecek kadar detaylandırılmış bulmuyorlar. Bir üretim yöntemi, üretim detayı ya da maliyet ile ilgiili bilgi göremediğimiz zaman projelerde tabi biz tasarımcılar gibi nasıl göründüklerini yorumlayamıyoruz, değerlendiremiyoruz, güzel olup olmadığını bilemiyoruz.

[66] Bir ütü tasarımı düşünün. Siz [endüstriyel tasarımcılar] onun formunu, şeklini, tuşların, düğmelerin yerlerini ve ergonomisini değerlendirirsiniz. Diğer yandan biz [mühendisler] kalıptan çıkıp çıkmayacağına karar veririz. Ve sonunda birlikte nihai karara ulaşırız.

[67] Farklı bakış açıları var yani aynı bakış açısına sahip olduğumuzu düşündüğümüz kişiler arasında da var. Yani orada farklı okullardan hocalar vardı. Belki ikiye ayırabiliriz; bir teknik üniversiteler ekolü, bir de daha sanat eğitimi veren okullardan hocalar vardı. Yani ekol farklılıkları da bakış açılarımızı etkiliyor, genel çerçevede aynı yerden bakıyor gibi görünsek de, ekolden kaynaklı farklılıklar da oluyor. Dolayısıyla, kişiden kişiye de bakış açıları aslında değişiyor.

[68] Bana kalırsa, piyasadaki biriyle yani sanayiden gelen bir jüri üyesiyle aynı dili konuşmak jüri üyesinin kişisel nitelikleriyle sınırlı kalıyor. Yani kolay kavrayan bu son jüride bir jüri üyesiyle çok iyi anlaştık piyasadan gelmişti o bambaşka bir şeydi fakat o onun donanımıyla alakalı. Tamamen kişinin donanımı ile ilgili. Diğer başka gittiğim jürilerde de geçmişte tam zıttını da yaşadım meslektaşlarımla. Aynı dili konuşamıyoruz. Başka bir üniversiteden olabilir. Yani akademisyenler arasında da okullar arasında da farklar var. Ortak bir terminoloji olmadığı için bence büyük bir sıkıntı yaşanıyor. Yani siz stüdyo

diyorsunuz mesela; ben stüdyonun ne olduğunu çok sonra öğrendim. Biz proje dersi diyoruz, öyle biliyoruz yani. Örnek veriyorum, söylüyorum sadece.

[69] Herkes aynı meslekten olsa, aynı diplomaya sahip olsa bile, uzmanlaştıkları alanlar farklı. Dolayısıyla, bence bu şekilde de bakış açısındaki farklılıklar ortaya çıkıyor. Medikal, mobilya ya da savunma sektörlerinde çalışan endüstriyel tasarımcılar arasında tabi ki bakış açısı farklılıkları var; aynı bölümden, aynı diplomayla, aynı yıl mezun olmuş olsalar dahi.

[70] Tabi ki bakış açılarımız farklı, çok farklı. Bir kere, biz mesela, tasarımları tasarımcılardan başka bir açıdan değerlendiriyoruz ama bir de şöyle bir şey var bence. Metal, cam ya da plastik sektörlerinden gelen kişiler de farklı açılardan değerlendiriyor. Yani demek istediğim, her üretici ya da her mühendis aynı noktadan bakıyor. Yok öyle bir şey! Ne demek istediğimi anlatabiliyor muyum bilmiyorum ama. Şöyle yani, enjeksiyon bilmekle plastik enjeksiyona hakim olmak aynı şey değil. Sonuçta ben şöyle düşünüyorum: bir meslek dallara ayrıldıkça, o meslekteki profesyonellerin bakış açıları farklılaşıyor.