

AN EVALUATION OF İMMİB INDUSTRIAL DESIGN COMPETITIONS

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ABSTRACT

AN EVALUATION OF İMMİB INDUSTRIAL DESIGN COMPETITIONS

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In years, many competitions have been organized in Turkey since they are one of the most suitable ways to create a field of exploration for the stakeholders. Some of the competitions are long-lived, and some of them could not become traditional. İMMİB Industrial Design Competitions are one of the major ones. In this study, the significance of İMMİB Industrial Design Competitions will be revealed. The changes and the developments of the competition will be examined. Whether the main aim of the competitions as bringing together designers and industrialists is achieved or not will be discussed. The objective of this study is to find out and reveal the role and the importance of İMMİB Industrial Design Competitions in Turkey together with the impact of the competition to the participants. Moreover, the effects of participation in the competition on industrial design education together with the effects of industrial design education on the competition will be examined. Furthermore, the expectations of the stakeholders and the realization of the expectations will be determined.

In order to reveal all the stakeholders of the design competitions, the changes in the composition of juries, the alterations of the terms and conditions list as well as the perception of the competition for both jury and participants, a content analysis has

been carried out on the documents and catalogs related to the competition series, between the years 2005 and 2015. Through this analysis, the changes in the profile of the participants and the number of participants are investigated together with the changes in categories. Besides, it has been possible to identify the developments in the execution of the competitions. Finally, the study discusses the implications of the findings regarding the progress of the competition, its benefits for the stakeholders, and the contribution of the competitions to the development of the relationship between industry and designers.

Keywords: IMMIB, Industrial Design Competitions, Perception of the Competitions, Industrial Design Education

ÖZ

İMMİB ENDÜSTRİYEL TASARIM YARIŞMALARININ DEĞERLENDİRMESİ

Çopur, Merve

Yüksek Lisans, Endüstri Ürünleri Tasarımı Bölümü

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Yarıřmalar, paydařlar için bir keřif alanı oluşturmak için en uygun yollardan biri olduėundan dolayı Türkiye’de yıllardır birçok yarıřma düzenlenmektedir. Bu yarıřmalardan bazıları uzun ömürlü olabilmif, bazıları ise uzun süre devam edememiřtir. İMMİB Endüstriyel Tasarım Yarıřmaları bu yarıřmalar içerisindeki en önemlilerden biridir. Bu çalışmanın amacı, Türkiye’de İMMİB Endüstriyel Tasarım Yarıřmaları’nın rolünü ve önemini ortaya koymak, ve aynı zamanda İMMİB Endüstriyel Tasarım Yarıřmaları’nın mevcut durumunu ve yarıřmaların eğitimle olan ilişkisini ortaya çıkarmaktır. Yarıřmaların endüstriyel tasarım eğitimi üzerindeki etkileri ve aynı şekilde eğitimin yarıřmalara katılanlara etkileri ele alınmıřtır.

Bununla birlikte yarıřmadaki deėiřim ve geliřmeler sunulmuřtur. Yarıřmanın amacı olarak gösterilen tasarımcılarla sanayicileri bir araya getirme hedefinin gerçekteřirilip gerçekteřirilmediėi arařtırılmıřtır. Bu çalışma ile tasarım yarıřmalarının tüm paydařları, jüri kompozisyonunda deėiřiklikler, řartname listesindeki deėiřikliklerin yanı sıra yarıřmanın jüri ve katılımcılar tarafından nasıl algılandığı ortaya konulmuřtur. Bunun için 2005 ve 2015 yılları arasında yarıřma için üretilmiř olan belge ve kataloglar taranarak bir içerik çözümlemesi yürütölmüřtür. Katılımcı profilindeki deėiřikler ve katılımcı sayısındaki deėiřiklikler

ile kategorilerdeki deęişiklikler bu bulgular doęrultusunda tartıřılmıřtır. Sonu olarak, bulguların ıkarımları yarıřmanın geliřimi zerinden tartıřılmıř, yarıřmanın sanayi ve tasarımıyı buluřturmak olarak tanımlanan amacının karřılanabilmesi iin paydařlara nerilerde bulunulmuřtur.

Anahtar kelimeler: İMMİB, Endstriyel Tasarım Yarıřmaları, Yarıřma Algısı, Endstriyel Tasarım Eęitimi

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To My Family

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CHAPTER 1

INTRODUCTION

1.1. Background and Motivation of the Study

In today's world, products need to differ themselves from other products regarding the materials which they are composed of and the technologies. Design is essential to be favored in the market. Moreover, design is the key element for products to be purchased by the consumers.

Producing more is not a beneficial way for industrialists to compete in the challenging market. As the importance of design has begun to be understood, firms try to differ their products from others. Therefore, they began to realize that competing by design is more beneficial than competing by price (Öztiryaki, 2005).

One of the most important features of world's economy is the demand for innovation and diversity for all sectors. Turkey is affected by the demand for innovation since it exports goods especially to the demanding countries for innovation, in other words developed countries. The more innovation draws attention, the more design becomes crucial (Er, 2005). For this reason, designers and companies focus on design and attend or organize competitions as a convenient way for competing with this challenge.

With rapidly developing technology in almost all fields, companies need to differ themselves from others. Rapidly developing technology entails them to improve the performances of existing products or services, to produce new goods or to produce at lower costs and in doing so, they may encounter some difficulties (Bhalla et al., 2012). It is seen that companies feel obliged to organize design competitions to survive in this challenging market. The more the technology evolves -in terms of

product development and product innovation- the more the urge to attend the competitions increases (Bhalla et al., 2012).

In many countries, design competitions have main effect on innovation. There are many effects of design competitions over design agencies, firms, innovators, juries, designers and brands. In many cases, competitions can create a field of exploration for innovators and companies and brands (Bhalla et al., 2012).

Design competitions have some advantages like creating innovative solutions at lower costs than other efforts to reach similar innovative solutions in research and development establishments. Some of the designers are participating in design competitions just for winning, some of them are participating for prize/trophies, and some of them are participating for reward/support for encouraging best designs (Sipahioğlu, 2007).

Some designers often look for design competitions to lower the costs of realizing their designs. It is obvious that industrial design competitions result in a field of discovery for all the stakeholders. In this study, stakeholder covers both organizations and individuals. Organizations cover corporations, governments, foundations, entrepreneurs, and individuals who are sponsors of competitions and the individuals cover design students, designers, design agencies, and private institutions.

Er (2005) stated that industrial design competitions are incentive mechanisms in the market which bring designers and industry together when there is an absence of efficiently functioning design market. The mission of İMMİB Industrial Design Competitions is stated as improving the relationship between designers and industrialists. Thus, the main aim of the İMMİB Industrial Design Competition is to bring together the designers, and the industry especially small sized enterprises since some of them in Turkey do not know how to establish contact with designers.

In this study, the significance of İMMİB Industrial Design Competitions will be revealed. The changes and the developments of the competition will be discussed. It is essential for this study to reveal all the stakeholders of the competition, the changes in the composition of juries, the alterations of the terms and conditions list

as well as the perception of competition for both jury and participants. Variations in the profile of participants, and number of participants will be investigated together with changes in categories.

With this study, the outcomes of the competition and how these results were made use of by the stakeholders will be investigated. Besides, the yields of the competitions for the winners and participants will be revealed. Whether the main aim of the competitions as bringing together designers and industrialists is achieved or not will be discussed. Furthermore, this study focuses on the impact of the competition to the participants.

The effect of participation to the competition to industrial design education together with the effect of industrial design education to the competition will be examined. Besides, the expectations of the stakeholders and the realization of the expectations will be determined. The relationship between education and design competitions will be examined for a better understanding of the effects.

1.2. Aim and Goal of the Study

The aim of this study is to find out and reveal the impacts of the IMMİB Industrial Design Competition to the participants. This research seeks to identify and present the current aspect of industrial design competitions, especially IMMİB Industrial Design Competitions. In addition to that, the study aims to determine the relationship between industrial design education and design competitions. With this study, the impacts of the competition to the participants will be investigated. Finally, the study aims to present recommendations to the stakeholders of the competition to better utilize the results.

The goal of the research is to provide a basis for a further reference knowledge source about IMMİB Industrial Design Competitions together with the impact of the competitions on industrial design education. It can be a guide for all the stakeholders of the competitions like organizers, small and medium-sized enterprises and large-scale firms, universities, students, public institutions and professional associations.

1.3. Research Questions

Based on these aims, the thesis attempts to answer the following questions.

1. What are the effects of the competition on the participants?
2. What is the relationship between industrial design education and design competitions?
3. In which ways, does the competition fulfill the purpose of bringing the designer and the industrialist together, as stated in the terms and conditions lists?
4. What could be done to make better use of the results of the competition for all stakeholders?

1.4. Structure of the Thesis

This thesis consists of seven chapters.

In the first chapter of this thesis, the background and motivation of this study are presented with the aim of the study. In addition to that, the research questions are presented through a brief introduction.

In the second chapter, the review of literature related to design history, historical background of industrial design education in Turkey, and the relationship between the competition and industrial design education together with the collaboration between industry and industrial design education is given for a better understanding of the background of the research problem.

Chapter 3, explains the methodological approach of this study with the thorough overview of the research process. This chapter covers the scope of the study with the stages of the research as well as the reasons of the selected methodologies including the online survey and semi-structured interviews together with content analysis method.

In the fourth chapter, the changes and the transformations of İMMİB Industrial Design Competitions are presented based on a chronological review of the terms and conditions lists of the competitions from 2005 to 2015. This chapter is to present the changes in the structure and context of the organization.

Chapter 5, covers the analysis of the competition catalogs. In this chapter, a thorough analysis of IMMIB Industrial Design Competitions is explained based on the investigation of the catalogs. The main topics of the chapter are the changes and alterations of the competition regarding the participation numbers, the profile of the participants, the categories, the composition of the jury, the perception of the competition for participants, the organizers, and the selection committee. In addition to that, how IMMIB Industrial Design Competitions are detected among industrialists, designers and educators are presented.

Chapter 6, put the findings forwards on the results of the conducted research together with the analysis and discussions on the findings for a better understanding.

The last chapter covers the overall conclusions by revisiting the research questions as well as discussing the implications of the research together with the limitations of this study and recommendations for further studies.

CHAPTER 2

LITERATURE REVIEW

This chapter presents an overview of the literature which is in accordance with the aim and scope of the thesis. Firstly, the background of the study will be given along with the reasons for the selection and the relationship with the literature review. After, historical background of industrial design education in Turkey will be given for a better understanding of the background of the study. Finally, the relationship between the competition and industrial design education together with the collaboration between industry and industrial design education will be presented.

2.1. Historical Background of Design Education in Turkey

The World Design Organization (WDO) is an international non-governmental organization which was founded in 1957, formerly as the International Council of Societies of Industrial Design (ICSID), for promoting the industrial design discipline (WDO, n.d.). WDO defines industrial design as follows:

"Industrial Design is a strategic problem-solving process that drives innovation, builds business success, and leads to a better quality of life through innovative products, systems, services, and experiences."

The emergence of design practice in Turkey differs from U.S. and Europe. When the development of the design practice is examined, it is revealed that the appearance of the design practice in the twentieth century was commenced as an academic activity rather than technological development and market-driven progress (Özcan, 2009). According to Erkarıslan (2013, 75):

"In developed countries, the profession of ID emerged and developed in line with the requirements of the industry; however, in Turkey, the industrial product design (IPD) profession did not emerge as a necessity but as a

consequence of international interventions and compulsory steps taken for the sake of modernization."

In the seventies, Turkey took place in newly industrialized countries when the diversity in the industry started to shape (Er, 2009). Er (1993) stated that, despite the rapid spread of design education in Turkey, industrial design itself could not be developed and remained as a system of production in the period when Turkish industry was still developing.

Even though industrial design has existed in Turkey since pre-republic era, the design activity was carried out under different names and its acceptance as an academic discipline was quite late, as well. Industrial design did not develop design-oriented. On the contrary, it developed manufacturing-oriented. Therefore, the demand for designers remained below the supply of designers (Er, 1998).

With the help of American designers within the Marshal Aid Program, the initiative of industrial design education in Turkey was done by METU (Er, 2004). Industrial design courses were given as elective courses at the METU Faculty of Architecture. On the other hand, industrial design courses were given in the Faculty of Architecture in the İstanbul State Academy of Fine Arts (İstanbul Devlet Güzel Sanatlar Akademisi, now Mimar Sinan Fine Arts University) in the seventies, and the Academy was also preparing to establish a department of industrial design (Başar and Ülkebaş, 2011). The METU Department of Industrial Design was founded as the first independent undergraduate program in Turkey in 1979. As it was stated (Doğu, et.al, 2015, 42):

"In 1979, an industrial design program had finally been realized in METU under the architecture faculty. Although the main aim was to start a masters' degree program the university administration was in favor of an undergraduate program."

The acceptance of industrial design as a profession and the progress of the profession has been accelerated with the help of the entry of Turkey into the Customs Union after 1980. As seen, the reason for the delay was related to the changes in the economic policies of Turkey (Erözçelik, 2010).

Despite the entry to the Customs Union and the developments in the industrial rights legislation, the rights, responsibilities, and authorities in the industrial establishments were not determined. Indeed, there are still problems related to that area. Besides, the conditions of employment of designers in companies were uncertain, and the conditions were still uncertain in the early 2000s (Bayrakçı, 2004).

The professional dimension of industrial design sprang up quite early, in a period when the design departments were few, and the profession's awareness was insufficient. To represent industrial products design as a professional organization in 1988 ETMK was established and design competitions were organized, exhibitions and fairs were held (Erözçelik, 2010). Moreover, Hasdoğan (2015, 314) stated that:

"When ETMK was founded in 1988, apart from the Industrial Design Department at Ankara, METU, two other institutions situated in Istanbul also offered undergraduate industrial design programs in Turkey, Mimar Sinan University, and Marmara University."

In those years, only those departments were providing industrial design education. In the 1980s, exports-based growth strategies created an environment in which design can stand out as a strategic tool according to Kaçar (2013, 93).

"The importance of design culture in the world countries with Turkey's policy of outward opening, the commercialization of international relations and the widespread use of technology are the reasons for the development of industrial products in the last fifteen years."

(translated from Turkish to English by the author of the thesis)

The main concerns of industrial design were (Er, 2009):

How can an industrial/product design be realized (produced)?

How would it be positioned in the market?

On the other hand, industrial design education in Turkey did not develop as desired as there has been a gap between the industry and designers since the beginning of the development. Erkaslan (2015, 76) indicated the following about the development of industrial design education in Turkey:

"There seems to be a serious gap between the mission of ID programs and the needs of the industry from a general perspective. Since design education seems reluctant to move beyond basic aesthetics and form-giving, the balance between theory and practice has become a crucial issue for curriculum development in the discipline."

As mentioned before, the importance of industrial design has been understood recently. The reasons for that were as follows according to Er (2009):

- Dramatic development of the industry due to the liberalization of the Turkish economy.
- The impact of the European Union in the 1990s.

The main question related to this topic remains whether the industrial design education would address the needs of the industry, or not. In this context, it can be said that the needs of the industry are not addressed enough despite the design policies and strategies (Erkarıslan, 2015).

The increasing trend related to the export-oriented products in the world in the 1990s paved the way for the design competitions as they were seen as the way for producing an export-oriented product as well as decreasing the gap between industry and designer. After the understanding of the importance of design in many fields firms seek opportunities to possess design.

Therefore, design competitions were seen as the most suitable way for creating awareness. Öztiryaki (cited in Gelmez, 2011) pointed out that, the presence of design awareness could be mentioned to be taking place in large scale corporate companies.

However, in SME's (small and medium-sized enterprise) the design awareness was not yet created in 2005. It was thought that the competitions were a way to create design awareness for SMEs by bringing together designers and industrialists. In this context, the first of İMMİB Industrial Design Competitions were organized in 2005 with the endorsements of ETMK.

2.2. University/Industry Collaboration in Turkey

According to Carayannis et al. (2000, 482), university/industry collaborations became more critical since the 1970s for the field of R&D, especially in developed

countries. In general terms, university and industry collaboration can be defined as follow: (Topçu, 2013, 61)

"It covers the whole systematic work of universities and industry with their existing facilities for the development of scientific, economic and technological aspects."

(translated from Turkish to English by the author of the thesis)

In recent years, the collaboration between industry and universities gained more and more importance day by day and reached a significant phase (Baysal, 2007). Companies need to keep up with the technology. On the other hand, universities are the centers of science and technology. Therefore, university and industry collaboration has gained significance more and more. According to Lambert (2003, 3):

"Companies tend to collaborate with others in a new form of open innovation."

Baysal (2007, 18) indicated the following related to collaboration between university and industry that:

"This fact gives an important role to universities in the process of stimulating economic growth. The laboratories of universities, which are constantly being invigorated by the arrival of fresh ideas, are forming a good partnership potential for companies that look for collaboration in their R&D activities all over the world."

Carayannis et al. stated the following as the reasons of the collaboration between university and industry:

- Sharing of risk and cost for long term research,
- Access to complementary capabilities,
- Access to specialized skills,
- Access to new suppliers and markets,
- Access to state-of-the-art facilities. (Carayannis, et al., 2000, 483)

On the other hand, Yücel (1997) stated that, the reasons of the collaboration between university and industry are as follows: development of the academics, development of studies regarding applied and fundamental sciences, publishing the results for

contributing to science, developing new technologies for the market, finding solutions for manufacturing, and increasing the market share.

University and industry collaboration was categorized by Evyapan and Korkut in 2005 into three types: structured, semi-structured and unstructured (Baysal, 2007). They defined the structured collaboration cases as following (Korkut and Evyapan, 2005):

- Institutional communication, and an actual attention in the project,
- The large-scale companies with R&D facilities,
- Long-term design needs,
- Regular participation of the companies to the departmental evaluation sessions,
- Response to the requests of the students for assistance,
- Expectancy of the outcome of design projects in high level by all companies,
- Importance given to intellectual property rights.

Semi-structured collaboration was defined in two subcategories (Korkut and Evyapan, 2005). The first sub-category comprised of medium to large-scale companies with in-house facilities. This type of collaboration was primarily for supporting design education.

- There is not a real design problem for the collaboration projects,
- Technical information, design guidance, and model making supports are offered,
- As the company is represented by a person, the institutional interest is deficient.

The second sub-category consisted of small-scale production companies, which had no previous collaboration experience.

- Main motivation for collaboration is their design needs,
- There is not a design related department in the company,
- Companies provide technical information, and assist in model making process of the students,
- The students' interest is important for the success of the collaboration.

The third sub-category is unstructured collaboration. This type of collaboration can be explained by the following:

- This type of collaboration is deficient in terms of institutional commitment,
- There is no real need of companies,
- Companies are not interested in the outcomes of the project,
- All contact persons are designers,
- Contact persons and the students affect the success of the collaboration,
- Students can organize the task planning by their motivation.

Hasdoğan (2006) stated that, collaboration cases can be categorized into three types.

They are as follows:

- Company focused,
- Education focused,
- Need focused.

In company-focused collaboration, the company needs to reach a real design solution with the help of the approach of the student. It provides them to get to know the sector and design facilities.

In education-focused collaboration, companies aim to support education and with this type of collaboration, companies act as a second school for the students since they are guided by design experts.

In need-focused collaboration, company needs an urgent design solution. Therefore, the student acts as a design consultancy. The student can access the facilities of the company in this type of collaboration.

Both students and companies can benefit from collaboration projects. The students can benefit from this collaboration by realization of their projects. They can meet new people in specific sectors. On the other hand, companies can benefit from the collaboration by following new ideas of students. University can help the companies by performing a research related to their work. They can benefit from design consultancy service from the potential professionals. Lastly, instructors can benefit from the collaboration by following the developments related to the sectors.

As the missions and culture of universities and companies differ from each other, they can learn new things from each other with the help of collaboration projects. For example; design students can learn to work with companies and gain experience on the production methods. On the other hand, companies can observe the design

students and get new ideas. As the university and industry collaboration is gaining more importance, more companies are interested in collaborations with universities. However, the number of companies which are interested in industrial design and collaboration with universities are very few.

2.3. İMMİB Industrial Design Competitions at the Focus of Study

The significance of design is being understood nowadays since it is one of the key elements in making a product sell. There are many factors in the acquisition of a product, but the design is one of the most important factors among others. As the design is one of the most appropriate ways for reaching innovation and diversity, the companies try to achieve it in many respects.

Design competitions started to be organized after understanding the importance of design. Design competitions are activities that offer monetary rewards and other benefits to participants. Competitions appear to find solutions to the problems that are related to the design area (Meir et al., 1996).

Design competitions take place in many different areas, but in this study, industrial design competitions will be examined, in particular, İMMİB Industrial Design Competitions. These are sponsored competitions that support winning and successful designs. The participants of the competitions can vary from amateur individuals or groups to professionals. They can be design students, design agencies, designers or private institutions.

In years, there have been organized many competitions in Turkey, and İMMİB Industrial Design Competitions is one of the major ones, and the competition is long-lived and has become a traditional one.

İMMİB İstanbul Mineral and Metals Exporters' Association is an establishment organized on the basis of materials subject to export, and covers six associations in its body namely İstanbul Minerals Exporters' Association, İstanbul Ferrous and Non-Ferrous Metals Exporters' Association, İstanbul Chemical and Chemical Products Exporters' Association, İstanbul Electrical, Electronical, Machinery and Information Technology Exporters' Association, İstanbul Precious Minerals and Jewelry

Exporters' Association, İstanbul Iron and Steel Exporters' Association (İMMİB Industrial Design Competitions Catalog, 2015).

İMMİB aims to increase exports as it is accepted as a priority goal for the development of Turkey. İMMİB realized one-third of the total annual exports in Turkey in 2015, with more than 26,000 member companies (İMMİB Industrial Design Competitions Catalog, 2015).

They have been organized regularly for the past ten years.

They have been endorsed by public institutions, associations, and non-governmental organizations.

The composition of the jury has been selected from among renown academics and practicing designers, as well as industry representatives.

They draw governmental and sectoral attention, and with the help of this, people are more and more interested in design.

Applications and participations to the competitions are increasing every year.

They stand on a sectoral basis.

CHAPTER 3

METHODOLOGY

In the previous chapters, initially, the historical background of the development of industrial design and industrial design education in Turkey were given. The relationship between the industry and education was given based on the collaboration between them. However, the literature review showed that the review was inadequate for revealing the perception of the stakeholders on the competition, the profile of the participants, and the impact of the competition on participants. Therefore, it was needed to design a study for revealing the reasons mentioned above.

In this chapter, the methodological approach will be given with the thorough overview of the research process. First, the scope of the study will be presented with the stages of the study. After that, the reasons of the selected methodologies will be explained.

3.1. Scope of the Study

With rapidly developing technology, firms have needed to differ themselves from other companies both regarding their technologies and design. With the increasing value of design in almost all fields, design competitions have drawn more attention year after year, as well. Design competitions are seen as one of the most proper ways for competing in the challenging market. In years, there have been organized many competitions in Turkey, but some of them could not survive. On the other hand, some of the competitions have become long-lived. İMMİB Industrial Design Competitions is one of the major ones.

The study was designed not only for presenting the changes and the developments of the competition, but also presenting the effects of the competition to participants. For finding out the relationship between industrial design education and the competitions, it was needed to execute a study. Another reason for designing the

study was finding out whether the main aim of the competitions as bringing together designers and industrialists is achieved or not.

Initially, a larger study was planned for all participants of IMMİB Industrial Design Competitions. However, after a pilot study conducted with participants from different universities and departments, it was found that this approach was not appropriate for the intended aim of this study in an allocated time and the accessibility of the participants as the number of participants from 2005 to 2015 was 3410.

At first, content analysis method was used for the analysis of the catalogs and the terms and conditions lists of IMMİB Industrial Design Competitions from 2005 to 2015. For a better understanding of the changes and the developments in the competition, the terms and conditions lists were analyzed from 2005 to 2015 together with the chronological review of the competition catalogs and inventory documents of the competition.

For revealing the implications of the findings in terms of the progress of the competition, its benefits for the stakeholders, the outcomes of the competition for the winners, the relationship between the competition and industrial design education, and the contribution of the competitions to the development of relationship between industry and designers; a group of stakeholders was found appropriate for the study which covered an instructor, a group of former winners, and an organization officer. The reasons for the chosen group in the study was the representation of all the parties and their thoughts as stakeholders of the competition. The selected method was carrying out interviews.

The participants from Middle East Technical University was chosen for a focused study. The participants comprised of postgraduates, graduates, and undergraduates of Department of Industrial Design at Middle East Technical University. One of the reasons was the accessibility of the competition participants in a limited time since the researcher is a teaching assistant in that university. Moreover, participants from Department of Industrial Design at METU participated in the competition more than participants from other universities according to the documents. As seen in Appendix

J, the highest number of participants who have participated in the competition since the beginning, was from Middle East Technical University. Therefore, survey study was selected for participants at METU.

3.2. Aim and Methodology of the Study

The main purpose of the study was to find answers to the questions related to the relationship between industrial design education and design competitions especially İMMİB Industrial Design Competitions and whether the answers are in accordance with the literature review or not. Moreover, changes and alterations regarding the competition were aimed to reveal with the content analysis method as the first part of the study.

On the other hand, second part of the study comprised of other stakeholders of the competition except for the student participants. They were as follows: an instructor with experience in this competition as a participant and a jury member; a group of two of jury members and former winners of the competition; and an organization officer. This group was chosen for the second part of the study to gather insights from all the stakeholders as well as obtaining factual data for the survey.

The instructor was chosen as a part of the study as the observations and suggestions of the interviewee about the competition and thoughts regarding how student participants perceive the competition could give valuable insights. Moreover, the instructor was chosen since he had attended the competitions many times both as a jury member and a participant.

It was important for this study to find out how the organization was operating the competitions. For revealing that, the organization officer was chosen. Furthermore, another consideration for choosing the organization officer as a part of the study was examining the opinions and suggestions about the development of the competition and questioning the thoughts related to the success of the realization of the aim as bringing together the industrialists and designers together.

Finally, a group of two former participants was chosen since they were one of the most awarded groups among all the participants. Their observations and suggestions

about the competition together with what the impact of the competitions was in their professional lives were the concerns of this choice.

For the online survey, the target group consisted of 1st, 2nd, 3rd and 4th grade industrial design students of Middle East Technical University. The students from all grades were chosen for the recognition of the İMMİB Industrial Design Competition among student participants. To find out their perception about design competitions all grades were included together with graduates and postgraduates and they were chosen as the third part of the study.

By collecting information from undergraduates, graduates, and postgraduates of METU Department of Industrial Design, the objective was fulfilled. The participants of the competition were chosen since their opinions related to the competitions was valuable for the study. The questioned views of the participants were related not only to İMMİB Industrial Design Competitions but also to other design competitions that they participated in. Besides, the perception of the participants about the competition, the implications of the winners, and their expectations about the competitions was questioned.

Three types of research methods were applied to the study for obtaining those. The first one was content analysis method which was applied for the analysis of the documents of the competition (see Chapter 4 and Chapter 5) The second one was the interviews with a group of stakeholders as mentioned above. Finally, the third type was an online survey which was sent to the undergraduates, graduates, and postgraduates of METU Department of Industrial Design.

3.2.1. Content Analysis

Throughout the study, the content analysis method has been used. Content analysis is a method for analyzing the data. This method can cope with large volumes of data (Krippendorff, 2004). According to Krippendorff (2004, 18), the definition of content analysis is as follows:

"Content analysis is a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use."

In content analysis method, not only textual data can be used, but also interviews, visual data, observations, drawings, and videos can be used to make inferences from (Julien, 2008). In this study, the collected data from the survey, interviews, and documents of the competition were used in this method.

Content analysis has two stages. The first one is categorization, and the second one is interpretation. Firstly, the collected data was categorized for the analysis of the catalogs and the terms and conditions lists of IMMIB Industrial Design Competitions from 2005 to 2015. Then, the similarities and the changes were searched (see Chapter 4, Chapter 5). For a better understanding of the changes and the developments in the competition, the terms and conditions lists were analyzed from 2005 to 2015 together with the chronological review of the competition catalogs.

By analyzing the terms and conditions lists, the inventory documents of the competition and the catalogs, it was aimed to reveal the profile of the participants, composition of the juries, competition categories, and changes in the structure and context of the organization. It was aimed to gather the changes and developments of the competition in terms of the organization, calendar, prizes, participant categories, themes, assessment criteria, the composition of the selection committee, topics, application format, participation conditions, objectives of the competition, participation numbers, and the profile of the participants.

For the three interviews, the content analysis method was used for transcribing the raw data and interpreting, as well. At first, the interviews were transcribed into writing and printed. Secondly, the same questions which were asked to the three interviewees were categorized into one category and interpreted according to that category. On the other hand, there were some different questions for all the interviewees. To make necessary inferences, those questions were interpreted separately. Finally, the similar comments were searched for the same questions.

For the survey, the categorization was done in accordance with the parts of the survey. However, each question was evaluated separately to make critical interpretations from the answers to the questions. Therefore, the determination of the diverse categories was made according to the evaluation of the answers to each

question. Finally, the interpretation of the data according to the categories was made through the importation of the data to the computer.

3.2.2. Interviews

For a better understanding of the effects of the competition on industrial design education and vice versa, the interview method was chosen as the second part of the study. Burns (1997, 329) describes an interview as follows:

"An interview is a verbal interchange, often face to face, though the telephone may be used, in which an interviewer tries to elicit information, beliefs or opinions of another person."

In qualitative research, interviewing is one of the most appropriate ways for data collecting. They are widely used in research studies for exploring the personal opinions, perspectives, individual experiences, and feelings (Ritchie & Lewis, 2003).

In a semi-structured interview, the interviewer prepares the questions and determines the order of them according to the research topic. In this study, a semi-structured interview was chosen due to its ability to obtain the data by predetermined open-ended questions (Hancock, Windridge & Ockleford, 2007). With this research method, both the interviewer and the interviewee have an opportunity to discuss the topics in more detail. Moreover, the researcher can use prompts when the interviewee needs (Hancock, Windridge & Ockleford, 2007).

In this study, three interviews were made with four interviewees with the aim of exploring the perceptions of the interviewees about İMMİB Industrial Design Competitions and gathering factual data about the competitions. The combination of the interviewees was various as the representation of the stakeholders from all parties were essential. Therefore, an instructor with an experience both as a former participant and a jury member, a group of two former winners of the competition who were one of the most awarded groups among others, and the organization officer of İMMİB Industrial Design Competitions were chosen for the representation of all parties. The interview questions can be found both in Turkish in Appendices.

3.2.2.1. Interview with an Instructor

The interview with the experienced instructor in the competition was realized during the studio hours, in the studio, where he has been giving lectures. With the semi-structured interview method, seven questions were prepared and asked to the instructor according to the order (see Appendix E). The method was chosen as it gave the ability to ask prompt questions when needed. The questions are listed as follows:

- Q.1. In the first years (2005-2006) of the İMMİB Industrial Design Competitions, you encouraged your students to participate in the competition. How did you encourage your students to take part in the competition and what were the reasons?
- Q.2. In the following years, you have stopped encouraging them to participate in the competition. What were the reasons for this?
- Q.3. Based on the information in the catalogs of the past eleven years of the competition, only three products have been produced. How do you think this influences the competition (participant, industrialist, and jury), and what are the underlying reasons of this?
- Q.4. How do you think that the competition fulfills the purpose of bringing designers and industrialists together, as stated in the terms and conditions lists?
- Q.5. What do you think about the contribution of the competition to design culture, as frequently mentioned in the competition catalogs?
- Q.6. It is seen that the competition organization has a vision on education by contributing to the projects such as ETKİ Project, İMMİB Erkan Avcı Technical and Industrial Vocational High School, Rapid Prototyping Center, workshops, and seminars. What do you think about the additional benefits of participating in the competition for the participants, related to their education and self-improvement?
- Q.7. What are your future opinions about the competition to make it more beneficial for all the stakeholders?

With these questions above, it was aimed to obtain valuable insights from the instructor as he was an experienced participant in many design competitions and a jury member, as well.

The first question of the interview was about the encouragement of the instructor to the competition. It was aimed to find out the reason of that and in what ways he

encouraged the students. That question was followed by the question that was about the reasons of why he gave up on encouraging the students.

The third question was aimed to obtain valuable insights from the instructor about the causes and consequences of the production of only three products since the beginning of the competitions. The following question was for getting opinions and perceptions of the instructor related to the realization of the aim of the competition as bringing the designers and industrialist together. After that, the contribution of the competition to the formation of design culture in Turkey was questioned.

The next two questions were asked for getting the insights related to the relationship between design education and the design competitions. One aimed to find out the significance of the academy in the competitions, and the other aimed to gain the opinions of the instructor on the effects of the competition on education and vice versa. Finally, the last question was asked to reveal the suggestions and future foresights for the competition to make it more efficient for all stakeholders.

3.2.2.2. Interview with a Group of Former Winners

The second interview was conducted with a group of two former winners. They contributed to the competition as jury members, as well. They were chosen as part of the study because they have been one of the most awarded groups in the competition since the beginning. The interview with the winners was carried out via telephone due to the busy schedule of the interviewees (see Appendix F).

Nine open-ended questions were asked as they were prone to allow the interviewees to express themselves more comfortably (Gillham, 2000). Some of the questions were common with the first set of questions asked to the instructor, as the aim of the interviews was getting insights related to the effect of the competitions on design education. The questions are listed as follows:

- Q.1. What grade were you in when you participated in İMMİB Industrial Design Competitions for the first time, and what was the reason for your participation?

- Q.2. Did your instructors encourage you and your friends to participate in the competition when you participated in the competition for the first time? If so, can you explain in what ways?
- Q.3. You have participated in IMMIB Industrial Design Competitions many times and have won many awards, and as jury members, you contributed to the competition, as well. What were the effects on you participating as jury members and participants? Moreover, what were the reasons for you not to continue participating as jury members?
- Q.4. It is seen from the catalogs that, only three projects have been produced, and one of these products was yours. What are your thoughts about the implementation of the projects?
- Q.5. How did participating in the competition, receiving awards and being members of the jury affect your life?
- Q.6. How do you think that the competition fulfills the purpose of bringing the designer and the industrialist together, as stated in the terms and conditions lists?
- Q.7. What do you think about the contribution of the competition to design culture, as frequently mentioned in the competition catalogs?
- Q.8. It is seen that the competition organization has a vision on education by contributing to the projects such as ETKİ Project, IMMIB Erkan Avcı Technical and Industrial Vocational High School, Rapid Prototyping Center, workshops, and seminars. What do you think about the additional benefits of participating in the competition for the participants, related to their education and self-improvement?
- Q.9. What are your future opinions about the competition to make it more beneficial for all the stakeholders?

With the first two questions, it was aimed to reveal educational statuses of the interviewees when they participated and the relationship between the encouragement of the instructor and their success in the competition. The third question was asked to find out their insights and experiences as competition participants and jury members.

The aim of Question 4 was the same as in the interview with the instructor. It was aimed to get insights related to the contribution of the competition to the formation of design culture. The following question was asked to reveal the effects of the competition on the winners' both professional and personal lives. Questions 6, 7, 8, and 9 were the same questions as it was in the previous interview. Therefore, the aims of them were similar, as well.

3.2.2.3. Interview with the Organization Officer

The last interview was done with the organization officer of İMMİB Industrial Design Competitions. The reason for this choice was to cover all the stakeholders in the research. Therefore, a representative from the organization was chosen. Nine open-ended questions were asked with the aim of finding out the organizational process of the competition and general thoughts about the competition together with the realization of the objectives (see Appendix G). The questions are listed as follows:

- Q.1. How does the competition organization handle all the competition process?
- Q.2. How does this competition affect the organizational process in the event of change? How does the process change?
- Q.3. Could you describe the schedule of the competition of the organization?
- Q.4. How do you decide on things that are included in the terms and conditions lists, such as evaluation criteria, topics, and themes? By whom?
- Q.5. How and through which criteria are the jury members selected?
- Q.6. How do you think that the competition fulfills the purpose of bringing the designer and the industrialist together, as stated in the terms and conditions lists?
- Q.7. What do you think about the contribution of the competition to design culture, as frequently mentioned in the competition catalogs?
- Q.8. It is seen that the competition organization has a vision on education by contributing to the projects such as ETKİ Project, İMMİB Erkan Avcı Technical and Industrial Vocational High School, Rapid Prototyping Center, workshops, and seminars. What do you think about the additional benefits of participating in the competition for the participants, related to their education and self-improvement?
- Q.9. What are your future opinions about the competition to make it more beneficial for all the stakeholders?

From the first question of the interview to the sixth question, it was aimed to find out the organizational process of the competition. Those questions were important since this study covers a comprehensive analysis of the terms and conditions lists and the competition catalogs together with the inventory documents of the competition. The accuracy of the data was examined with the help of the questions about the

organizational process of the competition. On the other hand, Questions 6, 7, 8 and 9 were the same questions as in the previous interviews. The general thoughts, perceptions and opinions about the realization of the aim of the competition, the relationship between the competition and education, and the contribution of the competition to winners were questioned.

3.2.3. Survey

According to Isaac & Michael (1997), survey research is used:

" To answer questions that have been raised, to assess the needs and set the goals, and to determine whether or not specific objectives have been met."

(pp 136-137)

The survey method was found appropriate for the final step of the study due to the accessibility of a vast number of industrial design students together with graduates and postgraduates. For determining the perceptions of and opinions on the design competitions, the most applicable method was considered to be a survey in an allocated time. Moreover, the method was found suitable to reach the widest possible number of people, to obtain a high response rate.

On the contrary, focus groups and interviews were not considered useful for that step of the study, to get the significant information from the members of Department of Industrial Design. Therefore, an online survey was sent to the undergraduates, graduates, and postgraduates of METU Department of Industrial Design for obtaining the suggestions and opinions of its members on industrial design competitions, in particular, IMMIB Industrial Design Competitions.

According to Glasow (2005), survey method is an efficient strategy to obtain the widest data possible from the population. Besides, the survey can be used as a data collection tool since they are one of the most appropriate ways to get valuable information from the target respondents.

Survey design has two stages. The first one is selection of the sample and the second one is selection of the sample size. The sample should be large enough to be trusted according to Salant and Dillman (1994). As the sampling refers to the representation

of a greater population by a smaller group, selecting the representatives of the population is critical. The main target group for İMMİB Industrial Design Competitions was industrial design students, graduates, and postgraduates as it has been stated in the terms and conditions lists since the beginning. Therefore, all the members (students and graduates) of METU Department of Industrial Design were chosen without any age restriction as the respondents of the survey. The survey was online and sent to the respondents as an electronic mail by their educational mail addresses. In total, 58 surveys were filled in a week. Furthermore, a consent form was prepared and sent with the online survey. The Turkish and English versions of the form can be found in appendices (Appendix A: Turkish, Appendix B: English).

The opinions, demands, needs and perceptions of the target group about industrial design competitions were needed to be revealed. It was also aimed to investigate the recognition of industrial design competitions among industrial design students, the impact of industrial design competitions to participants, the relationship between design competitions and their education, and the motivations of the participants to attend the competitions.

In an earlier informal inquiry among students carried out by the researcher, it was stated by the potential respondents that, they would express themselves more comfortably in Turkish. Therefore, the questions of the survey were prepared in Turkish. The survey can be found in Appendix C; the English translation of the survey questions can be accessed in Appendix D.

3.2.3.1. Part 1 of the Survey

The survey consisted of three sections. The first part of the survey embodied 14 questions related to the industrial design competitions organized in Turkey so far and their recognition among the participants.

The first part of the questionnaire was expected to be answered by those who have participated in any design competition in Turkey so far. This part consisted of mostly close-ended questions.

There are three types of close-ended questions (Salant, Dillman, 1994). The first type is close-ended with ordered choices. The second type is close-ended questions with unordered options. Finally, the last type is partial close-ended questions. In this type of questions, the respondent chooses the possible answer among others or write down the answer as "other" (Salant, Dillman, 1994).

All three types of close-ended questions were asked to the respondents in the first part of the survey. To obtain a general data for design competitions' recognition among METU Department of Industrial Design members, firstly, the educational statuses of the respondents was questioned together with their participation in the design competitions. The first two questions aimed to provide statistical data for the analysis of the survey. After that, the reasons of why the respondents did not participate in any design competitions were questioned. Respondents could choose the main causes of not participating in a design competition from a list.

That question was followed by an open-ended question in which the respondent could write in the names of the design competitions that they have participated in so far. Except for the fourth question, others were close-ended questions to obtain the statistical data of the participants. After, whether they have ever won awards from these competitions or not was questioned. If they have won awards from these competitions, at what grades and how many awards they received were the following questions. The eighth question was "When you participated in a competition for the first time, which stage of your education were you at?" Up to that question, the statistical data were collected with the help of those close-ended questions. The following question was for revealing the reasons and the motivations of the respondents with the help of multiple choice questions.

The following questions were asked to assess the recognition of merely İMMİB Industrial Design Competitions among the participants. Therefore, there were four questions asked to the respondents about İMMİB Industrial Design Competitions. They were as follows:

- Q.11. Have you ever participated in İMMİB Industrial Design Competitions before?

- Q.12. From which sources did you get information about IMMIB Industrial Design Competitions?
- Q.13. Do you think there is enough information available on IMMIB Industrial Design Competitions?
- Q.14. If your answer is no, in which ways is the information on the competitions inadequate?

Except for the last question of this part, other questions were close-ended questions. With the last question, it was aimed to get information about the inadequacy of the information related to the competition.

3.2.3.2. Part 2 of the Survey

The second part of the survey consisted of six questions which were for the respondents who had attended IMMIB Industrial Design Competitions before. With the questions that are listed below, it was aimed to obtain statistical data of the participants' application information in IMMIB Industrial Design Competitions. Moreover, it was aimed to get information about the competition preparation of the participants.

- Q.15. In which years did you participate in the competition?
- Q.16. In which categories did you participate in the competition?
- Q.17. What was your participation status in the competition?
- Q.18. How long did you prepare for the competition you attended?
- Q.19. What was the starting point of your project(s)?
- Q.20. How do you describe the preparation of your project(s)?

Except for the third and fourth questions, other four were close-ended questions in which the respondents could choose one or more choices among others. For the third and fourth questions, the respondents were expected to choose one of the most suitable options.

This part of the survey attempted to reveal the preparation process of the competition participants and their choices including the categories and the participation status. With the first and second question of this part, it was aimed to find out the participation year choices of the respondents together with the categories in which the respondents mostly participated.

The respondents were expected to answer the third question whether they participated in the competition individually or with a group. The following question was "How long did you prepare for the competition you attended?" Obtaining information about the preparation duration and process of the respondents was important since one of the main concerns of the survey was the examination of the preparation to the competition. The last two questions were to evaluate the importance given to IMMIB Industrial Design Competitions by former participants. Therefore, what the starting point of their projects was and how they would describe the preparation of their projects were questioned.

3.2.3.3. Part 3 of the Survey

The third part of the survey consisted of eight open-ended questions for getting the respondents' opinions, expectations, and suggestions about the competition. For the last part of the survey, open-ended questions were chosen as they allow the respondents to write their opinions, beliefs, and expectations more freely than close-ended questions. The questions of the last part were listed as follows:

- Q.21. What are your expectations about the competition?
- Q.22. If you participated in the competition more than once, what were the reasons for your repeated participation?
- Q.23. If you have decided not to participate in the competition again, what were the reasons for that?
- Q.24. What kinds of contribution do you think the process of preparation and the participation in the competition provided for your self-improvement and education?
- Q.25. What were the negative aspects of the course of the preparation and the involvement in the competition (if any)?
- Q.26. In what ways, do you think the subjects that you took in the university education contributed to your participation? (Computer-aided drawing, presentation preparation, production and material knowledge, idea development methods, etc.)
- Q.27. Could you please state your views on whether the competition fulfills the aim mentioned in its terms and conditions lists as bringing designers and industrialists together?

- Q.28. What are your suggestions for the development of the competition in terms of participation and for the participants to get benefits of its results?

This part of the survey was aimed to assess the expectations of the participants and their suggestions about IMMIB Industrial Design Competitions. Firstly, the respondents were questioned about their expectations related to the competition. The purpose of the question was to determine what the expectations of the respondents before and after participating in the competition were.

The second question was related to the repeated participations. With this question, it was aimed to determine the motivations of the participants for their repeating participations. On the other hand, the following question was for examining the reasons of the participants for not participating again.

Two of the following questions were for determining the effects of the competition on the education of participants. Moreover, the questions were aimed to assess whether the subjects which respondents took in university had an effect or not on participants during the preparation process. On the other hand, the effects of the participation in the competition to participants' lives and self-improvement were questioned.

For the following question, the respondents were expected to write down their thoughts about the implementation of the aim of the competition as bringing industrialists and designers together. Finally, the last question of the survey was related to the suggestions of the participants for the development of the competition.

CHAPTER 4

İMMİB INDUSTRIAL DESIGN COMPETITIONS: CHANGES THROUGHOUT THE YEARS

With this chapter, the changes and the developments in İMMİB Industrial Design Competitions will be revealed from the beginning of the competitions. The aim of this chapter is to present the changes in the structure and context of the organization. The analyses are compiled from the chronological review of the terms and conditions lists of İMMİB Industrial Design Competitions from 2005 to 2015.

4.1. Terms and Conditions Lists

İMMİB Industrial Design Competitions have been organized for eleven years. The first one was organized in 2005 in collaboration with Industrial Design Society of Turkey (ETMK). With eleven years of history, İMMİB Industrial Design Competitions have changed in terms of organization, aim, categories, evaluation criteria, themes, awards, participation conditions, selection committee, format, and calendar. By investigating the changes and the developments of the terms and conditions lists of the competition, it was aimed to present the significance of the competition for choosing it for the study. In this chapter, the aim, scope, and outcomes of the competitions will be investigated based on a chronological review with the help of terms and conditions lists of the competitions.

4.1.1. Organization

In a global economy, reducing costs, focusing on specific markets and customer groups and diversification are essential to achieve sustainable competitive advantage. In other words, it is crucial to focus on design process to compete in global economy. Besides, exportation is as important as design, since the most reasonable way to overcome the economic difficulties is selling different goods and products (Doyran,

2005). Therefore, İMMİB Industrial Design Competitions was thought to be a way for bringing together industrialists and designers and supporting the creative ideas.

İMMİB Industrial Design Competitions are organized by İMMİB İstanbul Mineral and Metals Exporters' Association. The association is one of the establishments organized on the basis of materials subject to export, considering the products of six associations in its body. Since 2005, the organizer of the competitions has been İMMİB İstanbul Mineral and Metals Exporters' Association (İMMİB Endüstriyel Tasarım Yarışmaları, n.d.). The endorser of the competitions has been mainly ETMK which is one of the professional organizations working in the field of industrial design in Turkey since 1988 (ETMK, n.d.).

In 2005, the organizer was İMMİB and ETMK was the endorser of the competition and the name of the competition was İMMİB Metal–Plastic 2005 Industrial Design Competition. As the organizers of the competition had begun to understand in 2005 that producing more was not an efficient way to compete in the global market, they started to organize this competition to make a difference. Because they believed that making difference by design was more crucial than producing at lower costs (Öktem, 2005).

According to M. Mutlu Öktem who is the Secretary General of İMMİB, in global competition, it was an undeniable fact that design strategy is one of the most important cases (Öktem, 2005). Öktem believed that İMMİB Industrial Design Competitions would become a tradition as industrial design paved the way for firms to keep on the market in both domestic and foreign markets.

İMMİB has believed that the competition will become a tradition since the beginning of it. The participation to the competition was quite a few in 2005 which made the organizers believe that the competition would become a tradition (Öktem, 2005).

The organization scheme did not change between 2006 and 2010, as seen in Table 1. In 2010, the winners had the chance to attend Messe Frankfurt since the endorser of the competition was Messe Frankfurt Exhibition GmbH in conjunction with ETMK İstanbul Branch. 2010 was the only year that Messe Frankfurt was one of the endorsers of the competition.

Table 1. Organization scheme of the competition according to years.

	Organizer of the Competition	Endorser of the Competition
2005	İMMİB	ETMK
2006	İMMİB	ETMK İstanbul Branch
2007	İMMİB	ETMK İstanbul Branch
2008	İMMİB	ETMK İstanbul Branch
2009	İMMİB	ETMK İstanbul Branch
2010	İMMİB	ETMK İstanbul Branch, Messe Frankfurt Exhibition GmbH
2011	İMMİB	ETMK İstanbul Branch
2012	İMMİB	ETMK
2013	İMMİB	ETMK
2014	Respectively İMMİB, İDDMİB, İKMİB, İEEMBİB	ETMK, TİM, Ministry of Economy
2015	Respectively İMMİB, İDDMİB, İKMİB, İEEMBİB	ETMK, TİM, Ministry of Economy

Messe Frankfurt is one the leading trade show organizers and it has the second-largest exhibition grounds in the world. This fair has been organizing one of the most prestigious events worldwide (MesseFrankfurt, n.d.)

In 2012 and 2013, the organizer was again İMMİB İstanbul Mineral and Metals Exporters' Association and ETMK central office were the endorser of it. For the tenth year of the competitions, Coşkun Kırılıoğlu (2014), the Deputy Secretary General for İstanbul Minerals and Metals Exporters Association, stated that İMMİB has been focusing on branding, design, R&D and innovation for the last ten years and that they believed to have shouldered a huge role in the creation and improvement of an industrial design culture overall in Turkey.

TİM (Turkish Exporters Assembly) has been the chief supporter of ETMK since 2004 (Hasdoğan, 2009) and ETMK has been an endorser of İMMİB Industrial Design Competitions since 2005. For the reason of TİM being the chief supporter of ETMK, TİM has been among the endorsers of the competition since 2014.

In 2014 and 2015, the competition was organized jointly by İMMİB and İstanbul Ferrous and Non-Ferrous Metals Exporters' Association (İDDMİB), İstanbul Chemicals, and Chemical Products Exporters' Association (İKMİB), and Electrical Electronics and Services Exporters' Association (İEEMBİB), with the endorsement of ETMK, and supports of Turkish Exporters Assembly and Ministry of Economy.

To sum up, there have been few changes in the scheme of the organization of İMMİB Industrial Design Competitions from the first year of the competition to the last year. The organizer was mainly İMMİB from 2005 to 2012 and endorser of the competition was mainly ETMK central office. However, from 2006 to 2011 the endorser of the competition was ETMK İstanbul Branch. Besides, TIM has been an endorser of the competition since 2014.

4.1.2. Calendar

In the terms and conditions lists of the competitions, the calendar has been announced from the beginning of the competitions. For the first years of the competition, İMMİB was only accepting the hard copies of the projects and because of that, there were not electronic submissions and electronic logging dates for projects. Applicants had to submit their projects by postal services. Furthermore, there was not a date for announcements of the competition in the first years of the competition and the results were announced on the official web page of İMMİB Industrial Design Competitions.

In 2005, as seen in Table 2, the selection committee had to choose the winners within two days and the award ceremony and exhibition of the projects were held on 8 May 2005. Different from 2005, in 2006 the results were announced both on the official web page of İMMİB Industrial Design Competitions which is <http://tasarim.immib.org.tr/tr/> and on the official web page of ETMK, which is <http://etmk.org.tr/tr>.

There was another date for the announcement of the competition as listed in the terms and conditions list of the competition of 2007. The date was added for giving participants enough time to prepare well for the competition. Moreover, 2007 was

the first year for electronic logging of the competition. Ersayın (2007) stated that there was an increase in the number of projects compared to the previous years and more importantly the projects had advanced much more in three years. The advancement of the projects was related both to the increasing interest from the contestants and to the perception of the competition becoming traditional (Ersayın, 2007). In addition to that, more than two months of time participants had a chance to prepare the projects elaborately in that year.

On the other hand, it has not been allowed for the applicants to send their projects by postal services since 2007. There were electronic logging dates after the announcement of the competition. Furthermore, the award ceremony has been held since the beginning of the competitions but the exhibition of the projects was canceled in 2007. In 2012, electronic logging dates were not indicated in the terms and conditions list, since participants had to register at <http://tasarim.immib.org.tr/tr/>. Unlike 2012, in 2014, it was noted that the results would be announced on the official web page of the competition within a week after the selection committee meeting.

To conclude, within eleven years of history of the competitions, the calendar and the period has changed along with an increase in the number of participation for the competitions. In the first year of the competitions, there was nearly a month between the submission of the projects and award ceremony but year after year the given period was prolonged.

Due to that extended duration, applicants had more time to prepare their projects for the competition as mentioned above. The extended duration gave the opportunity for more applicants to enter the competition and more detailed and qualified projects to be submitted. In eleven years, the period was nearly six months and that was quite an amount of time for the participants.

Table 2. Calendar of the competitions.

	Announcement of the Competition	Electronic Logging Dates	Submission Date of the Projects	Selection Committee Meeting	Announcement of the Results	Award Ceremony and Exhibition of the Projects
2005	-	-	10 March 2005	12 March 2005	14 March 2005	8 May 2005
2006	-	-	1 March 2006	4 March 2006	-	24 March 2006
2007	21 November 2007	1 December 2006-2 February 2007	9 February 2007	17 February 2007	-	21 March 2007
2008	18 December 2007	18 December 2007	26 February 2008	8-9 March 2008	-	28 May 2008
2009	26 December 2008	26 February 2008-16 April 2009	26 April 2009	9 May 2009	-	16 June 2009
2010	23 August 2010	23 August 2010-11 November 2010	11 November 2010-21 November 2010	27 November 2010	-	22 December 2010
2011	1 June 2011	28 August 2011-28 October 2011	28 October 2011-11 November 2011	19 November 2011	-	15 December 2011
2012	28 May 2012	-	22 October 2012	3 November 2012	-	20 December 2012
2013	1 January 2013	-	5 April 2013	5 April 2013	-	6 June 2013
2014	14 October 2013	-	7 February 2014	22 February 2014	-	18 March 2014
2015	January 2015	8 May 2015		16 May 2015		29 June 2015

4.1.3. Participant Categories, Themes and Scope of the Competitions

In the first years of the competition there were not any themes and scope of the competition stated in the terms and conditions list, however, the participant categories remained same as professional and student. Besides, in the first years of the competition, the topics covered product groups under the name of the sector groups. Thus, the themes and the scope of the competition were added in some of the years of the competition for supporting the varying topics.

4.1.3.1. Participant Categories

The categories for participants have not changed since the beginning of the competitions. They are professional and student. Other than that, the competition comprises many themes and product categories.

4.1.3.2. Themes

There were only two years the competition had themes. The first year in which a theme was given, was 2012. The theme was ‘design for the disabled, elderly and children’. With this theme, participants were expected to design products for the disabled, elderly and children for their special needs related to their nutrition, sanitation, education, health, security, entertainment, and recreation. Moreover, the designs were expected to have the quality for providing for the need of the users within or out of the scope of the theme, provided that they include the need for at least one user group within the scope of the theme.

The other theme listed in the terms and conditions of the competition was in 2013. The theme of 2013 was again, design for the disabled, elderly and children. Terms and conditions lists of both 2012 and 2013 had the definitions of disabled, elderly and children. They were defined as (İMMİB, 2012: 2; 2013: 2):

“Disabled is defined as ‘person who has lost his/her physical, mental, spiritual, sensual or social abilities congenitally or acquired for any reason in various

degrees for adapting to social life and who meets the challenges of daily needs and requires people for counselling and support services for their protection, care and rehabilitation' (Definition of Law No. 5378).”

Elderly was defined as ‘65 years and older persons’. Children were defined as ‘those between ages 0 and 12’.

4.1.3.3. The Scope of the Competition

In some years of the competition, it was not stated among the terms and conditions list of the competition that the competition had a scope that supported the purpose and the product categories of the competition. From 2010 to 2013, the scope of the competition was indicated. In 2010, the scope of the competition was designing products that were suitable for home, hotel, office and restaurant use. 2011 was the same in terms of the scope of the competition.

In 2012, one of the usage areas, the office, was subtracted from the scope of the competition. The scope was designing suitable products for home, hotel, and restaurant use. In 2013, the scope did not change. Indicating scope for the competition was a positive approach not only for the participants but also for the organizers and the selection committee. As a result, it gave the chance for the participants to understand what they were supposed to design. Moreover, it gave a reference and thus prevented any possible misunderstandings for the selection committee and the organizers.

4.1.4. Prizes

In the first years of the İMMİB Industrial Design Competitions, the prizes were lower and cover only pecuniary rewards. The more the prices increase, the more the applicants enter the competition. Since 2007, the winners have been able to attend international fairs, seminars or workshops and since 2008, they have been able to get the chance to have one year of education abroad.

From the beginning of the competition, some of the winners have attended domestic fairs like I- deco, Muder, Zuchex and Ideal Home (İMMİB Endüstriyel Tasarım

Yarıřmaları, n.d.). In addition to that, since 2008, the winners of the competition have attended the Frankfurt Ambiente 2009, 2010, 2011, 2012, 2014 and 2015, which is one of the most prestigious international fair organizations of the world related with kitchen and household appliances, with the national participation organization of İMMİB. Besides, there is a total of 30 winners who received a scholarship from İMMİB to study abroad (İMMİB Endüstriyel Tasarım Yarıřmaları, n.d.).

The winning projects of 2009 were exhibited at Tendence 2009 fair in contribution with Frankfurt Messe and the most popular four projects were chosen by the exhibition management. The owners of the chosen projects had the chance to exhibit their projects at the Ambiente 2010 fair in the Talents department and the travel and accommodation expenses were met by the organizers (İMMİB Endüstriyel Tasarım Yarıřmaları, n.d.).

4.1.4.1. Professionals

As mentioned above, for the first year of the competition, winners received only monetary awards but year after year that has changed. For instance, in 2006, the winner of the competition had the chance to attend Hong Kong Houseware Fair. The following year, the winner of the competition got the chance to have a one-year education in an institution abroad thanks to the 2007/3 numbered Education and Counseling Help Annunciation according to the terms and conditions list of İMMİB Industrial Design Competition 2007. If they could not, they had the chance to attend an international fair, seminar or workshop of choice without paying the expenses.

The difference of 2008 was the chance to have a one-year education abroad. In 2009, a press special award of 2500 TL was given. It was the first and only year for the press special award. In 2010, the honorable mention was different from the previous year, it was 4000 TL. Unlike the previous year, the press special award was canceled.

In addition to the pecuniary rewards, in 2011 the expenses of the winners were met for international fairs. Moreover, in 2011 the terms and conditions had another

change in terms of the rewards. The change was related to the education abroad. Winners of the competition of 2011 could go abroad for education up to two years without paying the education and living expenses. However, the scholarship was limited up to two years.

Another prize was added to the terms and conditions of the competition in 2014. It was for the most rewarded university. The most awarded university was awarded 10000 TL worth of hardware components.

Moreover, the education in an institution abroad award and most awarded university prize were included to the prizes list. In this context, with the help of 2008/2 Design Support Annunciation, winners of the competition could study abroad for two years without paying the education and living expenses. However, the participants were limited to one representative of the group if the winners were a group. The chosen representative from the group could benefit from that opportunity.

4.1.4.2. Students

For the students, the prizes were lower than the professionals. However, the international fair, seminar or workshop, education in an institution abroad, and most awarded university prizes were the same as in the professional category.

The increase of the prizes provides to the competition to be known more and more. When the competition is known day by day and participants attend more, the trust of the endorsers also increase and they want to invest more on the competition. With the increase of the prizes, it can be understood that both the state and the industry have shown more interest in the competitions.

Table 3. Awards of the professionals

	First Prize	Second Prize	Third Prize	The Honorable Mention Prize	The Press Special Prize
2005	6000 TL	4000 TL	3000 TL	1000 TL	-
2006	5000 TL+ Hong Kong Houseware Fair	3000 TL	2000 TL	1000 TL	-
2007	6000 TL+ International fair, seminar or workshop	4000 TL	3000 TL	1500 TL	-
2008	6000 TL+ One year education in an institution abroad	4000 TL	3000 TL	1500 TL	-
2009	10000 TL+ International fair, seminar or workshop + One year education in an institution abroad	7000 TL	5000 TL	2500 TL	2500 TL
2010	15000 TL+ International fair, seminar or workshop + One-year education in an institution abroad	10000 TL	7000 TL	4000 TL	-
2011	15000 TL+ International fair, seminar or workshop + Two years of education in an institution abroad	10000 TL	7000 TL	4000 TL	-
2012	15000 TL+ International fair, seminar or workshop + Two years of education in an institution abroad	10000 TL	7000 TL	4000 TL	-
2013	15000 TL+ International fair, seminar or workshop + Two years of education in an institution abroad	10000 TL	7000 TL	4000 TL	-
2014	15000 TL+ International fair, seminar or workshop + Two years of education in an institution abroad + Most awarded university (10000 TL)	10000 TL	7000 TL	4000 TL	-
2015	15000 TL+ International fair, seminar or workshop + Two years of education in an institution abroad + Most awarded university (10000 TL)	10000 TL	7000 TL	4000 TL	-

Table 4. Awards of the students

	First Prize	Second Prize	Third Prize	The Honorable Mention Prize	The Press Special Prize
2005	3000 TL	2000 TL	1000 TL	500 TL	-
2006	3000 TL+ Hong Kong Houseware Fair	2000 TL	1000 TL	500 TL	-
2007	4000 TL+ International fair, seminar or workshop	3000 TL	2000 TL	1000 TL	-
2008	4000 TL+ One year education in an institution abroad	3000 TL	2000 TL	1000 TL	-
2009	6000 TL+ International fair, seminar or workshop + One year education in an institution abroad	4000 TL	3000 TL	1500 TL	1500 TL
2010	7000 TL+ International fair, seminar or workshop + One-year education in an institution abroad	5000 TL	3000 TL	2000 TL	-
2011	7000 TL+ International fair, seminar or workshop + Two years of education in an institution abroad	5000 TL	3000 TL	2000 TL	-
2012	7000 TL+ International fair, seminar or workshop + Two years of education in an institution abroad	5000 TL	3000 TL	2000 TL	-
2013	7000 TL+ International fair, seminar or workshop + Two years of education in an institution abroad	5000 TL	3000 TL	2000 TL	-
2014	7000 TL+ International fair, seminar or workshop + Two years of education in an institution abroad + Most awarded university (10000 TL)	5000 TL	3000 TL	2000 TL	-
2015	7000 TL+ International fair, seminar or workshop + Two years of education in an institution abroad + Most awarded university (10000 TL)	5000 TL	3000 TL	2000 TL	-

As seen in Table 4, the prizes have increased and varied year after year. In the beginning, there were only monetary rewards but in time the prizes have diversified. It can be understood from the prizes that İMMİB Industrial Design Competitions have given importance to education as they have given to the winners' scholarships and opportunity to attend international fairs, workshops or seminars.

The organizers of the İMMİB Industrial Competitions are keen on investing in participants' education and governmental efforts were taken into account to invest in the participants (Ersayın, 2007). Both students and professionals in different departments or faculties chose to apply to the competition when the prizes increased and diversified. In other words, the prizes have great significance for participants to apply for a competition both for economic reasons and educational reasons. Prizes also contributed support and motivation for universities by offering 10000 TL for the most awarded university.

4.1.5. Assessment Criteria

Assessment criteria are the set of measures, rules, and objectives against which the submitted designs were evaluated by the jury members. From 2005 to 2009 the assessment criteria were the same. In 2005, it was stated that innovation, usability, and visual aesthetic qualities were primarily considered by the selection committee. Besides, marketability, export potential, and manufacturability criteria were kept in mind when the selection committee evaluated the projects. In 2006, the assessment criteria did not change but the placement of them in the terms and conditions list altered as seen in Table 5.

Innovation was listed as the second criterion in the assessment criteria list in 2006 although it was listed as the first assessment criterion of 2005. Even though the main aim of the competition was promoting innovative design as stated in the terms and conditions list of the competition, innovation was listed as second in the assessment criterion of 2006. In 2006, the placement of the secondary criteria was also altered. Manufacturability was listed as the first among the secondary criteria.

2007 was the same as 2006 in terms of the criteria and the placement of them. In addition to the assessment criteria, there was other information related with the originality of the projects. If the awarded projects were found to be a copied or imitated design, the jury's counter-verdict would be final. This statement pointed out that the originality of the projects was vital. The criteria were the same in 2008, 2009, and 2010.

In 2010, some other criteria were added and listed as respectively: recyclability, environmentalism, energy saving, hygiene, and safety of users and consumers. The assessment criteria were prioritized in 2010 and the expression about the originality of the projects was added to the list.

In 2011, the definitions of the altered assessment criteria were added. The definitions of the criteria were listed as follows (2011; 6):

- **Innovation:** Design proposal to be innovative and original.
- **Export Potential:** Design proposal to be carrying export potential and to be sold in the global markets.
- **Aesthetics:** Design proposal to be sufficient in design aesthetics in terms of visual integrity, attraction, and appeal to emotions.
- **Functionality:** Design proposal to provide the pledged technical functions and meet the needs of the users (ergonomics, ease of use, product language).
- **Realizability:** Design proposal to be suitable for production and to select the appropriate materials for the function of the design.
- **Safety:** Design proposal not to jeopardize the user's safety.
- **Sustainability:** Design proposal to be sensitive to the environment, to be oriented to user needs, to use effectively water, materials, and energy (during the production and use).

In 2013 and 2014, the assessment criteria did not change. The lists started with compliance to the theme. The last one was the competition of 2015. The criteria altered in that year. Technical competence was added to the criteria. The definition of the term was design proposal to conform to the terms and conditions of the competition mentioned in the application format. This change can be interpreted as the participants applying to the competition in the wrong format.

Table 5. Assessment criteria

	The Assessment Criteria
2005	Firstly; innovation, usability, and visual aesthetic qualities. Secondly: marketability, export potential, and manufacturability
2006	Firstly; usability, innovation, and visual aesthetic qualities. Secondly: manufacturability marketability, and export potential
2007	Firstly; usability, innovation, and visual aesthetic qualities. Secondly: manufacturability marketability, and export potential
2008	Firstly; usability, innovation, and visual aesthetic qualities. Secondly: manufacturability marketability, and export potential
2009	Firstly; usability, innovation, and visual aesthetic qualities. Secondly: manufacturability marketability, and export potential
2010	Firstly; usability, innovation, and visual aesthetic qualities. Secondly: manufacturability marketability, and export potential
2011	Usability, innovation and visual aesthetic qualities, manufacturability, marketability, export potential, recyclability, environmentalism, energy saving, hygiene, and safety of users and consumers.
2012	Innovation, export potential, aesthetics, functionality, realizability, safety and sustainability, compliance to the theme
2013	Compliance to the theme, innovation, export potential, aesthetics, functionality, realizability, safety and sustainability
2014	Compliance to the theme, innovation, export potential, aesthetics, functionality, realizability, safety and sustainability
2015	Compliance to the theme, innovation, export potential, aesthetics, functionality, realizability, safety, sustainability, and technical competence

The comprehensibility of the criteria might not be sufficient for participants to understand since the beginning of the competition. In addition to the definitions, the change and adding new criteria were referred to, due to the complexity of the assessment criteria and strengthened the estimation about not to be understood enough by the participants (Gelmez, 2011).

In 2012, the only difference was the compliance to the theme criteria and it was defined as design proposal to be in accordance with the related theme. Since there was a theme given as design for the disabled, elderly and children, adding compliance to the theme criteria was helpful for informing the participants.

A final alteration was related to the realizability criterion. In addition, the design proposal was expected to be suitable for production and participants were expected to select the appropriate materials for the function of the design, provide realistic cost estimations and suggest appropriate production methods.

To sum up, since the beginning of the competitions there have been many alterations related to the assessment criteria. The changes were both because of the indifference of the participants and the complexity and obscurity of the terms and conditions of the competition, but not only in the assessment criteria. To solve that issue, the competition evolves year after year in terms of the terms and conditions, the assessment criteria evolve and become easily understandable with the help of those alterations.

4.1.6. Topics

In 2005 the name of the competition was “Metal-Plastik 2005 Endüstriyel Tasarım Yarışmaları (*Metal-Plastic 2005 Industrial Design Competitions*)” and the topics were related to those sector groups. For both categories, original and innovative design proposals were expected since the beginning of the competition. For the metal category, they were metal utensils, including four-set cookware, teapot set, and cutlery set. For the plastic category, they were plastic-rubber households, including non-electrical kitchen utensils, bath/cleaning utensils, garden furniture and accessories.

The following year the topics were altered. The categories related to the sector groups were metal kitchenware, electric–electronics, plastic houseware and cosmetics packaging. The metal kitchenware category covered the product groups of four-set cookware and cutlery set and service equipment. Plastic houseware covered plastic kitchenware and plastic bathroom accessories.

Electric-electronics category embodied electrical small appliances and kitchen appliances, personal care products. Another category was lighting for homes, offices, tabletop, over-plaster, built-in, hanging devices and spots. The last category was cosmetics packaging comprising of personal care and cleaning products packaging (hair, skin, body and oral care products, shaving cream and cologne, soap) and the last product group under this category was cosmetics, perfumes and deodorants packaging.

In 2006, the packaging sector was included in the competition, which brought variety to the projects. In addition to the packaging sector, another different category was electric-electronics. In 2006, the largest three electric-electronics companies in Europe were in Turkey and Turkey had great potential in the electric-electronics sector (Körezlioğlu, 2006). Thus, Turkey had the great potential and the good position at that time, the scope of the competition was expanded to involve the electric-electronics category.

The topics of 2007 were metal kitchen appliances, plastic home and kitchen appliances, and electric-electronic small home appliances. The detailed list of the product groups was removed since the topics covered not only specific product groups but also covered all products of those sector groups.

In 2008, another topic was included as households and kitchen appliances from marble and other natural stones. The other topics were: metal kitchen appliances, plastic households and kitchen appliances, and electric-electronics small kitchen appliances. The new category was included since natural stones sector was one of the fastest growing sectors in export in those years. Although one-third of the natural stone reserves were in Turkey, the exports accounted for only %8 of total exports

(Keleş, 2008). The competition paved the way for the natural stone sector for increasing the export rates.

In 2009, the topics were the same topics as in 2007 but households and kitchen appliances from marble and other natural stones category were removed from the topics and the topics covered all the product groups of those sector groups. In 2010, the topics were: metal products, plastic products, small electrical appliances and concept 2010: tea and coffee cooking and service equipment category.

A theme was given for the concept category. The categories were determined by following world trends (İMMİB Endüstriyel Tasarım Yarışmaları Bilgi Notu, 2015). It was expected from participants that design proposals had to be related to those sector groups and the concept group in 2010. In 2011, the topics were: metal products, plastic products, electrical small appliances and concept 2011. The title of the concept 2011 was plastic products sets and it covered:

- Kitchen Sets:
 - *Food/drink preparation kits:*
 - *(measuring tanks, cutting boards, plastic cutting blades, etc.)*
 - *Food/drink service sets:*
 - *(service components; plates, cups, bowls, salt-pepper shakers, napkin, etc.)*
 - *Food/drink carrying sets:*
 - *(nutrition sets, lunch box, flasks, etc.)*
- Storage Kits: Storage containers used in the cellar or fridge, etc.
- Bath Kits:
 - *Accessories*
 - *Toothbrush holder*
 - *Soap dish*
 - *Bathroom garbage, etc.*
- Cleaning Sets:
- Home Cleaning Appliances:
 - *Mop cleaning buckets*
 - *Brushes*
 - *Liquid soap or foam dispenser*

- *Paper towel holders, etc.*
- Personal Hygiene Appliances
- Industrial Cleaning Appliances: Cleaning equipment used in industrial environments, etc.

In 2012 the topics returned to the initial ones. The competition theme was disabled, elderly and children. Participants were expected to design original and innovative products for disabled, elderly and children for their special needs related with those sector groups.

In 2013 the topics were: metal products, plastic products, electrical small appliances and concept 2013: Souvenir Design for İstanbul. The theme of 2013 was the same. As İstanbul was rapidly becoming a trade, culture and art center, the concept 2013 category aimed to reflect the uniqueness of İstanbul and to give a direction to the gift industry by supporting innovative designs.

In 2014, the topics were metal products for industrial kitchen equipment, plastic products particularly rattan motif product sets, electrical small appliances for a sustainable environment, and concept 2014: Toys for cognitive development. In 2014 all the topics had their own themes as seen above. For the metal products: industrial kitchen equipment category, participants were expected to investigate the products available on the market, as well as the industry's needs and user experiences, and then to redesign such products in terms of their physical appearance. Participants were welcomed in the contest with cultural or practical aspects of innovative product designs, as well.

For the plastic products: rattan motif product sets category, the design proposal was expected to consist of at least five different products with stand-alone functions. Moreover, the pattern on the surface of the proposal had to have a rattan motif and they should have been designed. The originality of the rattan pattern was important for the evaluation. Therefore, the detailed layout of the pattern had to be attached to the presentation. The expectations for the design proposals were as follows:

- Kitchen and bathroom products sets (storage containers, garbage cans, laundry, baskets, dish rack, etc.)

- Garden furniture and accessory kits (pots, tables, chairs, stools, chairs, etc.)

It was allowed to use additional materials like metal, glass, porcelain or textile where it was necessary for the designed products.

For the electrical small appliances category design for sustainable environment, design proposals had to be related to topics, such as environmentally friendly, recycling, energy conservation, reuse, waste reduction, extended product life, environmental awareness, clean water, air quality and alternative energy sources. Design proposals had to be electrical. Moreover, design proposals were expected to be produced with the current technology of that year.

The last category of 2014 was concept 2014: Toys for cognitive development. For concept 2014, design proposals were expected to enhance intelligence, offer multiple solutions to people who play with the toys that could not be consumed rapidly, or encourage creativity. There was not an age restriction for those who were going to play with the toys. The design proposals could have supporting materials such as textile and ecological materials, on condition that the main material of the toy should be metal or plastic. Participants were allowed to apply for the competition with electrical toy designs. Finally, the participants had to add packaging ideas for their toy design proposals.

In 2015, categories of the competition were: metal kitchen hand tools, plastic storage products, lighting products, and concept 2015: 'Turkey discover the potential' themed promotional gifts. For all the categories of 2015, there were several considerations. Optionally, packaging recommendations regarding the design could be presented, as well as the placement and position of the final products on the rack. Other options, were a short animation and a prototype if applicable, to be considered for evaluation.

The design proposal could be an entirely new product that currently did not exist in the market. If it was necessary for the design of the product, other materials were allowed such as plastic, glass, porcelain, textile, and so on. Finally, the design proposal was expected to be produced by existing technology.

For the metal kitchen hand tools category, functional design proposals which simplified and accelerated things for food preparation in the kitchen and the service process were expected. Products had to be non-electrical and used manually. The main material of the design had to be selected from among the metal varieties (iron, steel, aluminum, copper, etc.). If it was necessary, other materials were allowed such as plastic, glass, porcelain, textile, and so on. Moreover, the design proposal was expected to be produced by existing technology.

Examples of the desired products were given as slicers (chips, eggs, etc.), choppers (knives, etc.), crushers (walnut, hazelnut, etc.), grinders (pestle, etc.), graters, strainers and sifters, juicers (fruit presses, etc.), mixers (hand mixers, whisks, etc.), mills (hand mills, etc.), openers (corkscrew, can opener, etc.), measuring instruments, decorators (pies and cookie decorations, etc.), functional ladles, tongs and spatulas.

Within the scope of the plastic storage products category, functional and aesthetic design proposals, which could be made of plastic materials and which could be used in the kitchen and during travel having the ability to cover or store food, health, and personal care products, were expected. Moreover, the design proposal could be a single product or include a product family. The given product examples consisted of storage sets for grains, vegetables, fruits, cheese and so on, bread boxes, travel/business storage boxes (lunch boxes), liquid storage sets, refrigerator or freezer storage boxes, storage boxes for babies and children, thermos bottles, flasks, school lunch boxes, etc.

Under the lighting products category, new lighting product designs for domestic use (home, office, hotels, public spaces, etc.) and outdoor use (parks, gardens, stadiums, etc.), adding visual aesthetics and functionality, were expected. The examples given for lighting products included home and office lighting, night lights, decorative lighting, furniture interior lighting, cinema and hall lighting, stadium and concert lighting, park/garden and road lighting, traffic lighting, display window and store lighting, etc.

In the terms and conditions list of 2015, it was stated that 2015 was chosen as the 'International Light Year' by the United Nations and UNESCO. This was found important and it was aimed to raise awareness on the relationship of science and technology with illumination.

With the concept 2015: 'Turkey Discover the Potential' promotional gifts category, it was aimed to design original and innovative promotional gifts inspired by the new logo of Turkey, for giving direction to the gift and promotional products industry. Examples given for the expected products were gifts for office use (business card holders, cases, desk set, clock, vases, bowls, coasters, book braces, etc.), badges, frames, cultural gifts (tea and coffee sets, bowls for Turkish delight, Turkish bath sets, etc.), digital gifts, and, promotional products that could be distributed at fairs (umbrellas, moneyboxes, keyrings, door decorations, magnets, etc.).

The main and subsidiary materials had to be determined from among the appropriate materials within İstanbul Mineral and Metals Exporters' Association's field of activity. Materials could be metal (iron, steel, stainless steel, aluminum, copper, gold, silver, etc.), types of plastic (PVC, silicone, rubber, PE, PP, PS, etc.), natural stones and precious stones.

Within eleven years of the history of the competitions, the topics have changed many times, as the topics and the categories were determined according to world trends. From the beginning of the competition, there were two unchanging categories. They were metal products and plastic products. In addition to these two topics, since 2006 the electric-electronics topic was included in the competition because of the good position of Turkey in the global market. With the passing years, the categories have altered and have covered not only the product groups but also the sector groups, which allowed more projects to be applied.

For all the years of the competition, it was expected to design original and innovative design for the related topics and categories since two most remarkable issues for the organizers were the originality of the project and the contribution made to innovation.

4.1.7. Objectives of the Competitions

İMMİB has been organizing fairs in foreign countries since 1995 with the participation of Turkish firms. The first ones were related with the natural stone sector, it was followed by the kitchen sector (Çobanlıoğlu; cited in Gelmez, 2011). When İMMİB first had organized the fair, the representatives of İMMİB recognized that they did not participate the fairs with original and innovative products. In that year, Öztiryaki (cited in Gelmez, 2011) who was at the time the chairman of İMMİB, stated that contract manufacturing was not sufficient for Turkey and it was needed to produce more high value-added products for Turkey to develop.

After a fair organization in America, Öztiryaki (cited in Gelmez, 2011) noticed that stands that were tagged with the marking ‘new’, attracted more visitors and stated that more ‘new’ products had to be produced in Turkey. For this to happen, in Turkey it was needed to create awareness on the importance of design culture.

The solution of that problem was thought as organizing industrial design competitions, so it was aimed to implement the model of textile competitions already organized in Turkey. In light of that information, İMMİB Industrial Design Competition was first organized in 2005 with the aim of bringing together designers and industrialists as stated in the first year’s terms and conditions list. Objectives of the competition were stated in the official web page of İMMİB Industrial Design Competitions as:

“İMMİB Industrial Design Competitions are organized for the development of high value-added products, disseminating and promoting industrial design activities, increasing the competitiveness of the export sector and supporting innovative design by the General Secretary of İMMİB and in collaboration with ETMK (Industrial Design Society of Turkey)” (İMMİB Endüstriyel Tasarım Yarışmaları, n.d.).

In 2005, the first year of the competition, the objectives of the competition were defined for metal, kitchen appliances, plastic and rubber household goods sectors for certain product groups were as follows:

- the development of high value-added products
- disseminating and promoting industrial design activities

- increasing the competitiveness of the export sector
- supporting innovative design.

Öztiryaki (cited in Gelmez, 2011) pointed out that, the presence of design awareness could be mentioned to be taking place in large scale corporate companies. However, in SME's (small and medium-sized enterprise) the design awareness was not yet created in 2005. It was thought that the competitions were a way to create design awareness for SME's by bringing together designers and industrialists. It was difficult to work together without knowing each other for designers and industrialists. In this context, İMMİB Industrial Design Competitions was thought to be a common ground both for designers and industrialists (Öztiryaki; cited in Gelmez, 2011).

The objectives of the competition did not change until 2014. As the objectives were formed according to the categories, in 2014, there were alterations to the objectives of the competition. The objectives were stated as follows (İMMİB, 2014: 1):

- To support the innovative ideas in metal, plastic and electrical products industry.
- To improve the export competitiveness in the world market and to prepare the ground for designing unique and modern products.
- To bring together the sector and the student and professional designers.
- To promote and encourage design culture in Turkey.
- To carry out parallel operations to 2023 export strategy of Turkey.

Since 2014, there have been a few alterations of the objectives after the organizers of the competition diversified. In 2014 and 2015, the competition was organized with the endorsement of ETMK, and supports of Turkish Exporters Assembly and Ministry of Economy. The change in the organization scheme has affected the objectives of the competition the alterations related with objectives of the competition have occurred related to this.

4.1.8. Application Format

The application format has changed with the help of technologic developments since the beginning of the competitions. In the first year of the competition, participants were supposed to submit both two-dimensional presentation and a project report.

They had to send their project drawings on a CD. Participants had to use pseudonyms in their presentations and they had to send application and identification envelopes.

The project report was supposed to describe the project at which points the novelty of the design proposal and the product's production method and was not supposed to exceed 300 words in length in the following year. In the terms and conditions list, there was a descriptions list which covered the following (İMMİB, 2006: 2):

- Presentation sheets and project reports should be submitted digitally on a CD with the application file.
- In the A3 layout, there should be a 2-cm blank area and to the left of the A3 sheet should be written İMMİB 2005 INDUSTRIAL DESIGN COMPETITION, while on the right side a 7-digit pseudonym should take place consisting of three letters and four digits (e.g. VYZ 0123) consists of.
- The project report cover page, application envelope, and application CD's cover should include the pseudonym on them.
- None of the materials to be delivered are supposed to keep a nickname or any kind of signs that indicate the identity of the participants.
- Participants should never use the handwriting on the project reports and presentation sheets.
- Competition Application Envelope and Form could be obtained from the universities' departments of industrial design, from the competition secretariat of İMMİB, from www.immib.org.tr web page and from www.etmk.org.tr address.

Table 6. Application format

	The Application Format
2005	Two-dimensional presentation (hardcopy) and a project report, CD Presentation
2006	Two-dimensional presentation (hardcopy) and a project report, CD Presentation
2007	Online application, application form, two-dimensional presentation (softcopy) and a project report, CD Presentation
2008	Online application, application form, two-dimensional presentation (softcopy) and a project report, CD Presentation
2009	Online application, application form, two-dimensional presentation (softcopy) and a project report, CD Presentation
2010	Online application, application form, upload necessary documents, two-dimensional presentation (softcopy) and a project report, CD Presentation
2011	Online application, application form, upload necessary documents, two-dimensional presentation (softcopy) and a project report, CD Presentation
2012	Registration, upload necessary documents, upload the project
2013	Registration, upload necessary documents, upload the project
2014	Registration, upload necessary documents, upload the project (optional video/animation upload)
2015	Registration, upload necessary documents, upload the project (optional video/animation upload)

As seen in Table 6, in 2007, the application format changed. 2007 was the first year for online application. Applicants had to fill in the application form from the www.immib.org.tr web page.

- **Online Application:** Participants were supposed to fill in the application form online which was in the official web page of İMMİB www.immib.org.tr. Participants were supposed to use the nicknames which were specifically designed for each application by the system and application form label.
- **Application Form:** After the online application form was filled, participants were supposed to print out the application form and sign it.
- **2D Presentation:** Maximum three A3 size sheets with a thickness not exceeding 5 mm photo block support presentation sheets were expected.
- **CD Format Presentation:** Once the online application form was filled in, a project CD was to be prepared by the participants including the project drawings, project reports in Turkish and English and a digital photograph of the participants. The project drawing had to be maximum

three pieces of drawings made in digital media (minimum 300 dpi resolution PDF or a minimum of 600 dpi resolution jpeg). The photographs of the participants were supposed to be minimum 300 dpi. The 3D drawings of the projects had to be on the CD since it was thought to prepare the solid models of the projects.

- **Application Envelope:** After filling the online application form, the envelope label created by the system in PDF was supposed to be glued onto the A3 size envelope.
- **Identification Envelope:** The envelope label was to be glued to an A4 size envelope after filling the online application form. The project reports in both Turkish and English, application form and application CD were to be put into the identification envelope.

2007 and 2008 were similar in terms of the consideration for the application. In 2009, it was allowed to send up to five images of the projects and an animation for their projects. Furthermore, all visuals and drawings were to be a soft copy. Hard copy presentations were not allowed in 2009.

In 2010, the first step of the application was similar but the second step of it was different. In the second step of the application, participants were expected to upload the necessary documents to the official web page of İMMİB Industrial Design Competitions. The necessary documents were (İMMİB, 2010: 2-3):

- Photograph of the participant
- Education/Graduation Certificate
- Project Drawing
- Project Reports

Besides, participants had to upload their student certificate or if they were a graduate, they had to upload their certificate of graduation or ETMK membership certificate. From 2012 to 2014 the application format did not change and the steps of the application were firstly user registration; the second one was document uploading of the photo and student or graduate certificate, and the final step for application was project uploading. 2012 was the first year for registration for the application. Participants were supposed to choose 'Application and Registration' option from the www.immib.org.tr address.

In 2014 and 2015, the formats of the project report and the video for the projects were changed. The project was expected to be maximum 1800 characters long

describing the product's material and production method. In addition to that, a project video or animation was suggested to the participants since they had a positive effect on the assessment of the project. Finally, the minimum information required to take part in the presentation sheet was as follows (İMMİB, 2014b: 6-7, 2015a:8-9):

- The overall appearance of the product, information on the size and scale of the product, including technical drawings and sections.
- Problems that the product solves and the novelty offered.
- Product usage scenarios.

The application format has changed since the beginning of the competitions because of Internet. The effect of Internet was undeniable since it made the application easier. Since 2007, participants have not been required to send their projects by postal services. Therefore, one of the reasons for the increase in the participation to the competition was the simplification of the application process with the help of online application as mentioned in the survey study.

4.1.9. Participation Conditions

In 2005, the first condition of the competition was to be a Turkish citizen. Groups could be up to four members and two of the group members had to be students of departments of industrial design or architecture, or else they were supposed to study in a fine arts faculty. As for the professionals, they were supposed to be a graduate of the departments of industrial design, architecture or fine arts or they were supposed to be a member of ETMK. These conditions had to be provided by at least two of the members of the group.

Another major condition was authenticity; it was indicated that the submitted projects must be original, not manufactured elsewhere, and not awarded in any other design competition. The first-degree relatives of İMMİB staff, even though they withdrew or were jury members and rapporteurs, could not participate in the competition. Moreover, designers who were working in the sectors of the competition could not participate in the competitions. If it was found out, the participant would be disqualified from the competition and the prize would be recalled.

In 2006, the change in the participation conditions was that a participant could submit only one project for each sub-group of products. In addition to the participation conditions of 2006, there was a change related to the group participation in 2007. Groups had to choose a group representative for their projects. Moreover, engineers could apply for the competition as seen in Table 7 in 2007. Some participants could be a student or graduate of engineering departments. In 2009, the competition was opened to non-Turkish citizens who were students of the related departments.

In 2013, the responsibility for the originality of the projects submitted to the competition belonged to the participant if a claim by the third person asserted that the projects were not original. In 2014, for the metal products: industrial kitchen equipment's professional category, the competition was opened to professional chefs (the journeyman's certificate or certificate of mastership was to be produced) when at least one of the group member was a student of the departments of industrial design or architecture, or they were supposed to study in a fine arts faculty. As for the professionals, they were supposed to be graduates of the departments of industrial design, architecture or fine arts, or else they were supposed to be a member of ETMK. In 2015, the conditions did not change except for the condition related to the chefs.

Table 7. Participation conditions of the participants

	Professionals	Students
2005	Turkish/a graduate of the departments of industrial design, fine arts or architecture or were expected to be a registered MSc or Ph.D. student, or else a member of ETMK.	Turkish/studying in departments of industrial design, fine arts or architecture.
2006	Turkish/a graduate of the departments of industrial design, fine arts or architecture or were expected to be a registered MSc or Ph.D. student, or else a member of ETMK.	Turkish/studying in departments of industrial design, fine arts or architecture.
2007	Turkish/a graduate of the departments of industrial design, fine arts or architecture or were expected to be a registered MSc or Ph.D. student, or else a member of ETMK. /Engineering added	Turkish/studying in departments of industrial design, fine arts or architecture. /Engineering added
2008	Turkish/a graduate of the departments of industrial design, fine arts or architecture or were expected to be a registered MSc or Ph.D. student, or else a member of ETMK. /Engineering	Turkish/studying in departments of industrial design, fine arts or architecture. /Engineering
2009	Turkish and Non-Turkish/a graduate of the departments of industrial design, fine arts or architecture or were expected to be a registered MSc or Ph.D. student, or else a member of ETMK. / Engineering	Turkish/studying in departments of industrial design, fine arts or architecture. /Engineering
2010	Turkish and Non-Turkish/a graduate of the departments of industrial design, fine arts or architecture or were expected to be a registered MSc or Ph.D. student, or else a member of ETMK. / Engineering	Turkish/studying in departments of industrial design, fine arts or architecture. /Engineering
2011	Turkish and Non-Turkish/a graduate of the departments of industrial design, fine arts or architecture or were expected to be a registered MSc or Ph.D. student, or else a member of ETMK. / Engineering	Turkish/studying in departments of industrial design, fine arts or architecture. /Engineering
2012	Turkish and Non-Turkish/a graduate of the departments of industrial design, fine arts or architecture or were expected to be a registered MSc or Ph.D. student, or else a member of ETMK. / Engineering / Visual communication	Turkish/studying in departments of industrial design, fine arts or architecture. /Engineering / Visual communication
2013	Turkish and Non-Turkish/a graduate of the departments of industrial design, fine arts or architecture or were expected to be a registered MSc or Ph.D. student, or else a member of ETMK. / Engineering / Visual communication	Turkish/studying in departments of industrial design, fine arts or architecture. /Engineering / Visual communication
2014	Turkish and Non-Turkish/a graduate of the departments of industrial design, fine arts or architecture or were expected to be a registered MSc or Ph.D. student, or else a member of ETMK. / Engineering / Visual communication	Turkish/studying in departments of industrial design, fine arts or architecture. /Engineering / Visual communication
2015	Turkish and Non-Turkish/a graduate of the departments of industrial design, fine arts or architecture or were expected to be a registered MSc or Ph.D. student, or else a member of ETMK. / Engineering / Visual communication	Turkish/studying in departments of industrial design, fine arts or architecture. /Engineering / Visual communication

The significance of the changes in the participation conditions, seen as the possibility of non-Turkish students, visual communication design students, engineering students and professional chefs to participate. The opening of the competition to the non-Turkish citizens was a chance to become an international competition since becoming international is the most reasonable way for competing in world markets and meeting the objectives of the competition (Öztiryaki, 2015). Besides, the organizers recognized the fact that there are many foreign students studying in related departments. Therefore, the changes and transformations in the participation conditions paved the way for a better and more professional competition in years.

4.1.10. The Composition of the Selection Committee

İMMİB Industrial Design Competitions are one of the best organizations for showing the power of competitiveness provided by industrial design (Ersayın, 2007). Ersayın stated the following (2007, 10):

"As the reputation of the competition has increased in years, it provides more recognition in international areas. Experienced jury members from different areas of work and discipline also add a different value to the competition. The contribution of foreign jury members is valuable. Moreover, the participation of foreign jury members strengthens the relationships. Strictly speaking, the contribution of the jury members from the first year of the competitions to the last year of them are extremely important for all the stakeholders of the competition."

The composition of the selection committee was balanced with the participation of both industrialists and designers for all the years of the competition. The distribution of the selection committee for all categories has been even, since the beginning of the competition according to the examination of the terms and conditions lists of the competitions and the catalogs. In addition to that, the participation of foreign jury members was well enough. The total number of people who have participated since the first year of the competition was 254, the number of foreign jury members was 23 and 93 of the jury members participated more than one year (Table 8).

Table 8. Comparison of Turkish and Foreign jury members.

	Foreign Jury Members	Turkish Jury Members
Participation only once	19	72
Participation more than twice	4	89

In 2005, there were five kinds of representatives taking the role as jury members for the competition. These were: İMMİB representatives, ETMK representatives, NGO representatives, industrialists, and designers. In this section, the total numbers for all the representatives will be investigated. It was seen that importance was given to represent industrialists and designer nearly in the same number of all the years of the competition. For the investigation of this part, the numbers for the categories of the competition will not be presented.

The jury members that participated for the İMMİB Metal-Plastic 2005 Competition were categorized in Table 9. The analysis is based on the number of people who were participating as industrialists or designers.

Table 9. Composition of representatives for the 2005 competition.

	The Number of Representatives
İMMİB Representative	5
ETMK Representative	2
NGO Representative	1
Industrialist	4
Designer	6

In 2005, the number of designers participating in the competition as jury members was ten, and the number of industrialists was ten, as well. There were two jury members who were designers but these were the representatives of industry in 2005. Therefore, the representations of jury members for both industrialists and designers were almost equal in number in that year.

2006 was the first year for the participation of foreign jury members. There was only one foreign jury member who was a designer. In addition to that, the contribution of academicians was included to the selection committee in 2006. There were four academicians in the selection committee of 2006.

Table 10. Composition of representatives for the 2006 competition.

	The Number of Representatives
İMMİB Representative	10
ETMK Representative	12
NGO Representative	2
Industrialist	7
Designer	9
Academic	4

There were 44 jury members in total in 2006 (Table 10). For the metal category, there was a jury member who was a designer but representing the industry. Designers were 25 and the representatives of industrialists were 19. The numbers were close to each other as this was a chance for the selection committee to assess the projects fairly. The even representation of the designers and industrialists could be an indication of a concern for representing concerns of both parties in the evaluation process.

Table 11. Composition of representatives for the 2007 competition.

	The Number of Representatives
İMMİB Representative	7
ETMK Representative	1
NGO Representative	0
Industrialist	6
Designer	13
Academic	0

According to Table 11, the designer representatives were increased in 2007 and at the same time there were no representatives of NGOs. Moreover, academicians did not participate in the selection committee as jury members. The total number of the jury members were 27. The number of designers was 14 and the number of industrialists was 13. It can be understood from the numbers, the equal representation of the both parties.

In 2008, the marble and other natural stones were added as a new category for Households and Kitchen Appliances. The total number of the jury members were 38 as seen in Table 12. The designer representatives were 18 and the industrialist representatives were 18. In 2008, there was another difference from the previous years. In that year, the press special award was started to be given. Due to that prize category, there were two jury members representing the press. Therefore, it gave a great possibility for the competition to be recognized more. Press coverage made it possible for the competition to reach more people in 2008.

Table 12. Composition of representatives for the 2008 competition.

	The Number of Representatives
İMMİB Representative	12
ETMK Representative	2
NGO Representative	0
Industrialist	6
Designer	14
Academic	2
Press	2

Table 13. Composition of representatives for the 2009 competition.

	The Number of Representatives
İMMİB Representative	8
ETMK Representative	1
NGO Representative	0
Industrialist	7
Designer	12
Academic	3
Press	2

The press special award was given in 2009. Therefore, there were two press representatives in that year. The designer representatives were 16 and the representatives of industry were 17, however, one of the members representing the industry was a designer (Table 13).

Table 14. Composition of representatives for the 2010 competition.

	The Number of Representatives
İMMİB Representative	13
ETMK Representative	2
NGO Representative	1
Industrialist	8
Designer	13
Academic	3
Fair Representative	1

There was a contribution of Messe Frankfurt GmbH in 2010 since it was one of the endorsers of the competition in conjunction with ETMK. Therefore, one of the representatives of 2010 was the representative of Messe Frankfurt GmbH. There was no representation of the press since the press special award was canceled in 2010. Moreover, designers were represented with 18 jury members and industrialists were represented with 22 jury members (Table 14). The participation of foreign jury members increased, with a total of four members, one for each competition category.

There were no representatives of ETMK in 2011, although ETMK has acted as the main endorser of the competition since the beginning and ETMK İstanbul Branch was helping for İMMİB for the writing up the terms and conditions of the competition (Gelmez, 2011). In addition to that, the fair representatives did not participate in 2011 since Messe Frankfurt GmbH was the endorser of only 2010. In

total, there were 48 jury members, 25 of them were designer representatives and 23 of them were industrialist representatives (Table 15). The chosen jury was arranged in a way that, both parties were represented almost equal.

Table 15. Composition of representatives for the 2011 competition.

	The Number of Representatives
İMMİB Representative	12
ETMK Representative	0
NGO Representative	1
Industrialist	10
Designer	18
Academic	7

Table 16. Composition of representatives for the 2012 competition.

	The Number of Representatives
İMMİB Representative	11
ETMK Representative	1
NGO Representative	2
Industrialist	11
Designer	13
Academic	9

The selection committee consisted of 45 jury members in 2012. As seen from Table 16 that, there was a great increase in the participation of academicians compared to the previous years of the competition. Moreover, the representation of designers was 26 in total, but two of them were represented in 2012 as industrialists. Lastly, the industrialists who participated in the competition as jury members were 24.

In 2013, in the other considerations list, there was a specification related to intellectual property rights. It was stated in this specification that, all the participants had the right to apply to the Turkish Patent Institute for the protection of their design and they were entitled to receive the 'Industrial Design Registration Certificate'. Due to intellectual property rights getting more and more attention in years, one of the patent consultants was invited for being a jury member in 2013 by İMMİB.

Table 17. Composition of representatives for the 2013 competition.

	The Number of Representatives
İMMİB Representative	9
ETMK Representative	1
NGO Representative	2
Industrialist	15
Designer	16
Academic	11

The jury members were distributed evenly in terms of the designers and the industrialists in 2013 (Table 17). There were 29 of designer representatives and 25 industrialist representatives.

Table 18. Composition of representatives for the 2014 competition.

	The Number of Representatives
İMMİB Representative	7
ETMK Representative	1
NGO Representative	3
Industrialist	15
Designer	22
Academic	7

In 2014, one of the patent consultants was invited for being a jury member as in the previous year. The number of the designers in the selection committee was 30 and the number of industrialists was 25 (Table 18). The number of designers was increasing in years. The given importance to the designers having raised and the contribution of the designers to the assessment process being found valuable. Therefore, the number might have been increased by İMMİB.

In 2015, the last year of the competition, the total number of jury members were 56 (Table 19). Among them, 28 were the representatives of industry and the other 28 were designers.

Table 19. Composition of representatives for the 2015 competition.

	The Number of Representatives
İMMİB Representative	11
ETMK Representative	4
NGO Representative	0
Industrialist	14
Designer	22
Academic	2

As seen in Figure 4.1, the composition of the jury members as industrialists and designers were distributed evenly for almost all years. Both the designers and the industrialists being represented well enough since the beginning of the competitions.

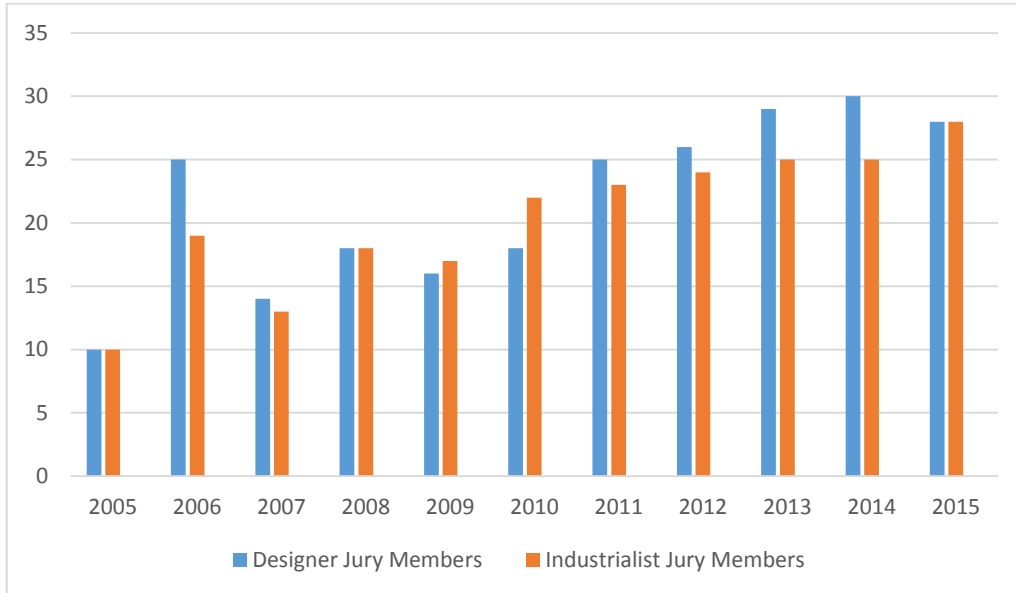


Figure 4.1. Distribution of designers and industrialists in the selection committees according to years.

Participation of both designers and industrialists created the opportunity to get to know each other. The more they get to know each other, the more it is possible for

them to find a common ground for interaction. As Öztiryaki (2009) explains, the aim of the competitions was primarily to promote the importance of design, to bring together industrialists and designers, and to contribute to the production of value-added designs. Bringing together industrialists and designers in the selection committee was a good step both for the participants and jury members, and can be seen as an act to achieve the mentioned aims.

To sum up, the selection committee members were chosen from different work areas and disciplines that gave the chance to know each other. Because of this, the unifying power of the competitions made working together much easier. This was a step for the main aim of the competition was started to be realized.

4.1.11. Other Considerations

From the beginning of the competition, there has been a section in the terms and conditions document, related to the other considerations for the competition. In the first year of the competition, the considerations were as follows (İMMİB, 2005: 4):

- Award-winning projects and honorable mentions of copyrights belong to the owner of the design proposals.
- Members of the unions of İstanbul Mineral and Metals Exporters' Association General Secretariat may purchase the projects. Therefore, there will be a 6-month period following the announcement of the competition results on İMMİB, for the pre-emptive rights of the winning projects.
- İMMİB will have had an indefinite right to publish, archive and exhibit all the projects participating in İMMİB Industrial Design Competitions in both domestic and international fairs.
- The award-winning projects will not be returned to the owners for two years with the purpose of exhibiting and publishing. Moreover, the unseeded projects will be reclaimed by the participants 9 months after the announcement of the results from the İMMİB contact address.

In 2006, the additional consideration was that İMMİB claimed the right to announce and publish the names of the participants. In 2007 there were two other considerations for the competition. One was that İMMİB could request the original documents if found necessary and the other one was that the projects that were found

unfit to the terms and conditions lists of the competition would not be assessed by the selection committee.

In 2009, the 6-month pre-emptive right was prolonged to a year for the member firms of İMMİB. Moreover, the property right of the award-winning projects, honorable mentions and press specials were indicated as belonging to the owner of the design proposals. On the other hand, the following year, the one-year pre-emptive right was again shortened to six months. The press special award was eliminated from the terms and conditions list. From 2011 to 2013, the pre-emptive right for the member firms of İMMİB union was prolonged to a year again and it continued as a year in 2011, 2012 and 2013.

In 2014 and 2015, there were several alterations made on the intellectual property rights. The first consideration covered the responsibilities related with the originality of the design proposal. It was stated in the other considerations list as follows (İMMİB, 2014c: 11-12, 2015b: 16):

- All the legal responsibilities arising from not being an original design belonged to the participants.
- All the participants had the right to apply to the Turkish Patent Institute for the protection of their design and they were entitled to receive the 'Industrial Design Registration Certificate'.

In the light of this information, in the beginning of the competition, there were some considerations related to the rights of the participants and the firms. In years, it has evolved. Intellectual property rights gained more importance in comparison with the first years of the competition. Furthermore, the pre-emptive right for member firms of İMMİB union was prolonged to a year for most of the years since it gave a chance to the member firms to benefit from good designs and gave a chance to the participants to realize their projects. It had both economic and social benefits for both stakeholders.

İMMİB had an indefinite right to publish, archive and exhibit all the projects participating in İMMİB Industrial Design Competitions both in domestic and international fairs. Due to İMMİB had this kind of a right, it was beneficial for both

the participants and İMMİB. Participants could have a chance to be recognized as designers.

For İMMİB, it was beneficial, considering that the main objective of the competition was increasing the competitiveness of the export sector and improving Turkey's recognition. In other words, the chance to publish, archive and exhibit all the projects participating in the competition was a very reasonable way for İMMİB to promote Turkish designs in domestic or international arenas. In conclusion, the competitions with the new designs could give added value to the companies, and they could give the opportunity of competitive power (Ersayın, 2007).

CHAPTER 5

ANALYSIS OF THE COMPETITION CATALOGS

In this chapter, a thorough analysis of İMMİB Industrial Design Competitions will be given based on the investigation of the competition catalogs. The main topics of the chapter are the changes and developments of the competition in terms of the participation numbers, the profile of the participants, the categories, the winner numbers, the university affiliations of the participants, and the changes in group participation.

Content analysis method was applied for revealing the stakeholders of the design competitions and the changes in the composition of juries based on the documents and catalogs related to the competition series, between the years 2005 and 2015.

5.1. Year 2005

İMMİB İstanbul Mineral and Metals Exporters' Association is an establishment organized on the basis of materials subject to export and covers six associations in its body. İMMİB aims to increase exports as it is accepted a priority goal for the development of Turkey. To fulfill the aims, producing newer, in other words, original and innovative products was needed for the development of Turkey. In addition, it was noted that contract manufacturing was not a good way to competing in global markets. Therefore, organizing industrial design competitions was seen as a reasonable way to reach those aims.

Producing more was not seen wrong but it was insufficient for Turkey. Selling the same products more was not enough since it provided less profit in comparison with selling innovative, original and high value-added products (Öztiryaki, 2005). The difference was more demanded in developed market economies and it affected Turkey adversely since Turkey was exporting to these countries.

In 2005, it was stated by Alpay Er in the catalog of 2005 that, the competition was a very important starting point with strong sectoral base and export aims to bring together the creative forces of the industry and design. The first of the competitions was organized in 2005 by İMMİB in conjunction with the endorsement of ETMK. It started with two of the most ruling sectors in Turkey, metal, and plastic since the name of the competition was İMMİB Metal-Plastic 2005 Competition.

The total participation for 2005 was 211 but three of them were disqualified. The reason was the format of the applications being wrong. For the first year of the competition, some of the prizes were not given since the quality of the projects were not found sufficient enough as stated in the competition catalog of 2005 (İMMİB Metal-Plastik Endüstriyel Tasarım Yarışmaları Kataloğu 2005, 2005). Besides, the total number of the participants for both students and professionals was high enough for the first year of the competition. The total number of participants was 211; 137 of them were professionals, and 71 were students who participate in the competition (Table 20).

Table 20. 2005 İMMİB Metal-Plastic Competition participation and winner numbers according to categories.

	Total Student Participants Number	Number of Awarded Projects for Students	Total Professional Participants Number	Number of Awarded Projects for Professionals
Metal Category	37	7	73	11
Plastic Category	34	4	64	9

For the metal category, there were seven award-winning projects in the student category among three product groups. Some of the prizes were not given in that category. Besides, the owners of the award-winning projects were all the students of departments of an industrial design under the different faculty names, such as art and design, fine arts and architecture. There was not any group participation for students in the metal category. As seen in Figure 5.1, there were two participants in the

student category from Middle East Technical University and both of them were the owners of award-winning projects.

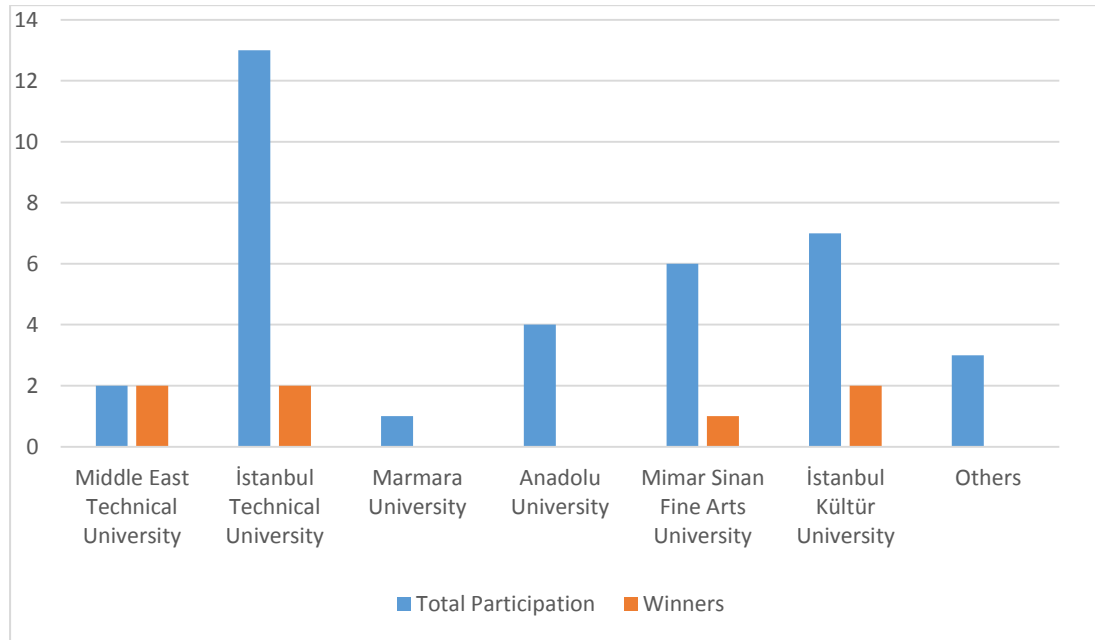


Figure 5.1. Total participation and winner numbers in 2005 Metal Category for students

There was eleven group participation for the professional category. The participation consisted of graduates from various departments and universities. The participants from other universities were both from foundation and state universities (Figure 5.2). The departments of the participants were various, but many the participants were from the departments of industrial design. The competition was able to reach the target audience from the beginning since the main target audience of the competition was the industrial design students and graduates (İMMİB Endüstriyel Tasarım Yarışmaları 2005 Şartnamesi, 2005).

Other participants were from the departments of architecture, fine arts, and interior architecture. Except for an architect, the winners of the professional category were the graduates of the departments of industrial design. As seen in Figure 5.2, the winners of that category were from various universities. There were 17 winners for the metal category of 2005 and 16 of them were the graduates of the departments of

industrial design. Eleven projects were awarded, but there were 17 winners in 2005 since five groups attended the competition in the professional category.

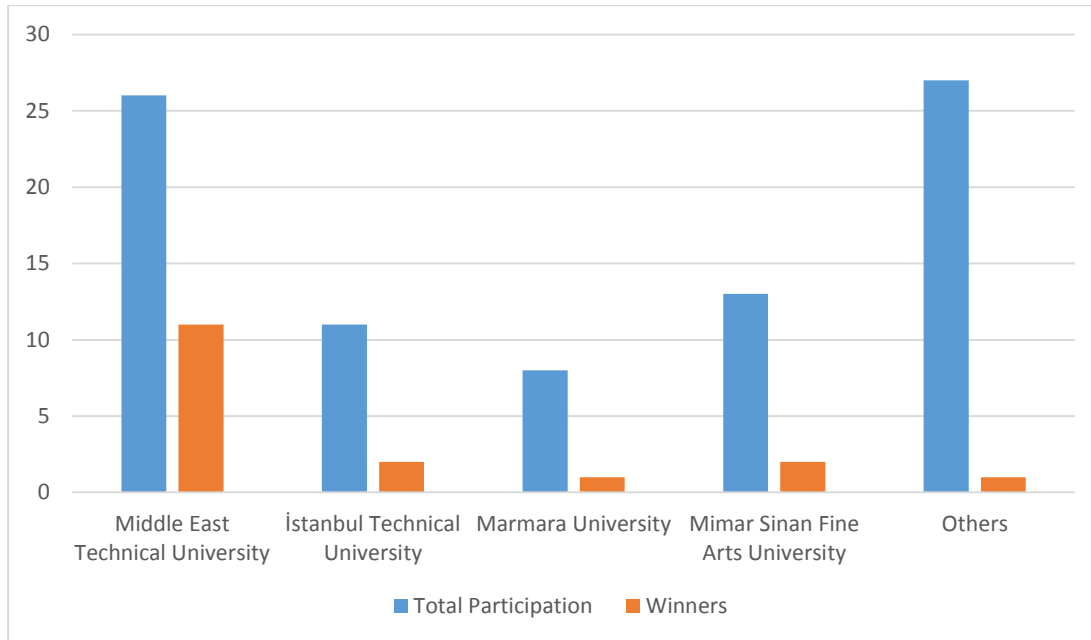


Figure 5.2. Total participation and winner numbers in 2005 Metal Category for professionals

As it was stated in the catalog of 2005 Metal-Plastic Competition by Turgut Doyran, the then board chairman of İstanbul Chemicals and Chemical Products Exporter’s Association, filling the gaps in the market, and meeting the unmet consumer needs only can be achieved through design. For the plastic category, there were 34 projects and 35 participants. There was only one group participation for the student category. The departments of the participants were mostly industrial design.

The participants who were the students of industrial design departments were 26, six of the participants were from the department of interior architecture, two were from architecture, and one was from a department of jewelry design. She was the first participant who attended the competition from the department of jewelry design.

Two of the owners of the award-winning projects were students of the departments of interior architecture, and two of them were industrial design students. As seen in Figure 5.3, only four of the prizes were given out of 12 prizes for the plastic category. Furthermore, for the garden furniture and accessories product group there

was only one participant with two projects and could not get a prize for these projects.

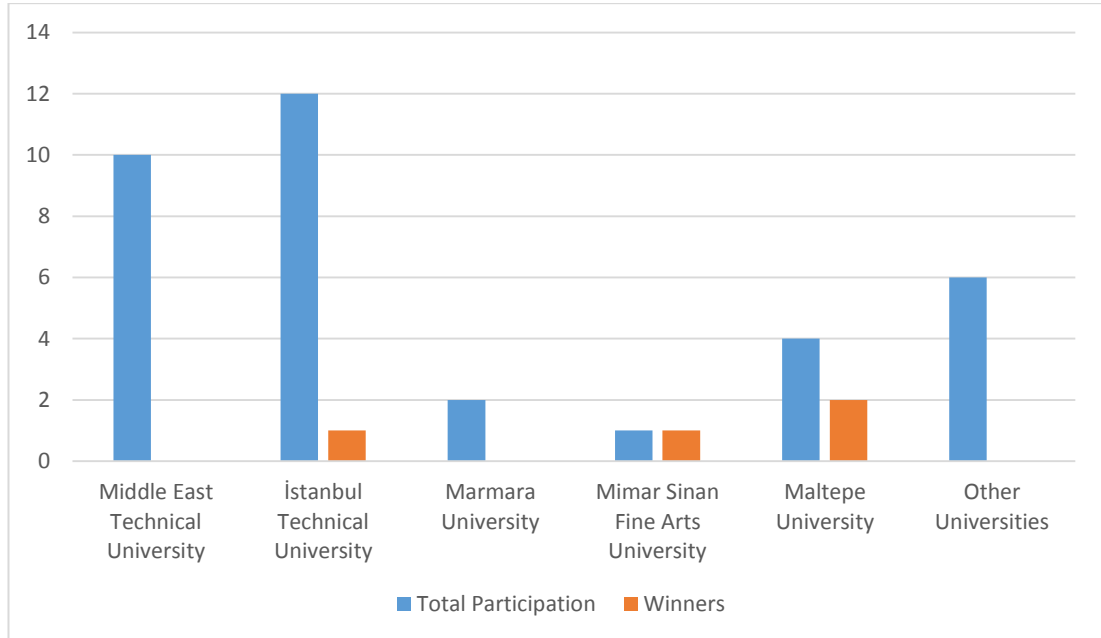


Figure 5.3. Total participation and winner numbers in 2005 Plastic Category for students

For professionals, there were 64 projects applied and 17 of them were group projects. Besides, 43 of them were for the non-electrical kitchen utensils category, 13 were for the garden furniture and accessories category and the seven were for the bath and cleaning utensils category.

In that category, only the honorable mention prize was given. The departments of the professional participants not only industrial design, but also architecture, fine arts, and urban and regional planning. Nine of them were graduates of the departments of industrial design, four of them were architects and two of them were from fine arts departments.

The award-winning projects of the professional category were nine as seen in Figure 5.4. Participants who attended as groups formed four groups. Participating as groups could give the chance to share the workload of the preparation of the competition. With the help of sharing the workload, the group participants may focus more on the part that they were working on.

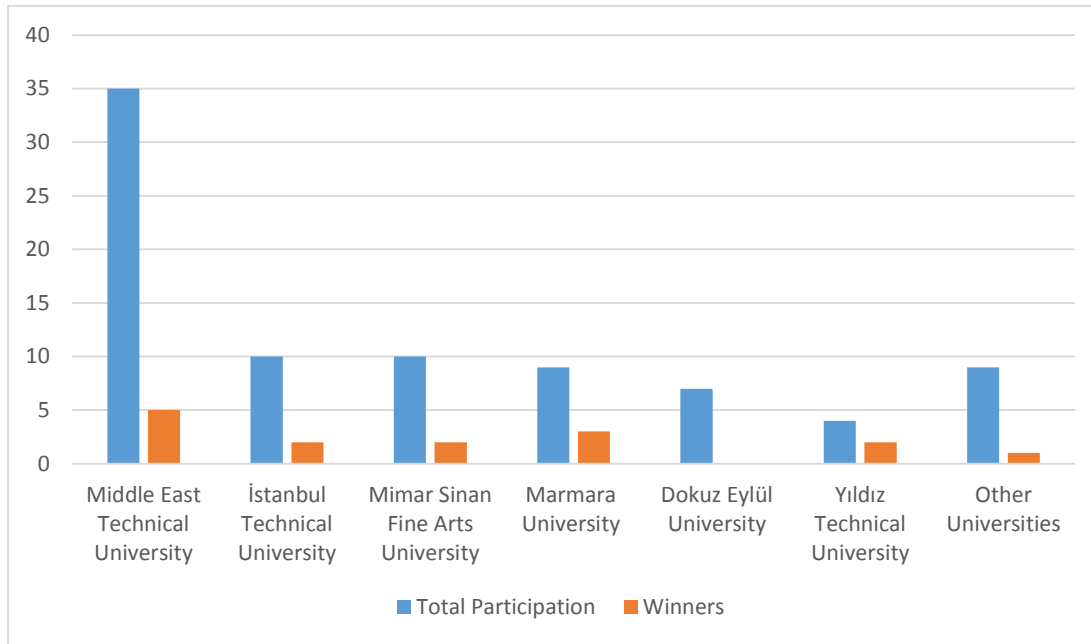


Figure 5.4. Total participation and winner numbers in 2005 Plastic Category for professionals

To sum up, the participation numbers were high for the first year of the competition and such high total participation as 211 was promising hope for the competition to become a traditional one (Öztiryaki, 2005). On the other hand, for some of the projects, the quality of the projects was not found sufficient enough (Ersayın, 2007). For instance; there were three product groups to be awarded for the plastic category of professionals and so 12 prizes to be given but only four prizes were given because of this. Furthermore, for the garden furniture and accessories product group there was only one participant with two projects and could not get a prize for these projects.

5.2. Year 2006

Competition by price was not found a sustainable way in exportation in 2006. In the catalog of 2006 (pp 4), Turgut Doyran stated the following:

"Companies that compete in world markets implement new strategies every day and launch in production these implemented strategies through reinforcing them by research and development activities".

Industrial design has become almost mandatory for meeting the demands of the customers (Doyran, 2006). The competitions were thought as the most suitable way for contributing to the creation of the design strategy of Turkey (Körezliolu, 2006). Besides, one of the aims of İMMİB Industrial Design Competitions was contributing to the employment of Turkish designers.

In 2006, the number of the categories were raised to four. This caused the number of participants to increase. There were two new categories both for the students and the professionals. The first one was the electric-electronics category and the other one was cosmetics category.

The total number of student projects was 191 and the number of professional projects was 153. The number of student projects was nearly as high as the total number of projects of 2005. The increase in the number of projects both for the students and the professionals was related to the newly included categories. There were four categories and their product groups under the name of the categories encouraged more participants.

Based on the investigation on the İMMİB 2006 Industrial Design Competitions Inventory Document, the departments of the participants were mostly industrial design. The interest of the industrial design students and industrial designers were raising year after year and as a result, the total number of participants increased. 2006 was the most awarded year among the other years of the competitions; the number of given prizes were 54 out of 344 projects.

In total, there were 391 applications. Although the number of projects was so high, the number of disqualified projects was also high. The number was 47 (Table 21). This was the highest number among the other years of the competition for the disqualified projects. The reasons for the 47 projects to be disqualified were explained in the İMMİB Industrial Design Competition Introduction Catalog of 2006 as follows:

- Missing information in the application form such as signature and wrong information related to the undergraduate education;
- Missing application form of one of the group members in group participation;

- Missing report;
- Missing certificate or identification;
- 26 delayed projects; and
- Participants who participated in more than one project in the same category.

Such a high number of disqualified projects was related both to the participants being inexperienced and not giving the required importance to the competition, and not fully understanding the terms and conditions list of 2006. Or else it can be argued that the terms and conditions list were not prepared comprehensibly enough.

In 2006, there were four groups that attended the competition and two of them were given prizes. The departments of the participants were mostly industrial design, only two of them were from fine arts departments and one of them was from a department of interior architecture. The higher ratio of industrial design students attending to the competition may have been an indication of the competition getting known day by day among industrial design students.

Table 21. 2006 İMMİB Industrial Design Competition participation and winner numbers according to categories.

	Total Student Participants Number	Number of Awarded Projects for Students	Total Professional Participants Number	Number of Awarded Projects for Professionals
Metal Category	33	8	46	5
Plastic Category	32	8	38	7
Electric-Electronics Category	76	8	42	6
Cosmetic Category	27	4	50	8

As seen in Figure 5.5, the students of Marmara University were very interested in participating in the competition in 2006. Two of the winners were from the departments of industrial design and two of them were from fine arts departments. The number of students from the departments of fine arts was rising, as well.

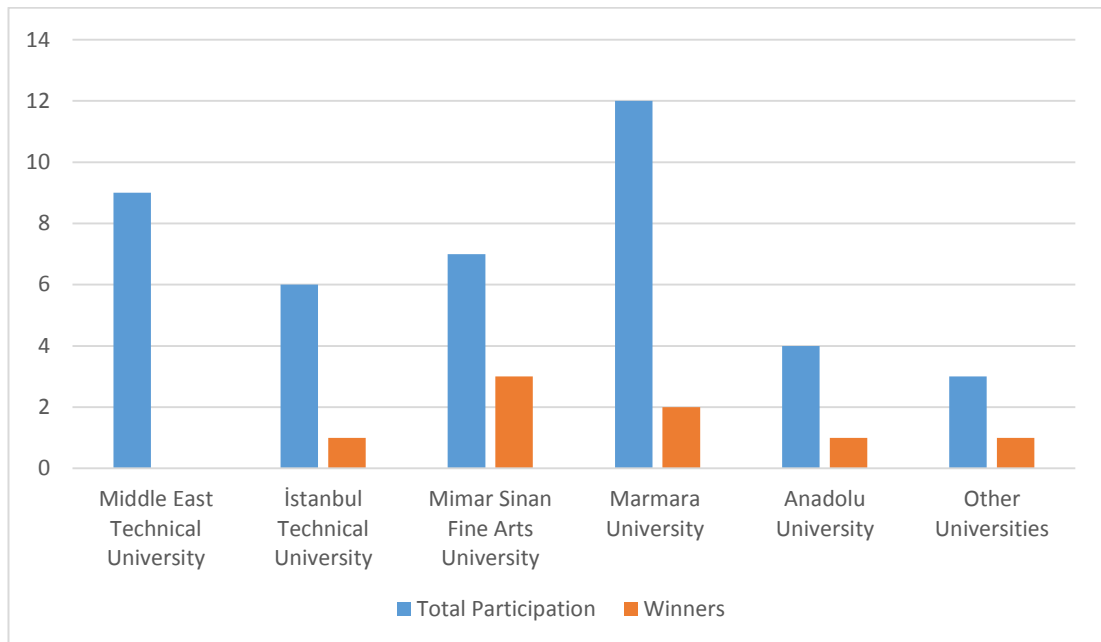


Figure 5.5. Total participation and winner numbers in 2006 Metal Category for students

There were nine groups who attended the competition, but only one of the groups was given a prize for the professionals. The first prizes were not given for both product groups. The departments of them were industrial design, fine arts, and interior architecture. Most the participants were from these departments. However, the participation was varied in 2006 in terms of universities and departments as mentioned above (Figure 5.6).

Eight of the projects were group projects for students. However, only one of the prizes was given to a group of fine arts department students. Other prizes were given to the students of departments of industrial design. There were not any other departments' students for this category (Figure 5.7).

Professionals from different departments and universities also participated in the competition of 2006 for the plastic category. The departments were varied. Some of the participants were from sculpture departments, some were from departments of architecture, and some were from departments of interior architecture. Others were mainly from the departments of industrial design. As seen in Figure 5.7, there were 38 projects for the plastic category and seven of them were awarded. Almost half of

the projects were submitted by groups, the number of groups was 17. However, for this category, there was a difference related to the combination of the groups. There was a group that was a combination of two different universities. It was the first time that participants formed a group from different universities.

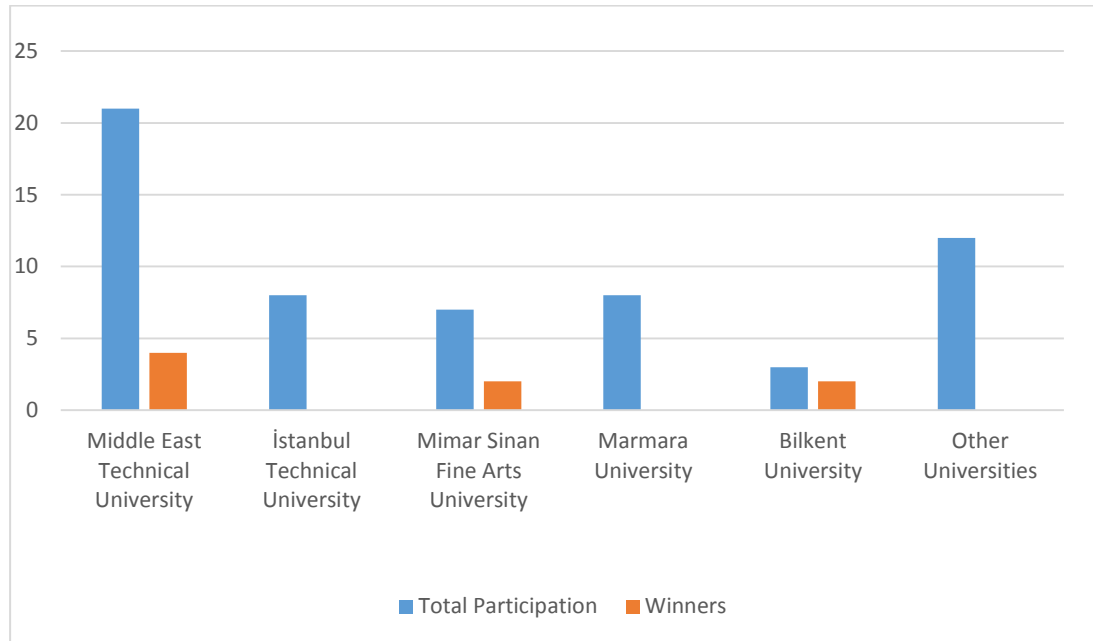


Figure 5.6. Total participation and winner numbers in 2006 Metal Category for professionals

For the electric-electronics category, group participation covered 23 of the projects. The departments were mostly industrial design and other departments consisted of six of fine arts, two of interior architecture and one of graphic design. The participant from the graphic design department was a member of a group and the other group member was an industrial design student. Forming groups from different departments was seen for the first time in 2006. Moreover, a graphic design student participating in the competition was seen for the first time, as well (Figure 5.9).

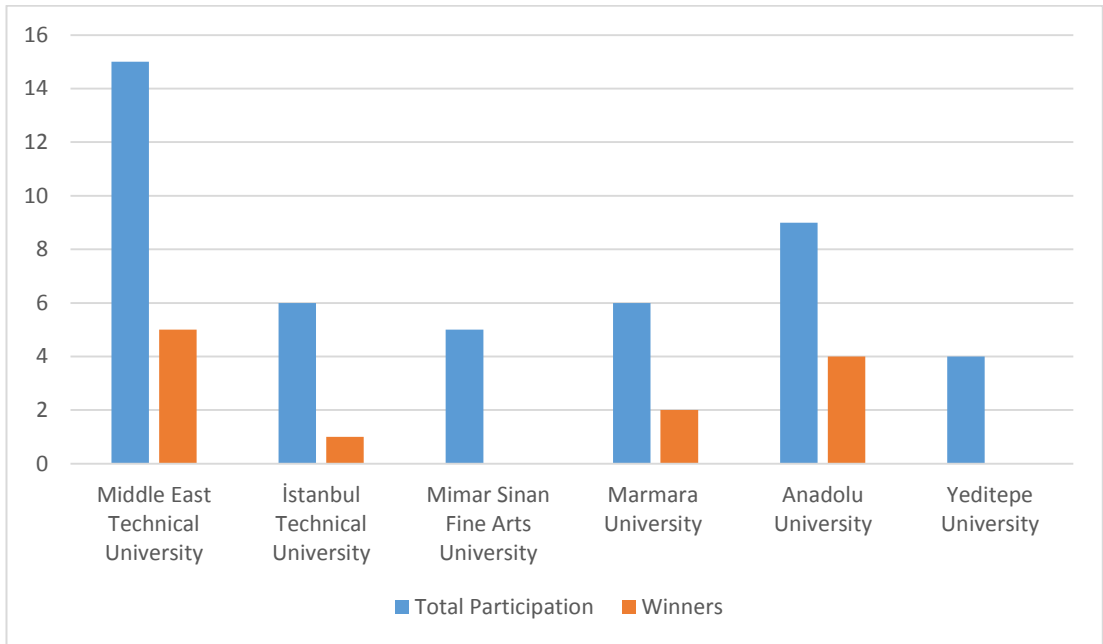


Figure 5.7. Total participation and winner numbers in 2006 Plastic Category for students

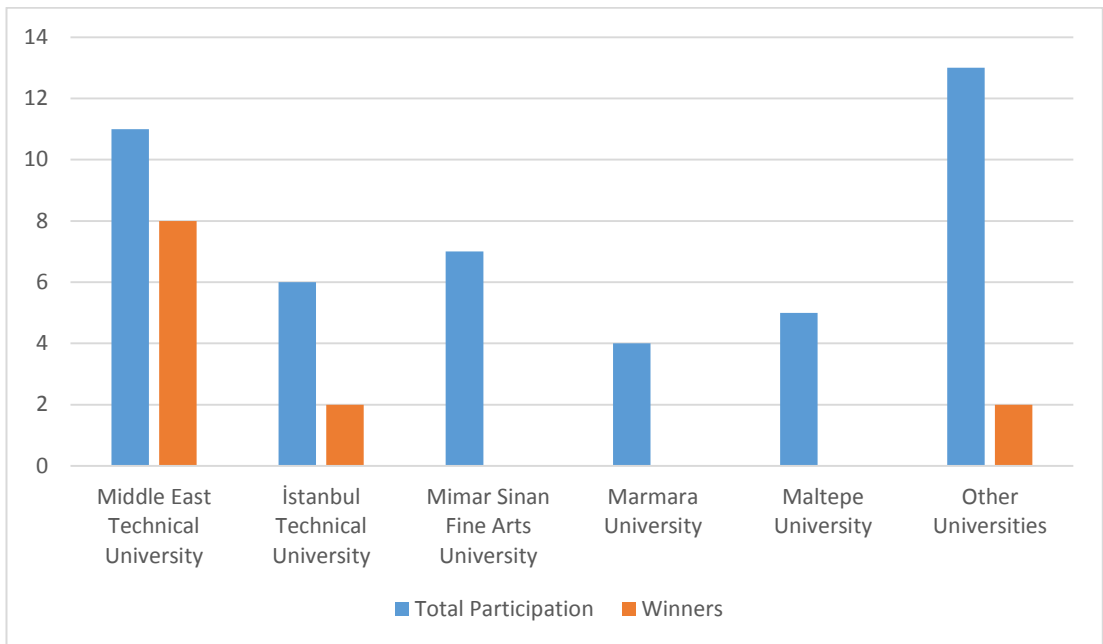


Figure 5.8. Total participation and winner numbers in 2006 Plastic Category for professionals

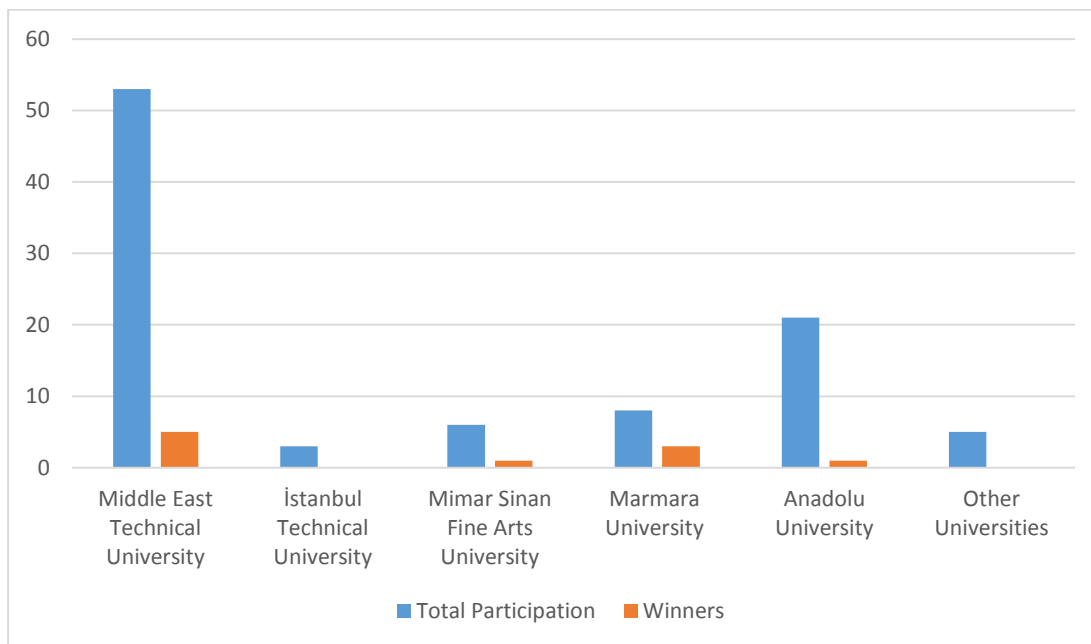


Figure 5.9. Total participation and winner numbers in 2006 Electrics-Electronics Category for students

Professionals who participated in the competition for the electric-electronics category received six awards. Twelve of the projects were group projects. The first prizes were not given for both product groups.

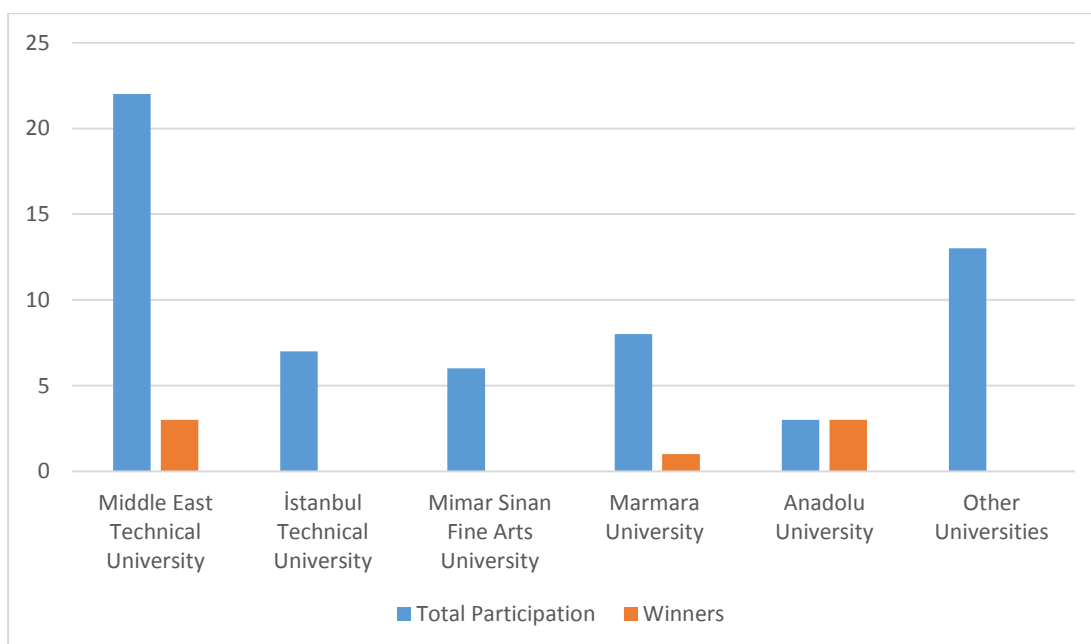


Figure 5.10. Total participation and winner numbers in 2006 Electrics-Electronics Category for professionals

The departments varied from industrial design to mechanical engineering. This was the first time for a participation of a mechanical engineer. Others were: Five architects, two interior architects and a graduate of fine arts department. The winners were all from the departments of industrial design. There was only one group participating in this category. As seen in Figure 5.10, there were three participants from Anadolu University and all of them received a prize. That was an indication of the success of Anadolu University and department of industrial design in 2006.

The last category for 2006 was cosmetic packaging category. There were two product groups for this category. Eight of the projects were awarded. The distribution of the projects to the product groups was almost equal as for the personal care and cleaning product group there were 26 projects and for the make-up materials and perfume packaging product group the number was 24.

The group number for that category for student participants was 25. A great majority of the participants were the students of Middle East Technical University for that category. From Middle East Technical University there were 45 participants as seen in Figure 5.11. Besides, most of the participants from Middle East Technical University attended as groups and the great majority of the group participation was from this university, as well.

The higher participation was related to the encouragement of the instructor based on the interview with that instructor. Furthermore, the departments of the participants were mainly industrial design. Only six of the participants were from fine arts departments, and three of them were from the departments of graphic design. However, the departments of all the winners were industrial design.

For professionals, four of the projects were awarded. For the personal care and cleaning products group, there was not any prize given. Although the number of participating projects was nine, none of the projects were considered worthy of the prize.

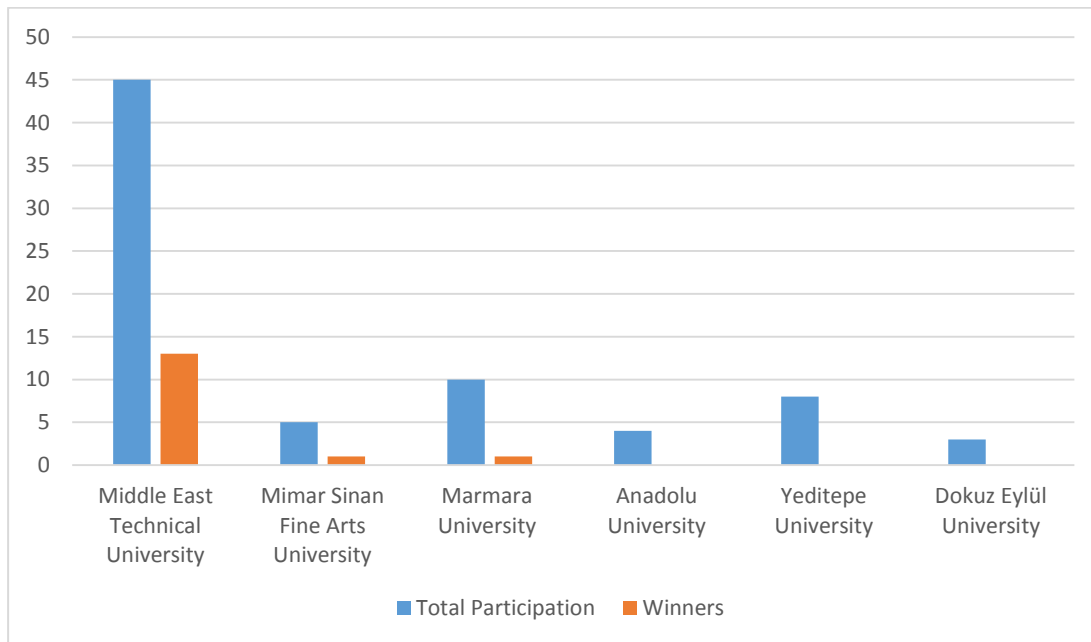


Figure 5.11. Total participation and winner numbers in 2006 Cosmetics Category for students

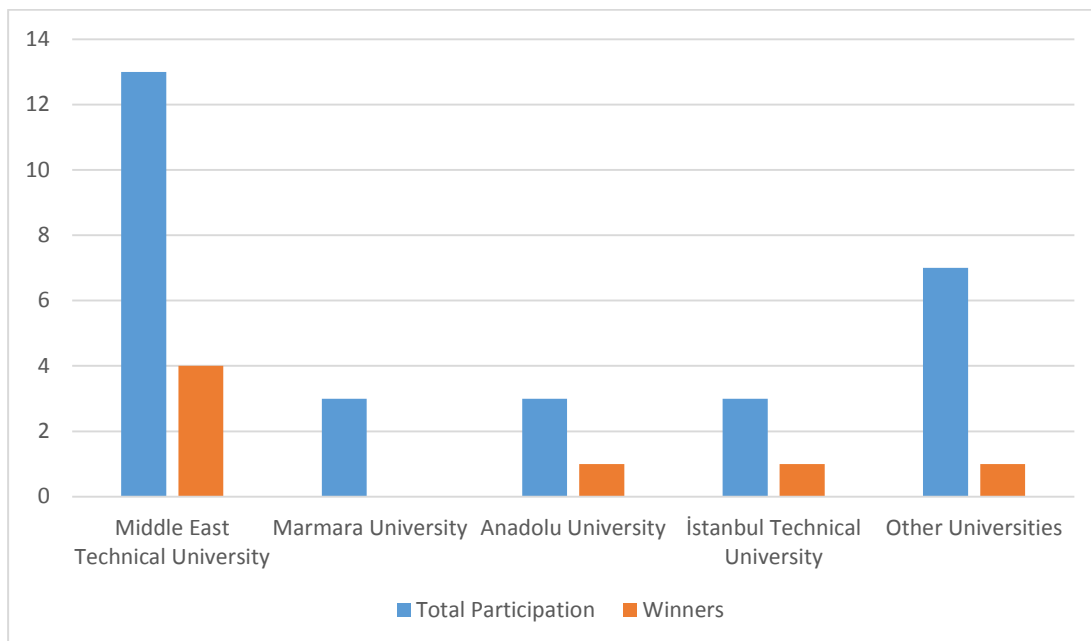


Figure 5.12. Total participation and winner numbers in 2006 Cosmetics Category for professionals

The departments of the participants were again mainly industrial design but there were two interior architects, two architects, and one graduate from a fine arts department. For that product group, all prizes were given (Figure 5.12). Although there was participation from graduates of many different departments, the winners were all graduates of departments of industrial design.

5.3. Year 2007

Öztiryaki (2007) pointed out that, fairs, congresses, exhibitions, and design competitions are valuable platforms for bringing together designers and industrialists and approaching their relationship into an effective working level. With this purpose, the competition has been organized for the third time. Ersayın stated that the projects have advanced more and more in three years and this was not only because of the enthusiasm of the participants for a competition but also from the respect they feel toward the competition (2007).

Table 22. 2007 İMMİB Industrial Design Competition participation and winner numbers according to categories.

	Total Student Participants Number	Number of Awarded Projects for Students	Total Professional Participants Number	Number of Awarded Projects for Professionals
Metal Category	30	4	28	4
Plastic Category	37	5	24	5
Electric-Electronics Category	29	4	22	4

As seen in Table 22, there were 170 projects in total. The departments of the participants were various but many participants were from the departments of industrial design. There were participants from the departments of interior architecture, architecture, ceramics and glass, mechanical engineering, and textile and fashion design. The number of student participants was 96 in total and the

number of professional participants was 74. This was the first time for the lower number of the professional participants than the student participants' number.

The significance of the competition of 2007 was that one of the projects was produced by a manufacturer. This was the first time for the competition for a project to be produced. The owner of the produced project, R. Atıl Kızılbayır, was a student of the department of industrial design at Mimar Sinan Fine Arts University in 2007. That project called 'Fırın' was produced by Arzum Electrical Appliances Manufacturing and Trading Company in 2012. The company has sold 28,319 toasters in three years. It was a success for the competition and a starting point for the relationship between the industry and the designers (İMMİB Endüstriyel Tasarım Yarışmaları Bilgi Notu, 2015).

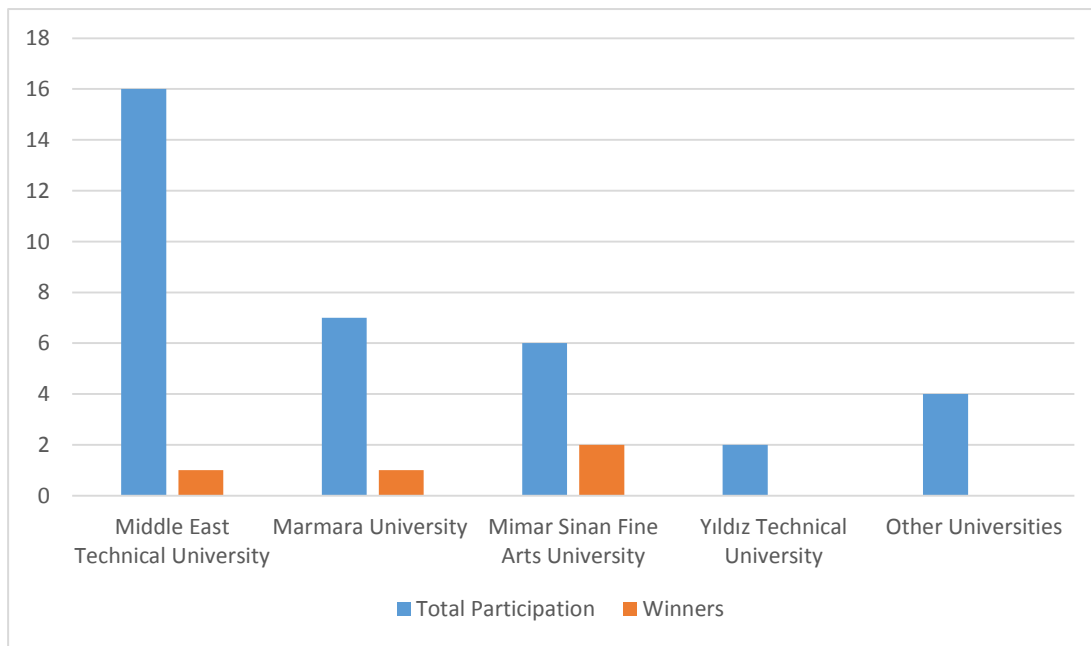


Figure 5.13. Total participation and winner numbers in 2007 Metal Kitchen Appliances Category for students

In the metal category of 2007, there were 30 student projects as seen in Figure 5.13, and four of the projects were a group project. Four projects were awarded. Two of the students were from departments of interior architecture, two of them were from departments of architecture, one of them was from a ceramics and glass department, one of them was from mechanical engineering, and one of them was from a textile

and fashion design department. However, all winners of the metal category were industrial design students.

The number of awarded projects was four out of 28 projects as seen in Figure 5.14. There were seven participants from interior architecture. Other participants from different departments were as follows: Two participants were from fine arts department, and one was from architecture. The great majority of the participants consisted of industrial designers as it was in the previous years. Although in three years, the participation from departments of interior architecture has raised, there were not given any prizes to interior architects.

In 2007, the total participation number for the metal kitchen appliances category has raised as has the other categories participation numbers. For metal kitchen appliances category, the total participation number was 58. The participation number of students was higher than the participation number of professionals. All prizes were given both for professionals and students. That was an indication of the increasing quality of the projects in three years (Ersayın, 2007).

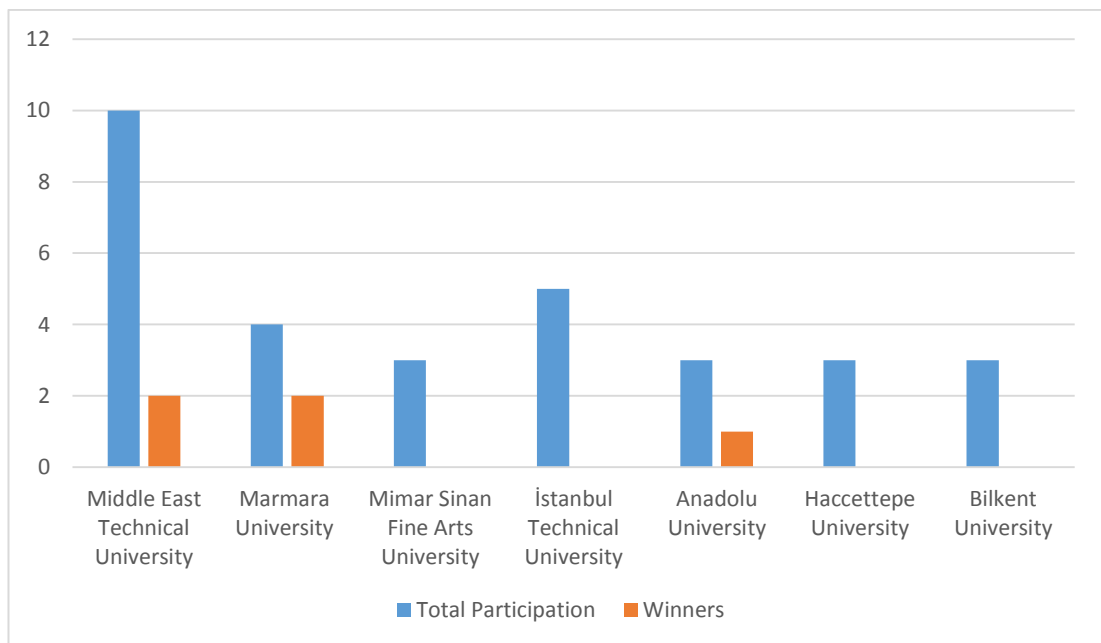


Figure 5.14. Total participation and winner numbers in 2007 Metal Kitchen Appliances Category for professionals

In 2007, categories covered the sector groups, and not the product groups, unlike the previous years. For the plastic sector, the category was given as plastic home and kitchen appliances. Students participated in this category with 37 projects and eight of them were group projects. There were five winners as seen in Figure 5.15. The second prize was given to the participant from Dokuz Eylül University, this participant was from the department of textile and fashion design. Other winners were from departments of industrial design. For the competition, a fashion and textile design student was awarded for the first time.

There were only three participants from different departments. One was from traditional Turkish handicrafts under the name of the department of fine arts, the other one was from a department of civil engineering. The participation of engineers is increasing after the changes in the participation conditions in 2007. Lastly, one of the participants was of textile and fashion design.

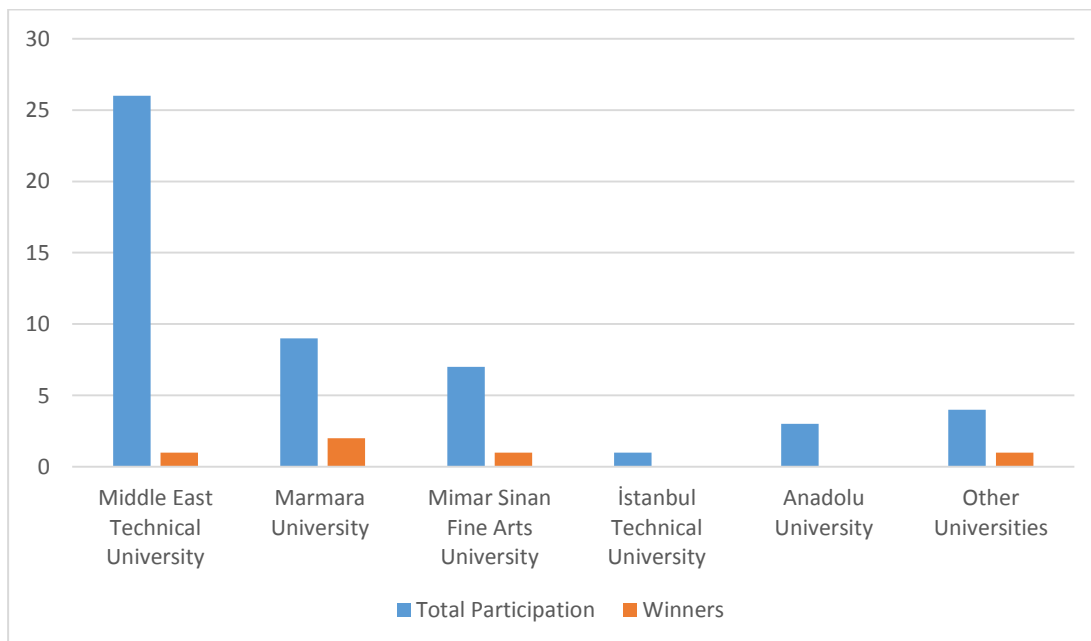


Figure 5.15. Total participation and winner numbers in 2007 Plastic Home and Kitchen Appliances Category for students

The professionals participated with 24 projects and six of them were group projects. As seen in Figure 5.16, there was a winner from the other universities. The winner was from Uludağ University. From this university, this was the first time an architect

received a prize. The competition was drawing attention not only from the industrial design departments, but also from other departments including fine arts, architecture, interior architecture, mechanical engineering, civil engineering, fashion and textile design, teaching, and ceramics and glass department as they participated in that category, as well.

"The Turkish electronics sector that has competed with world giants, sees design as one of the most important ways for 'advancing ahead by making a difference'. The Turkish electric and electronics sector knows that there are many roads to be taken concerning the field of design; and thus, knows that İMMİB Industrial Design Competition is very important".

Temel, 2007, pp. 6

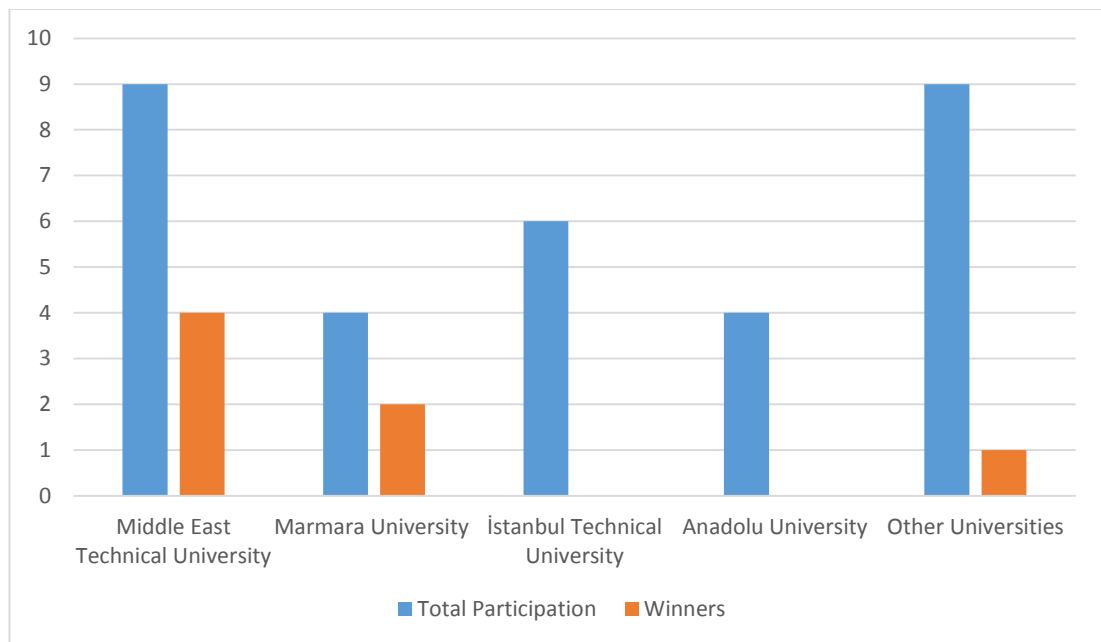


Figure 5.16. Total participation and winner numbers in 2007 Plastic Home and Kitchen Appliances Category for professionals

As the importance of design was getting known by the electric and electronics sector, the participation to the competition for electric and electronics sector was increasing. Students participated in 29 projects and six of them were group projects. The participants were all from the departments of industrial design (Figure 5.17).

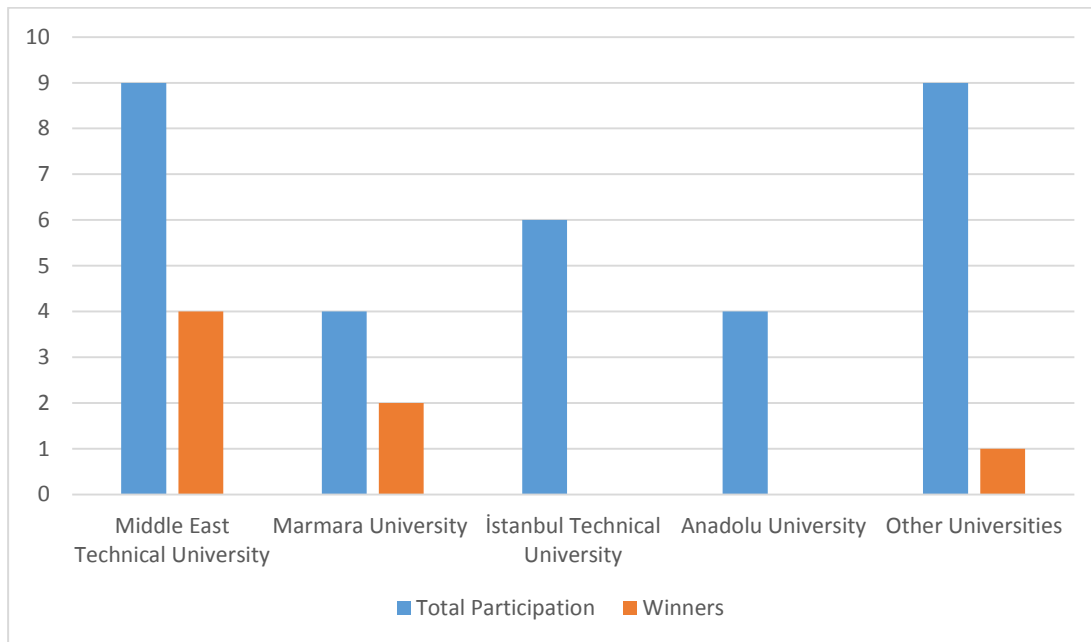


Figure 5.17. Total participation and winner numbers in 2007 Electrical and Electronic Small House Appliances Category for students

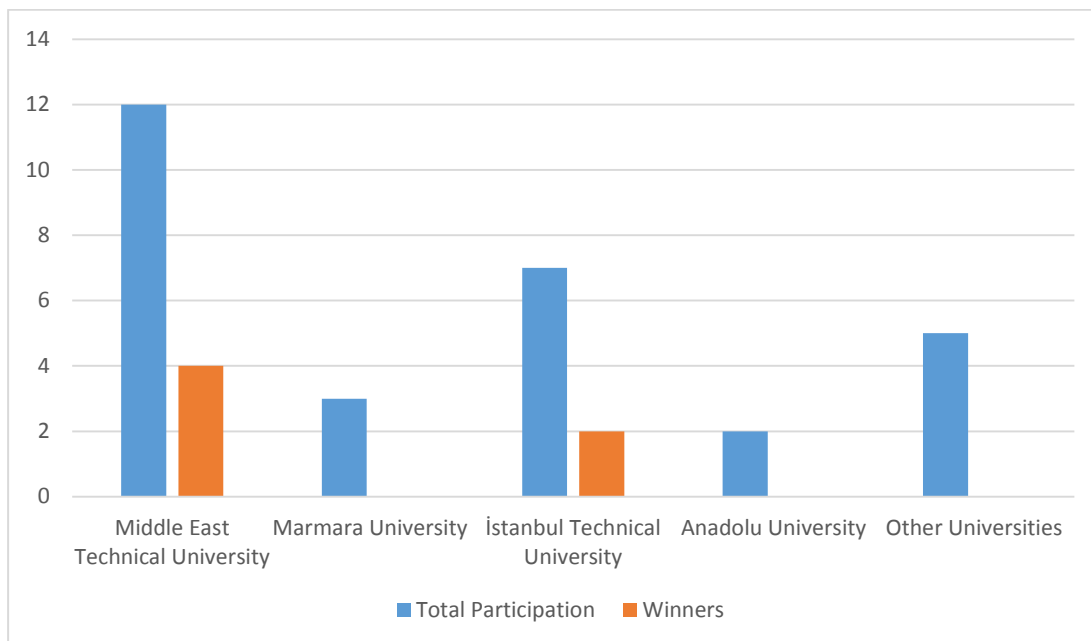


Figure 5.18. Total participation and winner numbers in 2007 Electrical and Electronic Small House Appliances Category for professionals

For the professionals, the total participation number was 29 as seen in Figure 5.18. There were 22 projects and five of them were group projects. Four prizes were given to the professionals. One of the prizes was given to a group project, and others were given to individually participating participants. There were three interior architects and an architect participating to the competition. Furthermore, there was a participant from the department of painting and a participant from the department of communication design. From the department of industrial design, there were 22 participants. On the other hand, from the departments of interior architecture and architecture, participants applied for the competition nearly for all the years of the competition.

5.4. Year 2008

For the fourth of the İMMİB Industrial Design Competition, a total number of 251 projects participated in four product categories. In 2008, another product category was included in the competition, which was household and kitchen appliances from marble and other natural stones. By including the natural stones category, it was aimed to increase the export ratios for the natural stone sector and the usage areas of natural stones in Turkey (Keleş, 2008).

The number of participants both for the students and the professionals was the highest among other years of the competition. As the competition was gaining more experience in years, more participants were participating. The number of projects was 251 in total but the number of student participants was 386 and the number of professional participants was 396 (Table 23). The higher numbers were related with both the newly included category which was household and kitchen appliances from marble and other natural stones and the higher number of group participation for 2008. Many students and professionals both preferred to participate as groups.

The metal sector was one of the most developed sectors in Turkey. As a result of that, since the beginning, the metal category took place in the competition as one of the categories. Based on the investigation of the inventory document of İMMİB Industrial Design Competition 2008, the number of participants from foundation universities was increasing year after year.

Table 23. 2008 İMMİB Industrial Design Competition participation and winner numbers according to categories.

	Total Student Participants Number	Number of Awarded Projects for Students	Total Professional Participants Number	Number of Awarded Projects for Professionals
Metal Category	31	6	32	6
Plastic Category	40	6	36	6
Electric-Electronics Category	30	5	34	5
Marble and Natural Stones Category	12	5	34	6

Other universities that were presented in Figure 5.19 covered four different universities. They were as follows: Dokuz Eylül University, İzmir University of Economics, Işık University, and Kadir Has University. Except for Dokuz Eylül University, the others were foundation universities. Furthermore, the participants from those foundation universities were the students of the departments of industrial design. Besides, nearly all participants were industrial design students.

Professionals participated with 32 projects in a number of 40 participants. There were five groups for this category. There were six prizes given as seen in Figure 5.20, and two of them were honorable mention prizes. Only one group participation was awarded. Other prizes were given to individual participants.

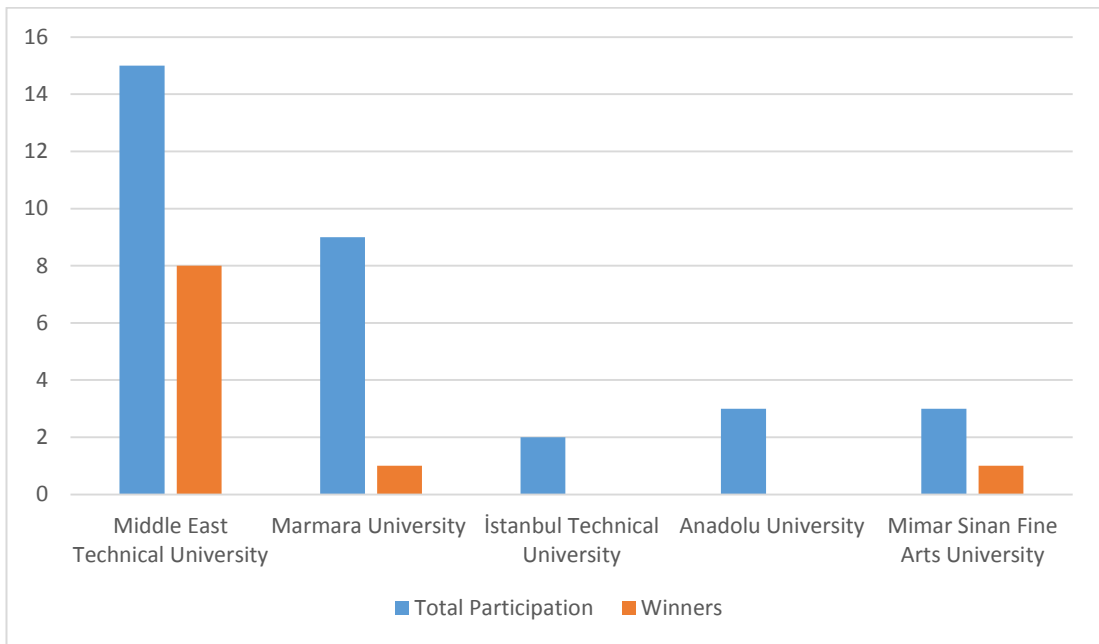


Figure 5.19. Total participation and winner numbers in 2008 Metal Kitchen Appliances and Utensils Category for students

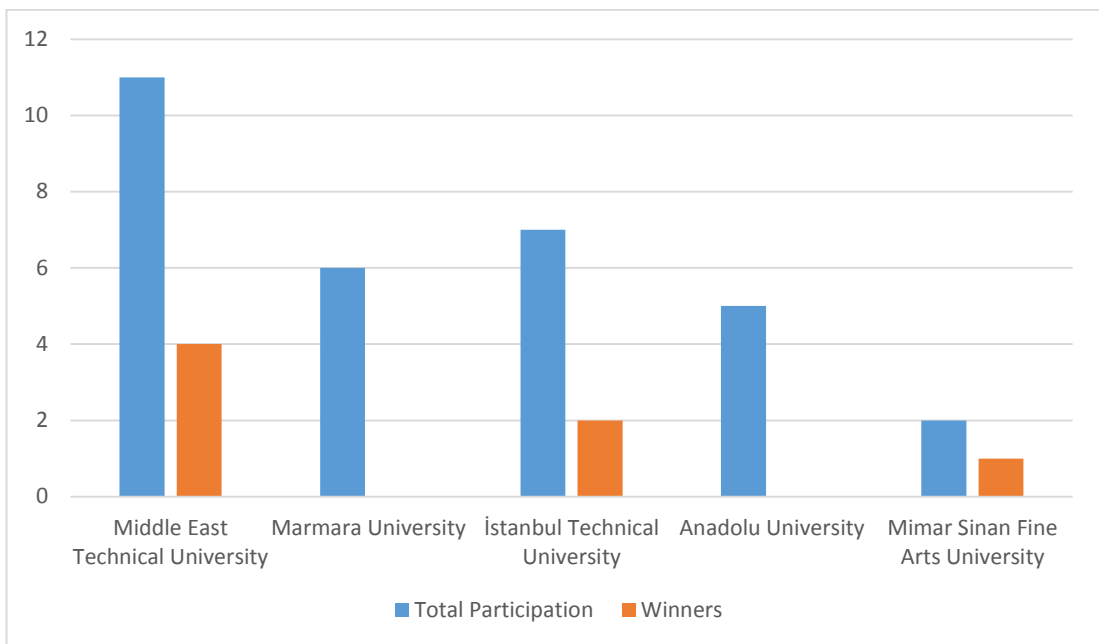


Figure 5.20. Total participation and winner numbers in 2008 Metal Kitchen Appliances and Utensils Category for professionals

Nearly one-third of the student projects were group projects. For this category, participating with a group was preferable for the students. On the other hand, the professionals were choosing more to attend individually based on the analysis of the İMMİB 2008 Industrial Design Competition Catalog.

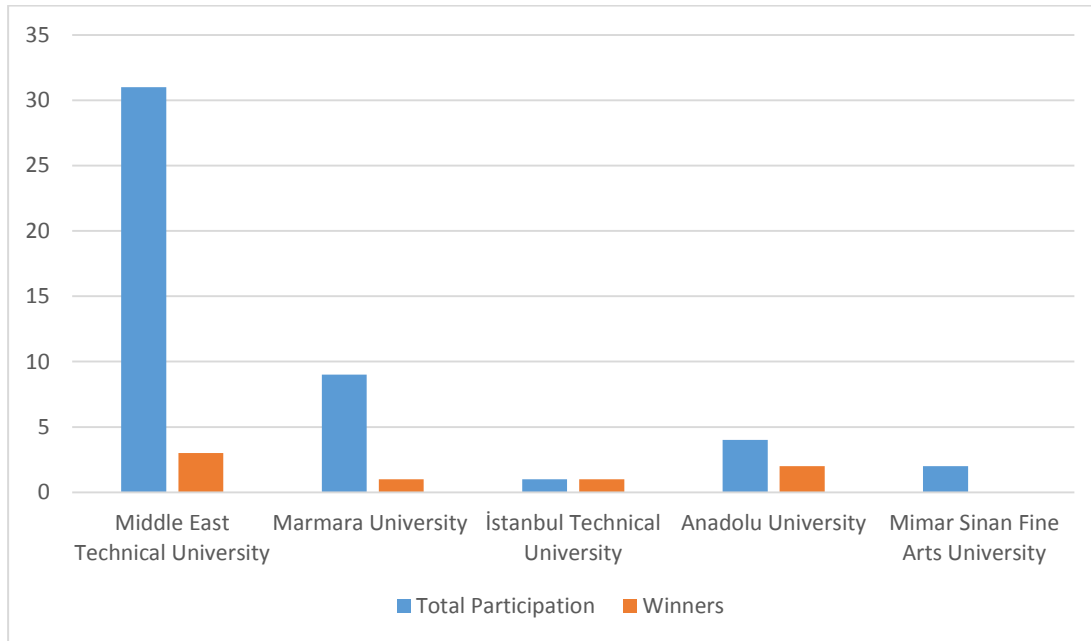


Figure 5.21. Total participation and winner numbers in 2008 Plastic Household and Kitchen Appliances Category for students

As seen in Figure 5.21, six prizes were given including one press special award. The winner of this category was from Işık University. That was significant since it has shown that the participants from the foundation universities given importance to the participation to the competitions, as well.

As for the professionals, there was a participant from a department of fashion design. This was the first participant from that department. Moreover, there were participants from other departments. Three of the participants were interior architects, four were architects, two were design and construction teachers, and three were the graduates of the departments of fine arts. One of them was from painting and two of them were from ceramics. The participants from other universities were very interested in this competition for this category.

Six prizes were given in total as seen in Figure 5.22 for the professionals. Unlike the previous years, most of the awarded projects belonged to the participants from the departments of ceramics and architecture. The winner of this category was from the department of ceramics.

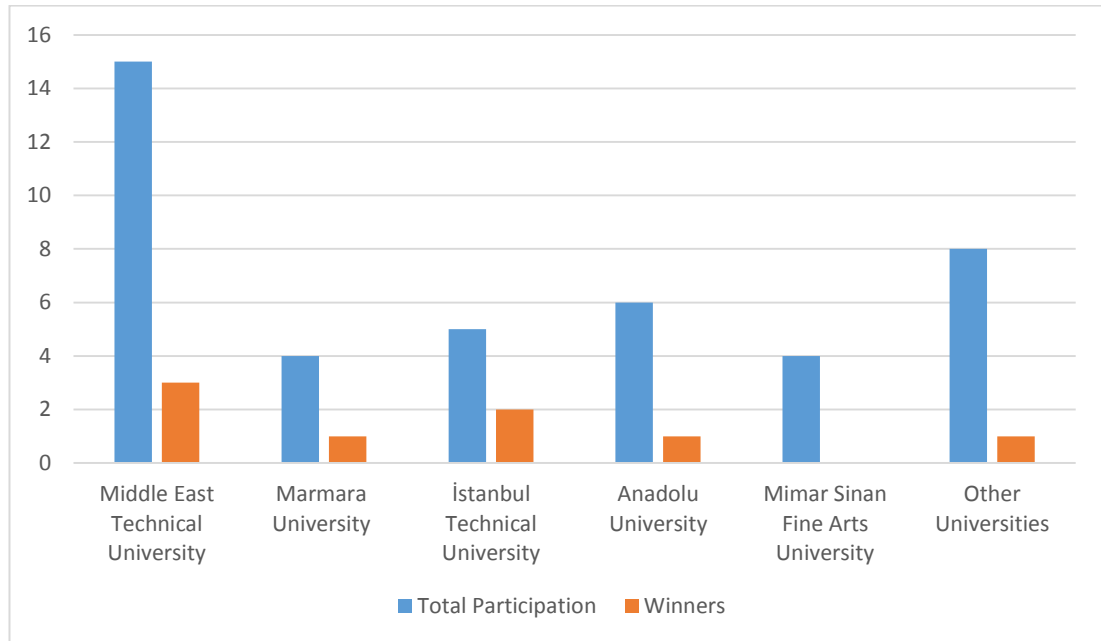


Figure 5.22. Total participation and winner numbers in 2008 Plastic Household and Kitchen Appliances Category for professionals

In 2008, the electric-electronics sector in Turkey was exporting to 160 countries. According to Temel (2008), who was the chairperson of the board of directors of İstanbul Electrical-Electronics and Machinery Industry Exporter's Association, exporting to 160 countries was an indication for showing that the exporters and industrialists had started to be in global sectors and they were ready to change. The total number of projects was 64, 30 of the projects were student projects, and 34 of the projects were the projects of the professionals.

Except for the participant from the department of interior architecture, and the participant from the department of textile and fashion design, all the participants were from departments of industrial design. Five prizes were given including one press special award for this category as seen in Figure 5.23.

The professionals participated with 34 projects and four of them were group projects. There were three interior architects, an architect and a graduate of the department of ceramics. Other participants were all industrial designers. Many participants were industrial designers, as it was in the previous years. Although the participation was high from Middle East Technical University as seen in Figure 5.24, there were no winners from this university for this category of the professionals.

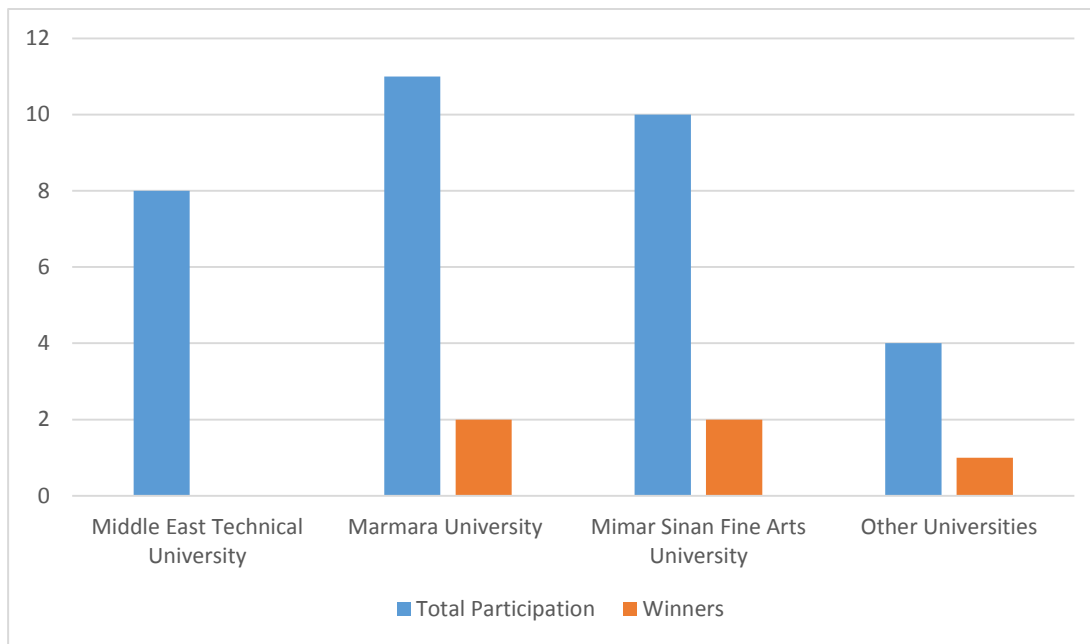


Figure 5.23. Total participation and winner numbers in 2008 Electrical and Electronic Small Household Appliances Category for students

Five prizes were given to the professional participants. The winner of this category was a group of two participants. One of the participants was from Mimar Sinan Fine Arts University, and the other one was from Marmara University. They were both industrial designers. Based on the investigation of the catalogs and the inventory documents, it is seen that forming groups from different universities were increasing since the first year of the competition, as well.

2008 was the first year for the household and kitchen appliances from marble and other natural stones category, the participation numbers and the promising works of both the students and the professionals showed that the decision of the organizers of including this category to the competition was proven right (Keleş, 2008).

The participant number of students was 12. There were three groups participating in this category. Except for a student from the department of sculpture, all of them were industrial design students. For 12 projects, six prizes were given as seen in Figure 5.25.

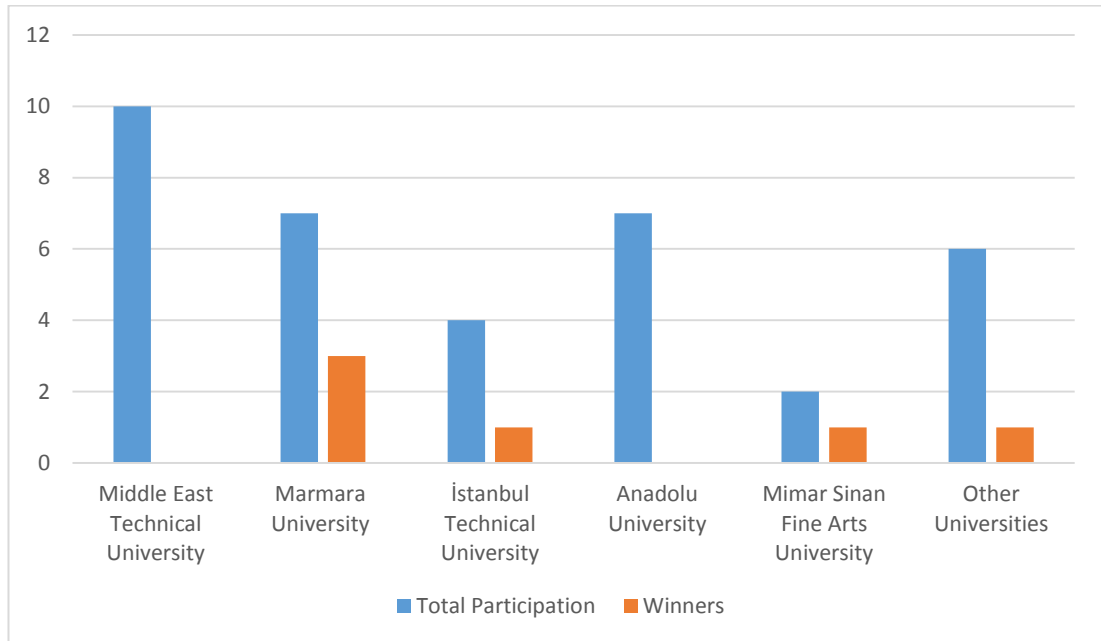


Figure 5.24. Total participation and winner numbers in 2008 Electrical and Electronic Small Household Appliances Category for professionals

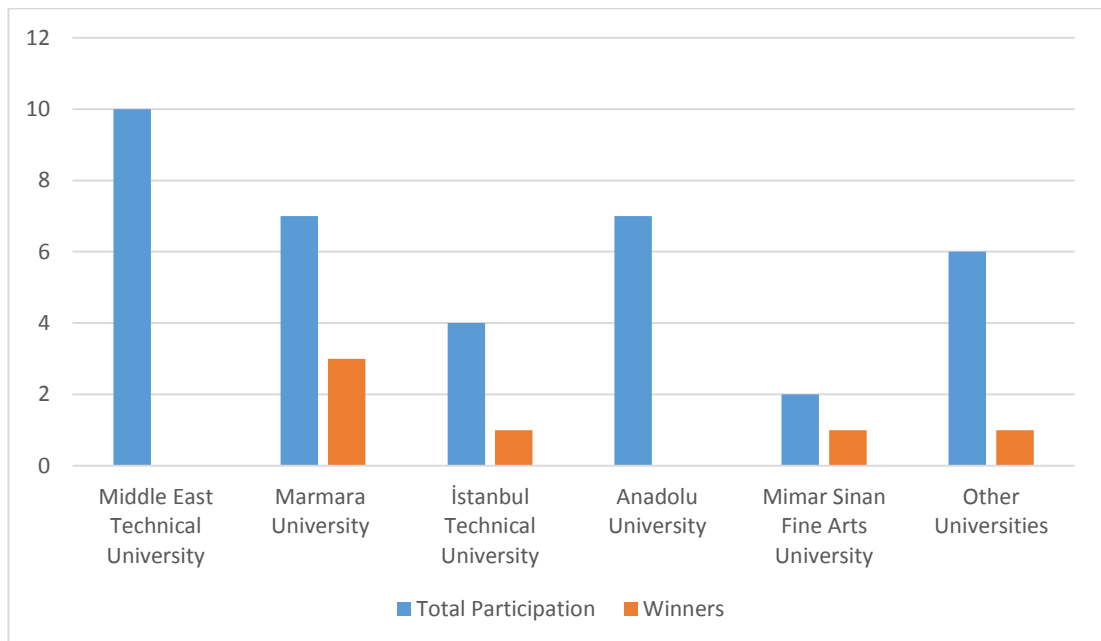


Figure 5.25. Total participation and winner numbers in 2008 Household and Kitchen Appliances from Marble and Other Natural Stones Category for students

The number of the participant for professionals was higher than students. They participated in 34 projects and three of them were group projects. There was one participant for each of these departments as follows: department of interior architecture, department of architecture, department of fashion design, department of design and construction teaching, department of metallurgical and materials engineering, and department of ceramics. Other participants were industrial designers.

As seen in Figure 5.26, six prizes were given. Four of the prizes were given to the groups. The combination of the groups was diverse. For example; for this category one of the honorable mentions was given to a group from Yıldız Technical University. The combination of this group was one architect and one metallurgical and materials engineer. As it was mentioned above, the departments and the universities of the combination of the groups were varied year after year.

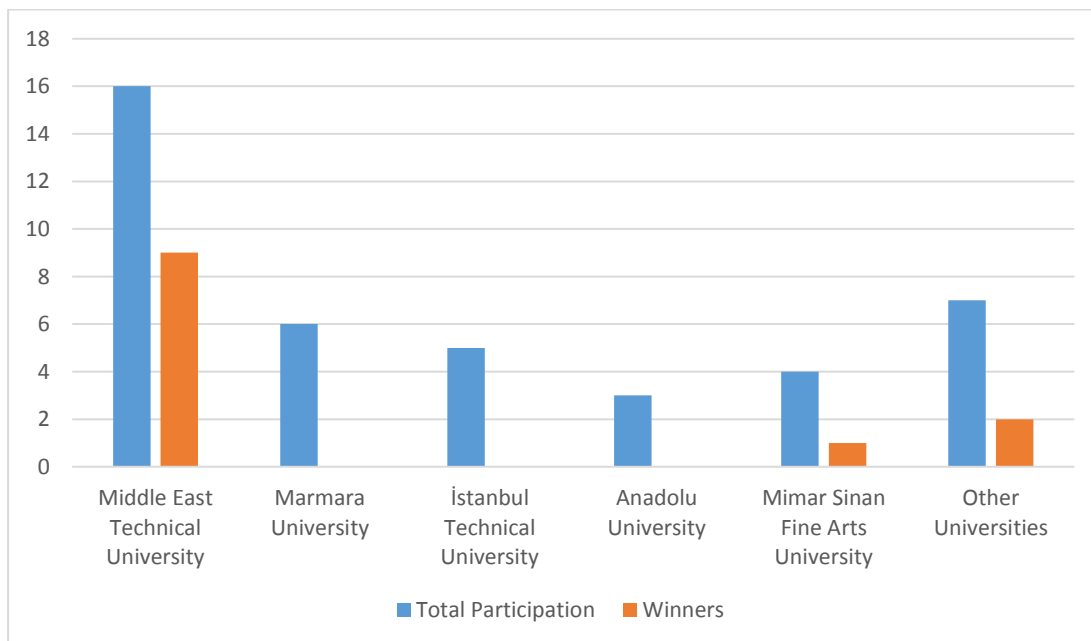


Figure 5.26. Total participation and winner numbers in 2008 Household and Kitchen Appliances from Marble and Other Natural Stones Category for professionals

5.5. Year 2009

In 2009, 353 designers participated in İMMİB Industrial Design Competition in three categories. For metal kitchenware, category 108 applications were made. In plastic household and kitchenware category, there were 122 applications, and the number of participants in electrical-electronic small household appliances was 123 (Table 24).

According to Mehmet Zeren (2009) who was the deputy secretary general of İMMİB:

"The fact that the number of applications in professional and student categories were close to each other and the increase in the number of applications, in addition to indicating the fact that our competition has become traditional in all sectors of the design community in a short period of five years, it must also be seen as an expression of its reach to large masses" (p. 9)

The competition was attracting more participants in years as seen in the total participation number as 353. Öztiryaki (2009) stated that one of the successes that has been witnessed was that there were examples of İMMİB Industrial Design Competition for many other fields held in almost every production branch. Furthermore, for the organizers of this competition, the increasing interest among the professional designers as well as the students was thought as an indication of success.

From the catalog of 2009, it can be understood that İMMİB Industrial Design Competitions have given great importance to education as they have given to the winners, scholarships, and opportunity to attend international fairs, workshops or seminars. The organizers of İMMİB Industrial Design Competitions are keen on investing in participants' education. Besides, governmental efforts were considered to invest in the participants. Both students and professionals in different departments or faculties chose to apply to the competition when the prizes were increased and diversified. This was related to both the economic and the educational concerns.

Another fact related with the number of participants was that the number of applications in the professional and the student categories was close to each other and the increase in the number of applications in 2009. This is an indication of the

İMMİB Industrial Design Competition has become a traditional competition in all sectors of the design community (Zeren, 2009).

The competition was opened to non-Turkish students in 2009. That was a starting point for the competition to become an international competition. Furthermore, the number of the student participants was higher than the previous years since there were many non-Turkish students who were studying in the related departments of the universities.

Table 24. 2009 İMMİB Industrial Design Competition participation and winner numbers according to categories.

	Total Student Participants Number	Number of Awarded Projects for Students	Total Professional Participants Number	Number of Awarded Projects for Professionals
Metal Category	39	4	69	5
Plastic Category	59	5	63	5
Electric-Electronics Category	53	6	70	6

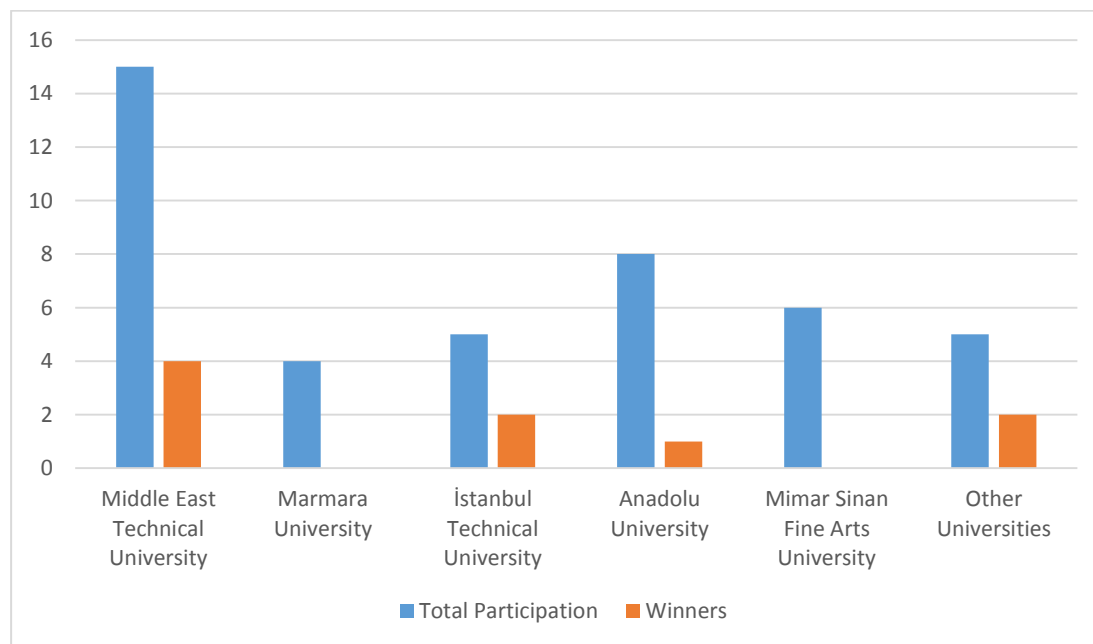


Figure 5.27. Total participation and winner numbers in 2009 Metal Kitchenware Category for students

In 2009, for the metal kitchenware category, there were three students from the departments of interior architecture, one from a department of architecture, and one from a department of painting. Other participants were the students of the departments of industrial design. For this category, only four projects were found to deserve the awards as seen in Figure 5.27. However, the first, the second, and the third prizes were not given. Only three honorable mention awards and a press special award were given. However, if the selection committee found none of the projects worthy of these awards, the quality of the projects should be questioned. The selection committee may decide on how to improve the quality of the projects for the next competitions.

The professionals participated in 69 projects as seen in Figure 5.28. Twelve of them were group projects. Professionals participated almost twice as much as the students. However, as Zeren stated in the catalog of 2009, the participation numbers both for the students and the professionals were increasing in years.

The great majority of the participants were industrial designers. However, nearly % 38 of the participants was from other departments. Nine of them were interior architects, eight were architects, one was from a department of textile and fashion design, one was a metallurgical and materials engineer, two were from departments of sculpture, and two were from departments of ceramics. As in the student category of the metal kitchenware category, the first, second, and third prizes were not given. However, five prizes were given. One of them was the press special award and four of them were honorable mention prizes.

For the plastic household and kitchenware category, the total participant number of the groups was seven. There were four interior architecture students and one student from the department of architecture. The other participants were from the departments of industrial design. The selection committee found five of the projects worthy of an award, as seen in Figure 5.29. Unlike the previous years, there were no prizes given to groups. All the prizes were given to the individually participating students.

For professionals, there were 63 projects and nine of them were group projects. Moreover, there were nine interior architects, four architects and one graduate of textile and fashion design. Other participants were all industrial designers, the number was 60.

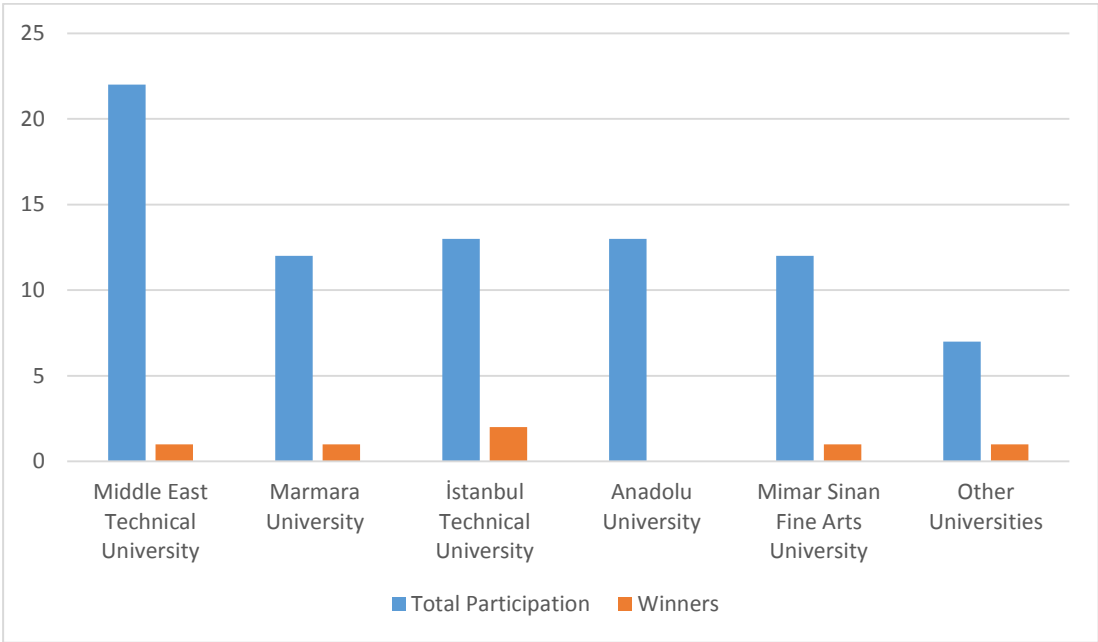


Figure 5.28. Total participation and winner numbers in 2009 Metal Kitchenware Category for professionals

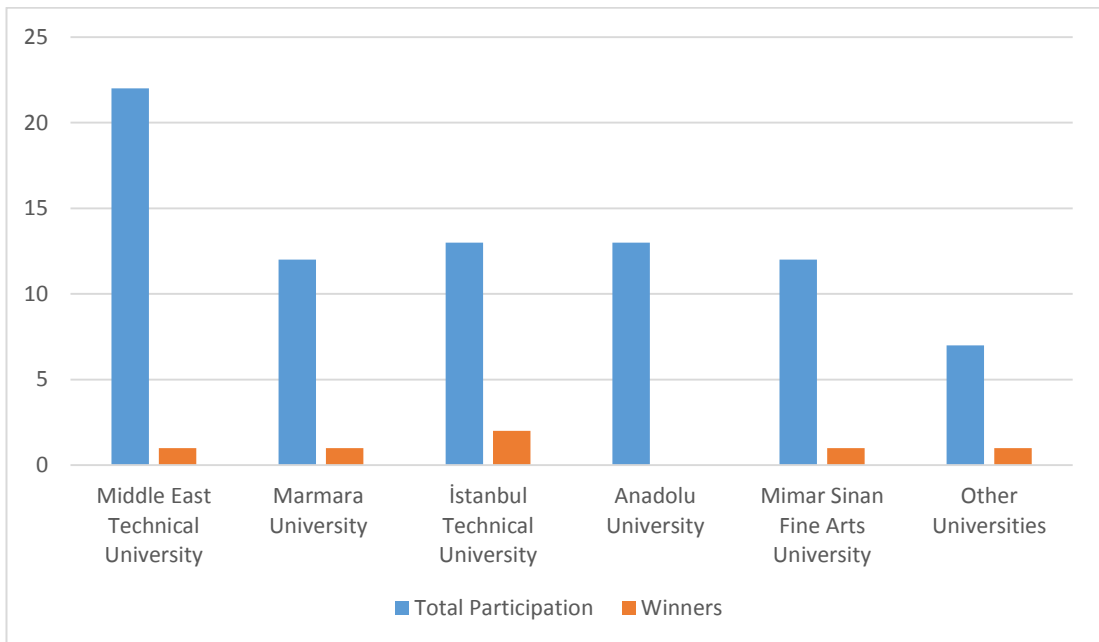


Figure 5.29. Total participation and winner numbers in 2009 Plastic Household and Kitchenware Category for students

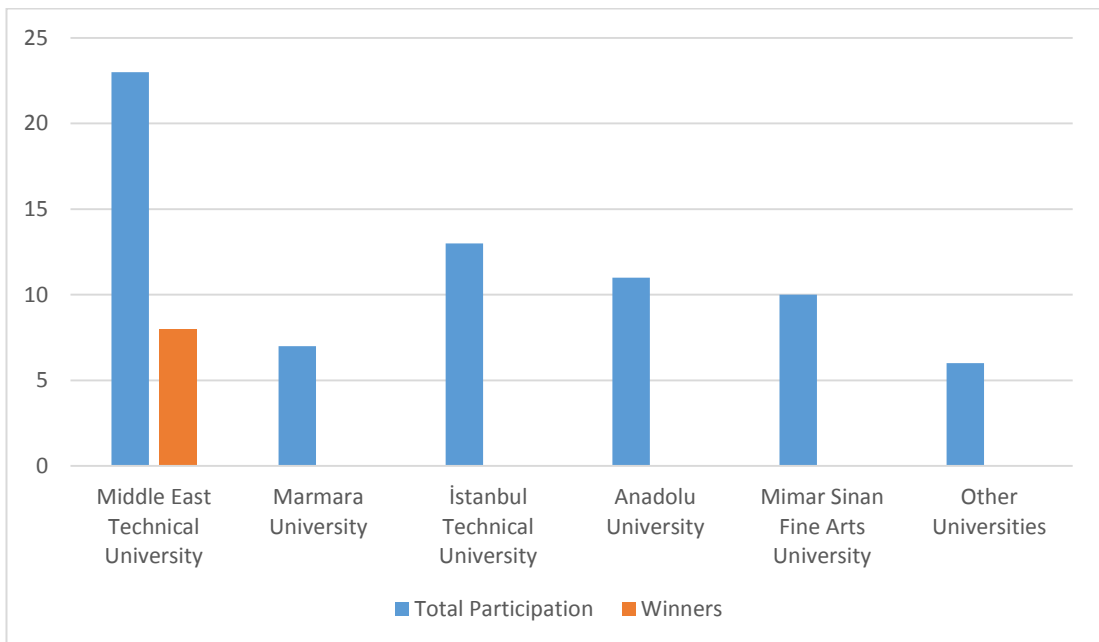


Figure 5.30. Total participation and winner numbers in 2009 Plastic Household and Kitchenware Category for professionals

Unlike the previous years, all the prizes were given to the participants from Middle East Technical University, as seen in Figure 5.30. Five prizes were given and two of them were given to the groups graduated from this university.

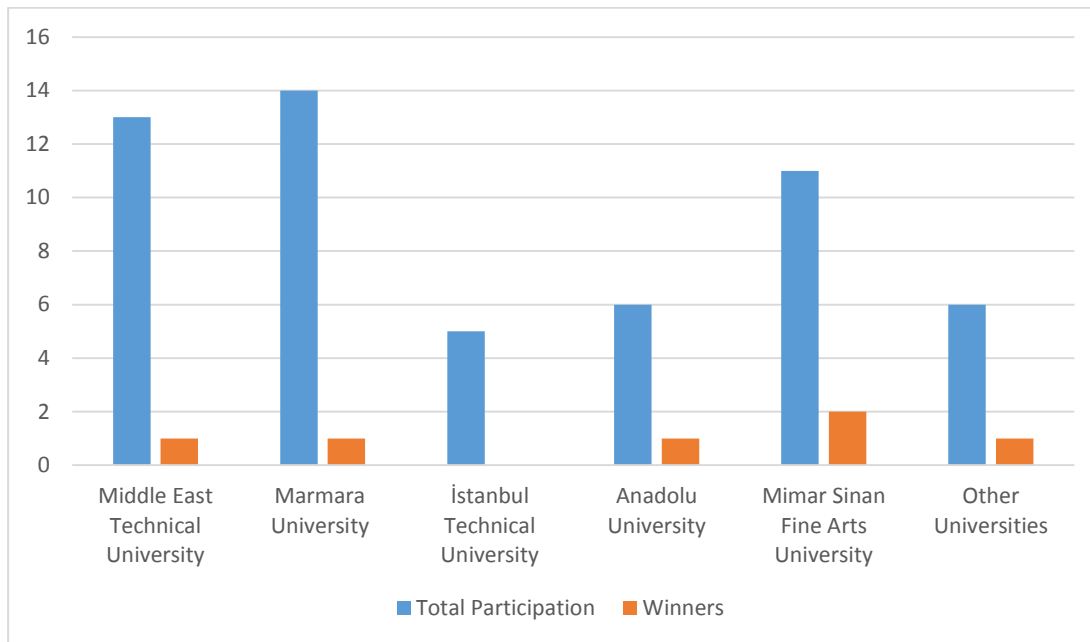


Figure 5.31. Total participation and winner numbers in 2009 Electrical-Electronic Small Household Appliances Category for students

There were three students from the departments of interior architecture, one student from a department of architecture, one student from a department of painting, and two students from the departments of ceramics for electrical-electronic small household appliances category of students. All prizes were given including two honorable prizes and a press special award as seen in Figure 5.31. Moreover, the owners of the award-winning projects were all from the departments of industrial design. On the other hand, there were no groups to receive a prize; individually participated students received the prizes.

The professionals participated with 70 projects and 13 of them were group projects. There were five interior architects, nine architects, one electrical engineer, and one graduate of textile and fashion design. Other participants were all industrial designers. The participant from Yıldız Technical University was an electrical engineer and this was the first time that an electrical engineer participated in the competition (Figure 5.32).

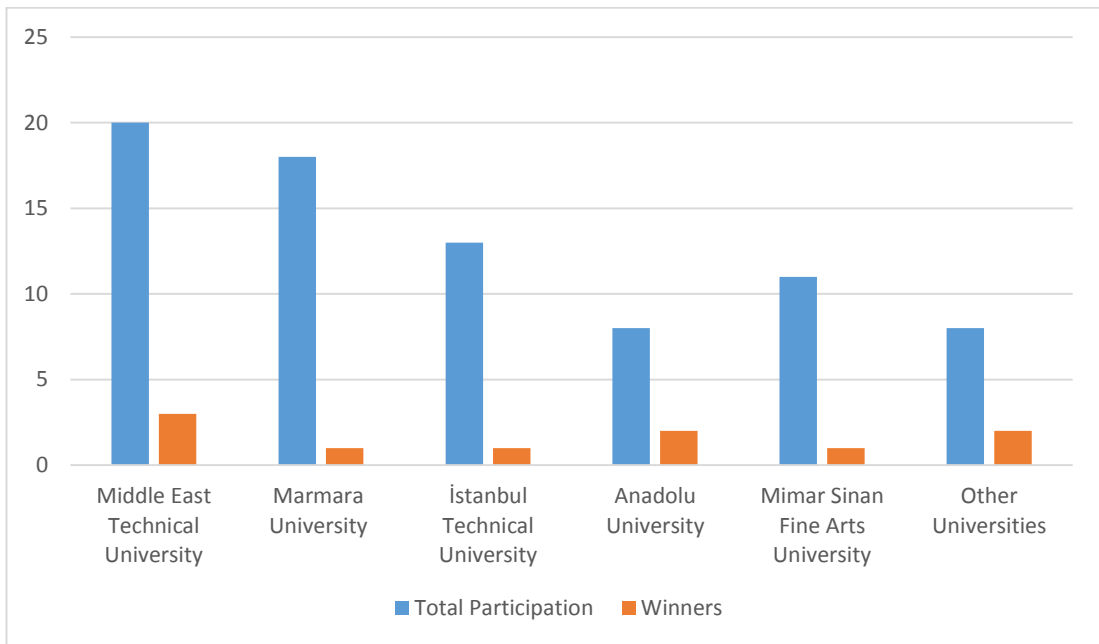


Figure 5.32. Total participation and winner numbers in 2009 Electrical-Electronic Small Household Appliances Category for professionals

5.6. Year 2010

In 2010, the total participation number was 421 and 32 projects were deemed worthy of an award. These numbers indicated that the organizers of İMMİB Industrial Design Competitions that they have taken an accurate step towards promoting Turkish designers and extending industrial design activities in Turkey (Akyüz, 2010).

There were four categories of the competition in 2010. They were as follows: The metal products category, the plastic products category, the electrical small appliances category, and the concept 2010 category. For all the categories, the number of the student participants were lower than the number of the professional participants (Table 25).

Table 25. 2010 İMMİB Industrial Design Competition participation and winner numbers according to categories.

	Total Student Participants Number	Number of Awarded Projects for Students	Total Professional Participants Number	Number of Awarded Projects for Professionals
Metal Category	22	4	60	4
Plastic Category	39	5	98	4
Electric-Electronics Category	29	5	67	5
Concept 2010 Category	30	4	76	4

From the first year of the competition until 2010, a total of 1353 projects participated in İMMİB Industrial Design Competitions. In 2005 there were 35 projects, in 2006 there were 54 projects, in 2007 there were 26 projects, in 2008 there were 46 projects, and in 2009 there were 31 projects, in total 192 projects were given prizes. As for 2010, the total participation number was 421 and 32 projects were awarded. According to Murat Akyüz (2010), who was the then chairman of İMMİB and

chairman of the board of İstanbul Chemicals and Chemical Products Exporter's Association, this account given above was an indication for the organizers of İMMİB Industrial Design Competitions that they have taken an accurate step towards promoting Turkish designers and extending industrial design activities in Turkey.

With the Figure 5.33, it was aimed to show the participation numbers of the students according to the İMMİB 2010 Industrial Design Competitions Inventory Document. In other words, some of the participant's information were not included in the İMMİB 2010 Industrial Design Competitions Inventory Document.

The departments of the students for the metal products category were mostly industrial design. However, there were two students from the departments of interior architecture, one student was from a department of ceramics, and one student was from a department of architecture. Four prizes were given to the students. The significance of this category for students was that the participation number was lower than the previous years of this competition.

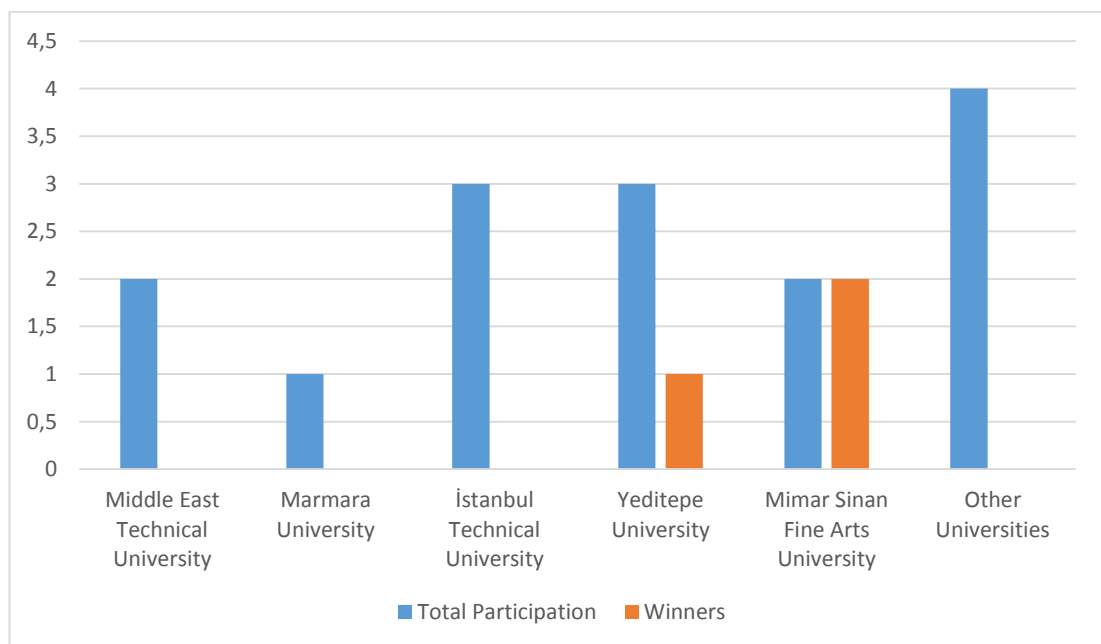


Figure 5.33. Total participation and winner numbers in 2010 Metal Products Category for students

According to the Figure 5.34, 16 of the professionals' projects were group projects. There were given four prizes and two of them were given to groups. For this

category, the professionals participated almost three times as much as the students. Other departments from which graduate professionals participated in the competition were as follows: There were three architects, three interior architects, one metallurgical and materials engineer, and one graduate from a department of ceramics. The rest of the participants were industrial designers.

For the plastic product category, there were 39 student projects and nine of them were group projects. There were 13 different universities that participated in the competition. Except for one participant from a department of architecture and two participants from the departments of interior architecture, the other ones were the students of departments of industrial design.

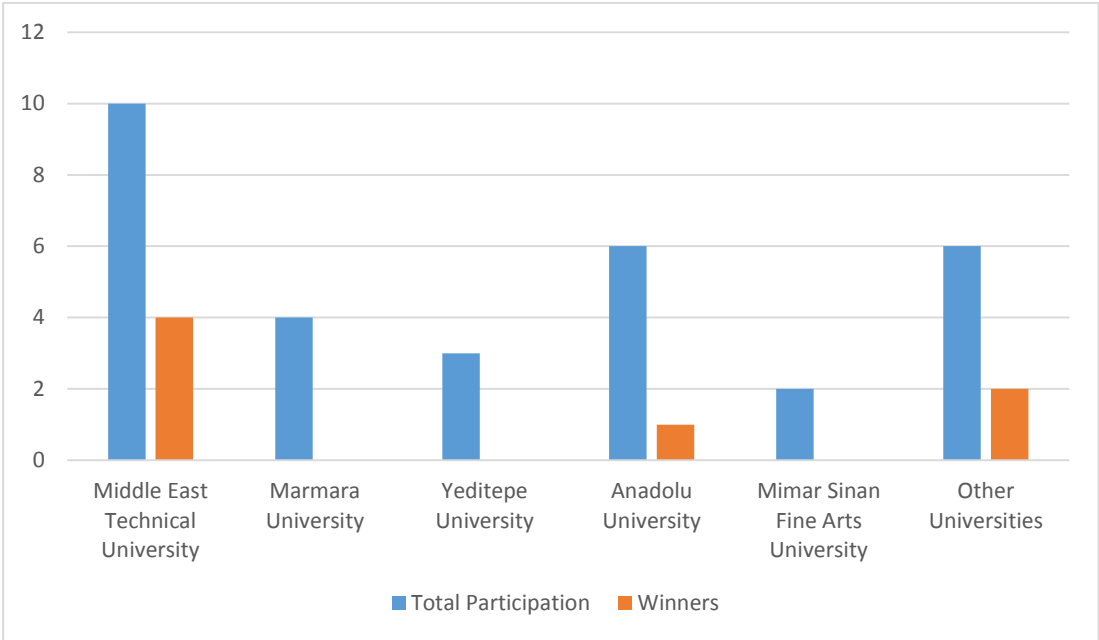


Figure 5.34. Total participation and winner numbers in 2010 Metal Products Category for professionals

As seen in Figure 5.35, five prizes were given, and one of the prizes was given to a group. There was no prize given to any participants from Middle East Technical University, Marmara University, and Mimar Sinan Fine Arts University even though the participation from these universities was high for this category. On the other hand, all the participants from İstanbul Technical University were given prizes.

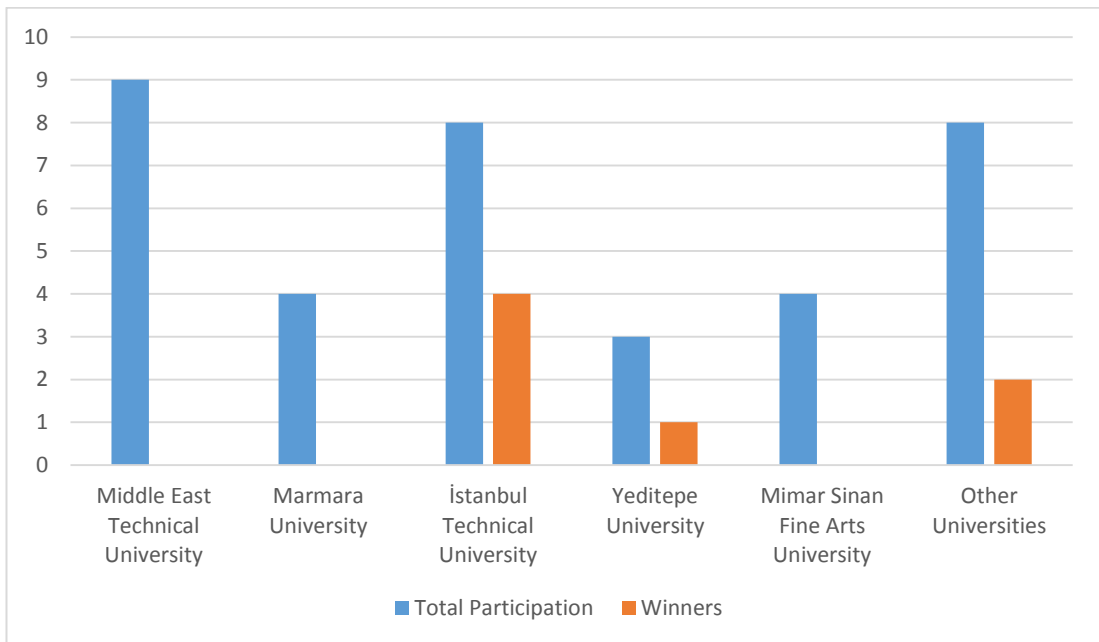


Figure 5.35. Total participation and winner numbers in 2010 Plastic Products Category for students

The professionals participated in the competition for this category with 98 projects. The number was more than twice the number of student participation for the category of plastic products. The number of group projects was 20.

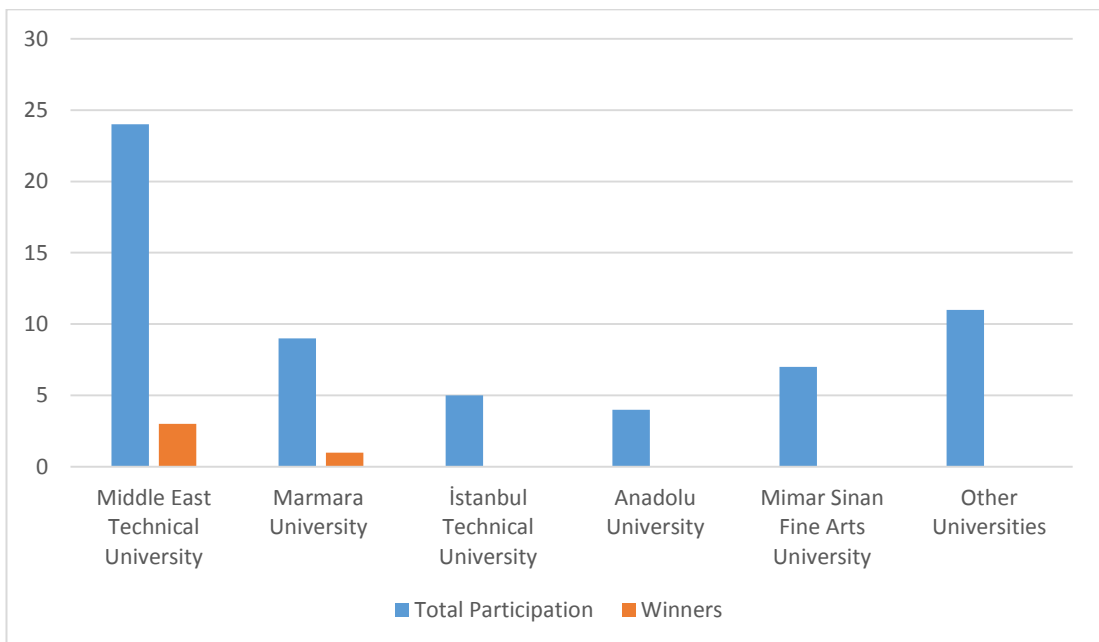


Figure 5.36. Total participation and winner numbers in 2010 Plastic Products Category for professionals

There were participants from different departments. It was the first time for one industrial engineer and one chemistry engineer to participate in the competition. Moreover, there were seven architects, eight interior architects, and a graduate from a department of ceramics for this category. However, the prizes were given to the industrial designers for this category. As seen in Figure 5.36, only industrial designers from two different universities received the prizes and none of the awarded projects were group projects.

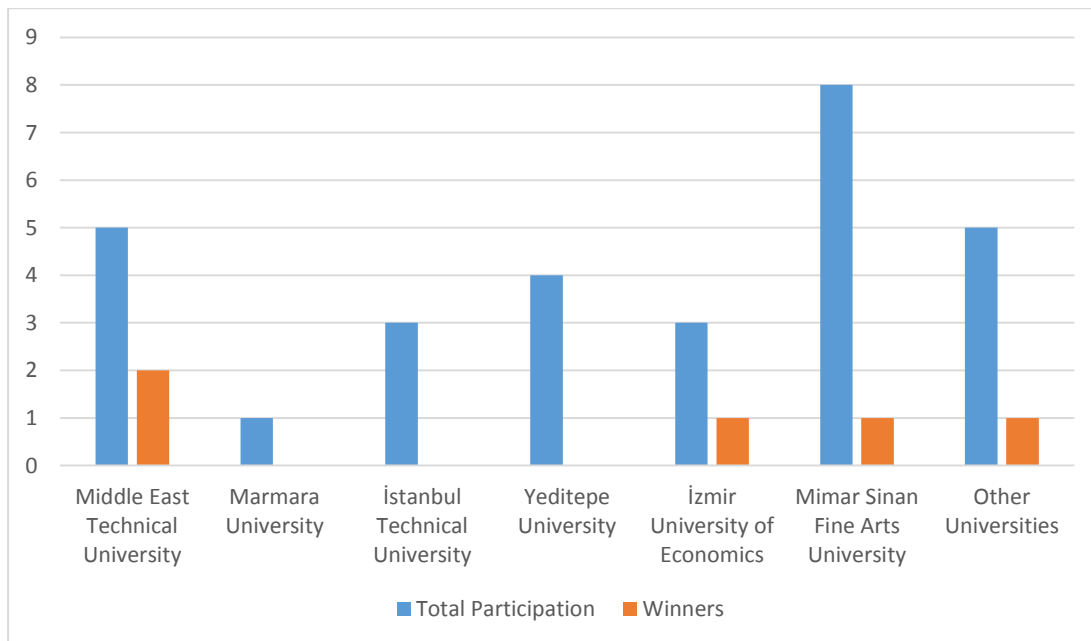


Figure 5.37. Total participation and winner numbers in 2010 Small Electrical Appliances Category for students

For the small electrical appliances category, the number of groups was five for the student category. There were participants from other departments. These were interior architecture, architecture, and graphic design. Three of the participants were from the departments of interior architecture, two from the departments of architecture, and two were from the departments of graphic design. Except for the honorable mention, the prizes were given to students from departments of industrial design. The honorable mention prize was given to a student of architecture (Figure 5.37).

According to the Figure 5.38, the number of group projects was 13. Based on the investigation of the İMMİB 2010 Industrial Design Competitions Inventory Document, there were three interior architects who participated in the competition. Four of the participants were architects and one of the participants was a graduate from a department of ceramics and glass.

The concept 2010 category was a new category for the İMMİB Industrial Design Competitions. Although the category was new, there were 106 participations for the category. The number of the student projects was 30 and the number of the professional projects was 76. As seen in the numbers of the student and the professional participants, there was a huge increase in the number of participations of the professionals. According to Zeren (2010), the great increase in the professional application number in the categories was the indication of the fact that the İMMİB Industrial Design Competition was being followed closely by the graduate designers and the competition has reached to professional mass as well as to the students in a short time such as six years.

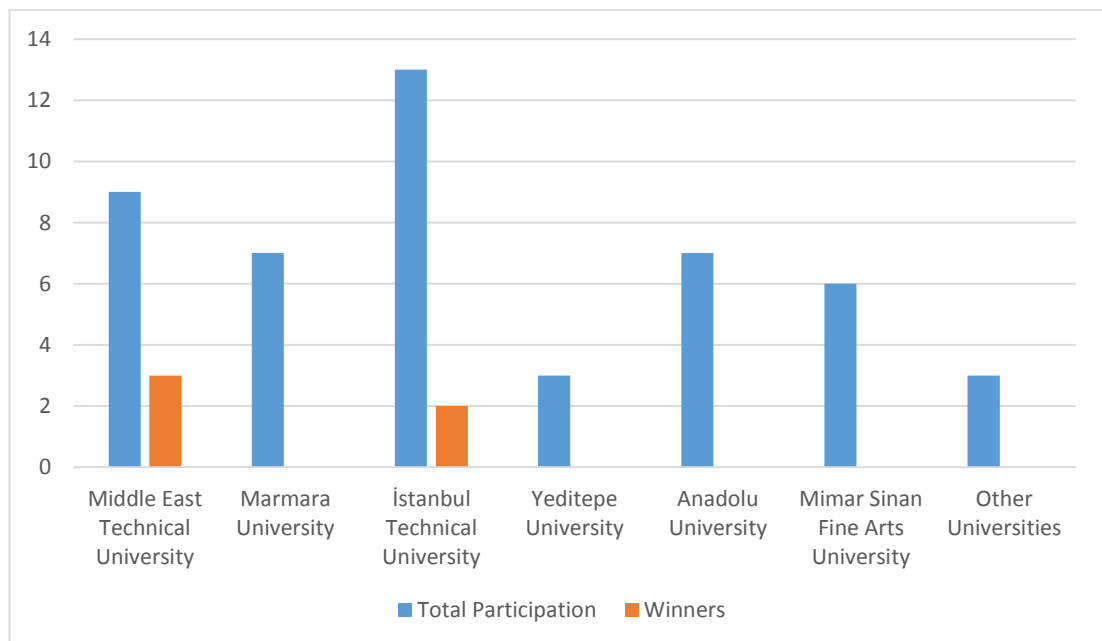


Figure 5.38. Total participation and winner numbers in 2010 Small Electrical Appliances Category for professionals

There were 30 projects of students and eleven of them were group projects. There were participants not only from different departments but also from different faculties. One of the participants in the concept 2010 category was from a department of civil engineering. There was one participant who was a landscape architecture student. Lastly, there was one participant who was studying teacher training in automotive.

The concept category 2010 for the students was significant since all prizes were given to the students of İstanbul Technical University as seen in Figure 5.39. Four prizes were given.

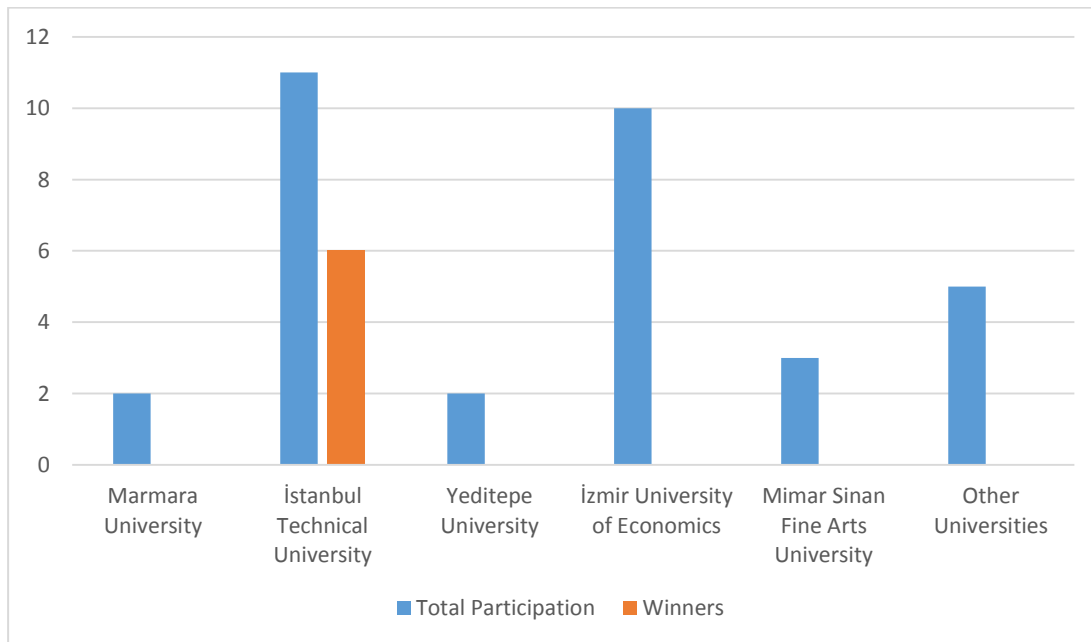


Figure 5.39. Total participation and winner numbers in Concept 2010 Tea and Coffee Cooking and Service Equipment Category for students

The professionals participated with 76 projects and 16 of them were group projects (Figure 5.40). The number of the participants from other departments was as follows: Seven interior architects, six architects, one from the department of painting, and one from the department of textile and fashion design. The participant from the department of textile and fashion design participated in almost all the categories of the competition in the past six years. There was a considerable number of participants from the departments of interior architecture and architecture for almost

all the years of the competition. Because of that, the winning ratios of these departments were increasing year after year, as well.

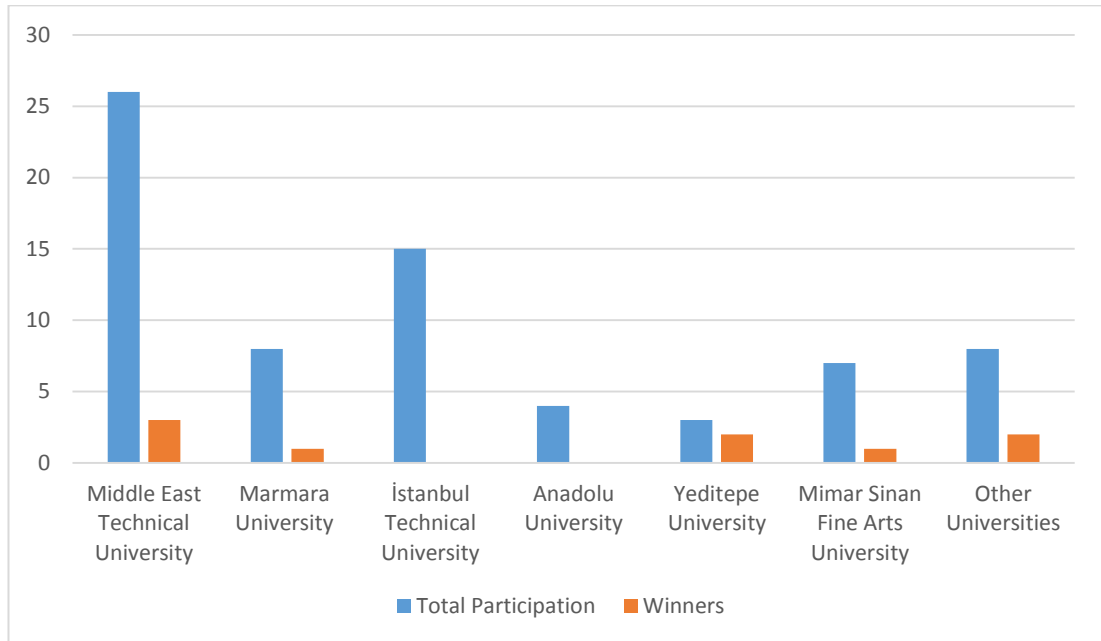


Figure 5.40. Total participation and winner numbers in Concept 2010 Tea and Coffee Cooking and Service Equipment Category for professionals

5.7. Year 2011

In 2011, for the seventh year of the competition, the total number of projects was 452 and 32 of the projects were awarded. The competition has reached its record number of participation in 2011. The number of student projects was 171, and the number of professional projects was 281. Both the number of student participation and the number of professional participation increased in 2011 (Table 26).

The first of the concept category was in 2010 and the concept 2011 was the second one. Although the category was new, participants were interested in participating in this category. Unlike the other categories of the competition of 2011, the number of student participants for the concept 2011 category was 43, was higher than the number of professional participants, it was 41 for the professional participants.

Table 26. 2011 İMMİB Industrial Design Competition participation and winner numbers according to categories.

	Total Student Participants Number	Number of Awarded Projects for Students	Total Professional Participants Number	Number of Awarded Projects for Professionals
Metal Category	30	4	68	4
Plastic Category	66	4	98	4
Electric-Electronics Category	32	4	74	4
Concept 2011 Category	43	4	41	4

With the investigation of the catalogs of the İMMİB Industrial Design Competition 2011 and İMMİB 2011 Industrial Design Competitions Inventory Document, it was found that some of the participants were continuing to participate in the competitions since the beginning. The great increase in the professional application number in the categories was the indication of the fact that the İMMİB Industrial Design Competition was being followed closely by the graduate designers and the competition has started to reach to professional mass as well as to the students. As a consequence of that, the competitiveness of the competition has increased.

Berna Dalaman (2011), who was the then president of Industrial Designers Society of Turkey stated that, as the Industrial Designers Society of Turkey, they have been giving and will continue to give their support to İMMİB Industrial Design Competitions since the competitions has contributed much to national industrial design since its launch based on the observations of ETMK.

Between the years of 2011 and 2015, the data on the product categories could not be reached. Therefore, the investigation will be based on the catalogs and inventory documents of related years in terms of the student and the professional categories. The number of student participants for 2011 was higher than previous years. Öztiryaki (2011) stated that it was very important that the interest of professional designers and of students has rapidly increased.

For the metal products category, four prizes were given out of 30 student projects. The owners of the award-winning projects were from four different universities. For the plastic products category, the total number of student projects was 66 and eleven of the projects were group projects. All prizes were given for this category. The first prize was given to a group of two students from Işık University. One of the participants was an industrial design student. The other one was a student of the department of graphic design. The significance of this category was that the participants may create groups from different departments and thus, these groups with the participants from different departments may contribute the group with different skills.

For the electrical-electronic small products category, the total number of student projects was 32 and four of the projects were group projects. The first prize was given to a group of two students from Işık University. One of the participants was an industrial design student. The other one was a student of the department of interior architecture. As it was similar in the plastic products category, the group members of the award-winning project of this category was a group of students from different universities.

The theme of the concept 2011 category was plastic product sets. The total number of student projects was 43 and three of the projects were group projects. The owners of the award-winning projects were from four different universities and none of the owners of the award-winning projects participated as groups. There were four interior architecture students among the 12 winners. As seen in Figure 5.41, the owners of the award-winning projects were not only from the state universities but also from the foundation universities. The interest for the competition from the foundation universities students was increasing year after year.

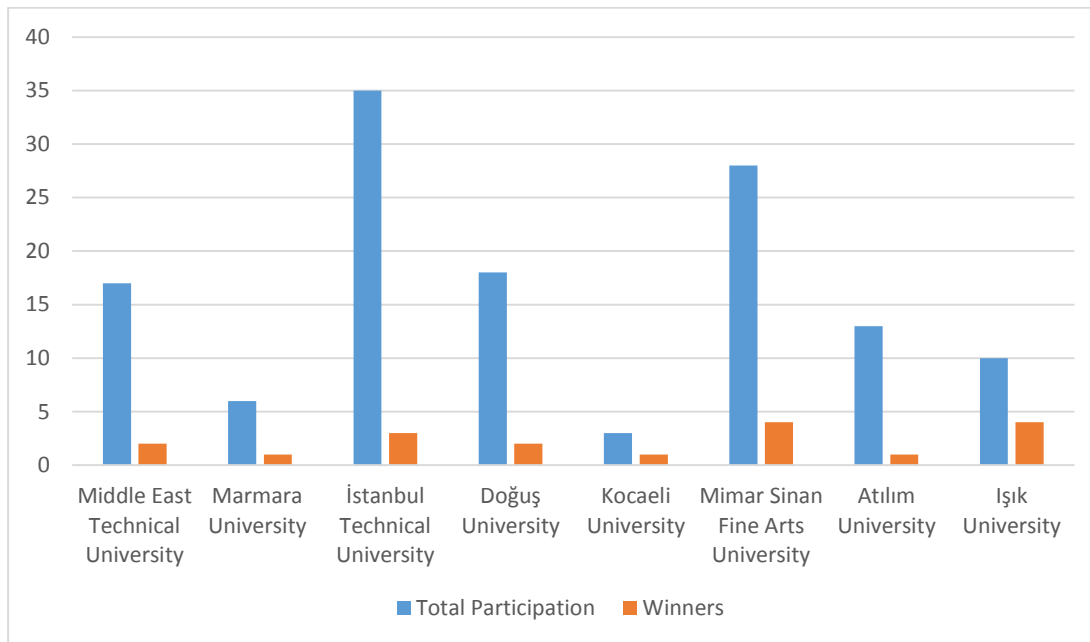


Figure 5.41. Comparison of the winner universities of 2011 for the student category

For the metal products category, the professionals participated with the total number of 68 projects and nine of the projects were group projects. Four prizes were given for this category. For the plastic products category, the total number of the professional projects was 98 and 14 of the projects were group projects.

For the electrical-electronic small products category, the professionals participated with the total number of 74 projects and seven of the projects were group projects. Four prizes were given. Finally, for the concept 2011 category, the total number of the professional projects was 41 and seven of the projects were group projects. For this category of professionals, four prizes were given. All the winners were industrial designers.

In conclusion, the total number of winner projects for the professional category was 12 and five of them participated in groups. There were three interior architects among the 12 winners. Not only for the professional category, but also for the student category the number of interior architects was increasing as their interest and success in the competition was increasing (Figure 5.42).

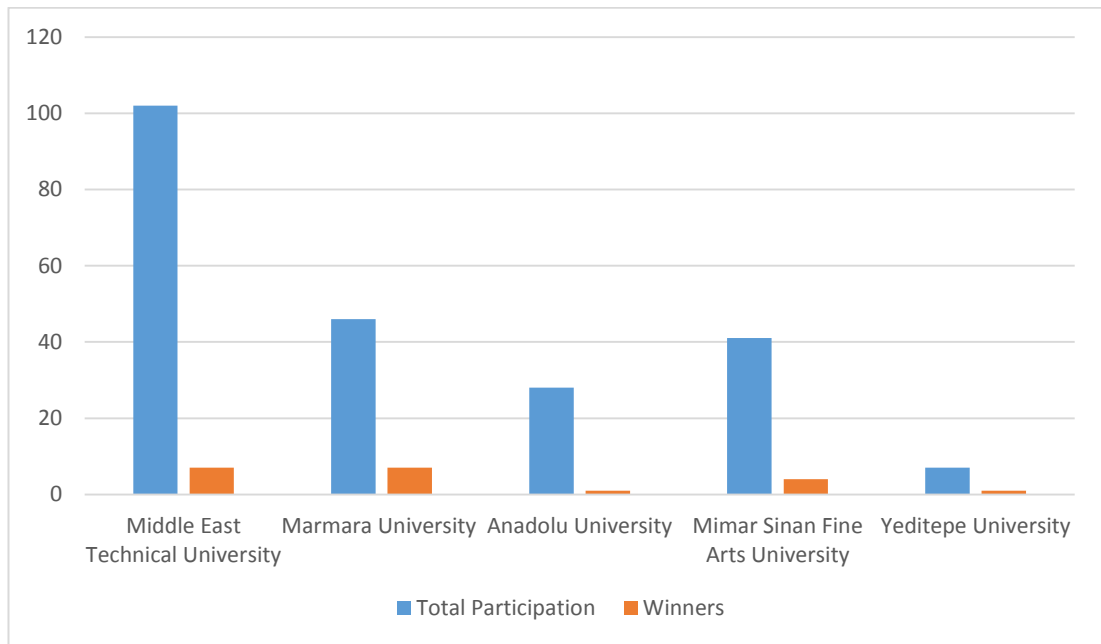


Figure 5.42. Comparison of the winner universities of 2011 for the professional category

5.8. Year 2012

For the eighth of the İMMİB Industrial Design Competition, there were 238 project applications in total. There were 49 student projects and 189 professional projects. The competition had three product categories for 2012 (Table 27). They were as follows: metal products, plastic products, and electrical-electronic small products.

Table 27. 2012 İMMİB Industrial Design Competition participation and winner numbers according to categories.

	Total Student Participants Number	Number of Awarded Projects for Students	Total Professional Participants Number	Number of Awarded Projects for Professionals
Metal Category	11	4	46	4
Plastic Category	26	4	84	4
Electric-Electronics Category	12	4	59	3

Another implication can be made from the catalog of 2012 that, the winning ratios of the participants from other departments were increasing with the consistent participation from other departments since the beginning. There was another significant point related to the competition of 2012 that, the number of group participation was also increasing. The winning ratios of the groups were increasing along with the increase in the numbers.

Based on the investigation of the catalog of 2012, it can be said that İMMİB has contributed to the competition not only by organizing the competitions but also with the seminars and workshops. For instance; in 2012, İDDMİB held a kitchen and domestic goods workshop in Antalya for contributing to the goal of achieving exports of 500 billion dollars of Turkey in 2023. The workshop was not only for contributing to the export goal of Turkey but also for discussing existing problems and proposing solutions for the sector (Öztiryaki, 2012).

Ayberk Yağız, who was at the time the president of Industrial Designers Society of Turkey, stated that:

"Not only does İMMİB organize these competitions, it also helps participants reach success by enriching the organization with workshops and seminars moderated by distinguished participants. Furthermore, it undertakes the production of the prototypes designed by the competition winners (Yağız, 2012, p.10)".

With these contributions to the design field in Turkey, İMMİB believed that the implementation of three of the projects by industries from the association of İMMİB was one of the most significant indications of the success of the association (Akyüz, 2012).

For the metal products category, the total number of student projects was eleven and none of the projects were group projects. The winner of this category was an architect. Furthermore, for the metal products of student category, the number of projects were lower than previous years. For the plastic products category, the total number of student projects was 26 and two of the projects were group projects. None of the group projects were awarded but all prizes were given including one honorable

mention prize. For this category, all the owners of the award-winning projects were industrial design students.

For the electrical-electronic small products category, the total number of student projects was 12 and one of the projects was a group project. The selection committee did not find any of the projects worthy of the first, second and third prizes. There were given three honorable mentions for the electrical-electronic small products category. One of the honorable mention prizes was given to a group of interior architecture students from Kocaeli University. Other winners were from the departments of industrial design.

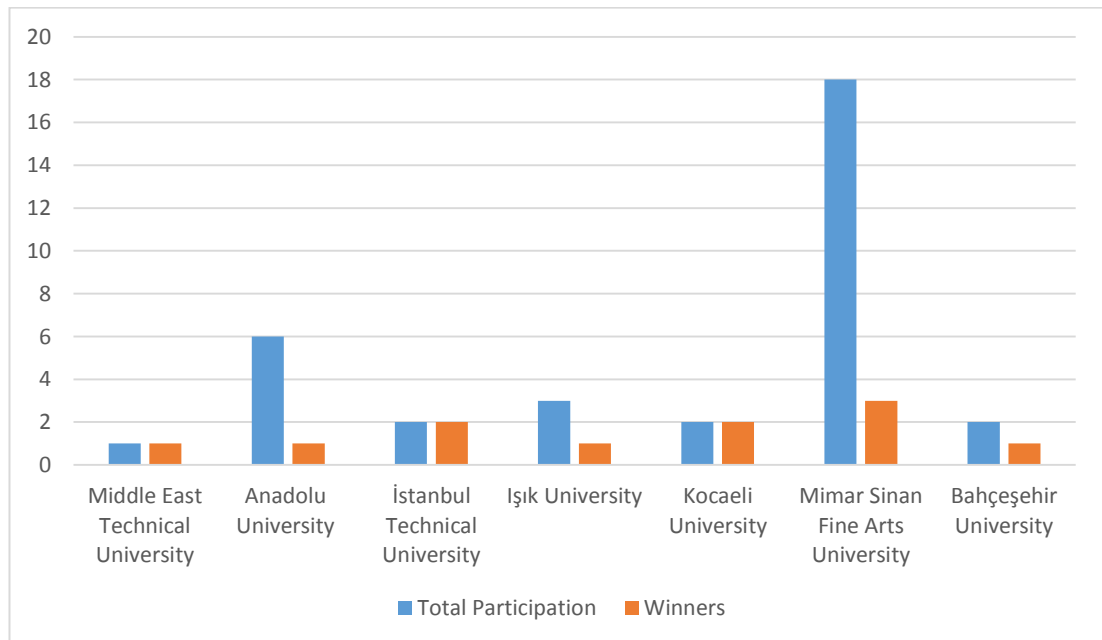


Figure 5.43. Comparison of the winner universities of 2012 for the student category

In conclusion, the total number of winning projects for the student category was eleven and only one of the owners of the award-winning project participated as a group. Except for one architecture student from Yıldız Technical University and two interior architecture students from Kocaeli University, the owners of the award-winning projects were all industrial design students. As seen in Figure 5.43, the winning ratios were high for almost all the universities.

The number of professional projects was 189 in total. For the metal products category, the number was 46, for the plastic products category 84, and for the electrical-electronic small products category 59. For the metal products category, ten of the projects were group projects. Four prizes were given and two of them were given to groups. The winner of this category was a group and one of them was an industrial designer and the other one was an architect. The second prize was also given to a group of industrial designers. All four of the participants were industrial designers. The third prize was given to a participant from Mimar Sinan Fine Arts University but the participant was an architect. As seen above, two of the award-winning projects belonged to architects.

For the plastic products category, the total number of projects was 84. The number of group projects was 18. Four prizes were given. None of the groups received a prize for this category. All the winners were industrial designers. For the electrical-electronic small products category, there were 59 projects and ten of them were group projects. Three prizes were given for this category and two of them were given to group projects. The first prize was not given to any of the projects.

The second prize was given to a group. They were from different universities and departments. One of them was an architect graduated from European University of Lefke, and the other one was an interior architect graduated from Haliç University. This was important since participants' forming groups from different universities and departments was seen rarely. The third prize was also given to a group. The last prize was the honorable mention but the winner of this prize did not want the disclosure of his/her identity since participants had the right to remain anonymous according to the terms and conditions list of 2012 (Figure 5.44).

To conclude, the total number of winning projects for the student category was eleven and nearly half of the award-winning projects were group projects. Three of the winners were architects and one of them were an interior architect. Others were industrial designers. Based on the survey study with the participants and the interview with the former winners, the increase in the number of winner groups could be both related to some of the groups being composed of participants who always participated with the same group members therefore building up experience,

and to the fact that some of the participants attended the competition regularly, since the beginning of the competitions.

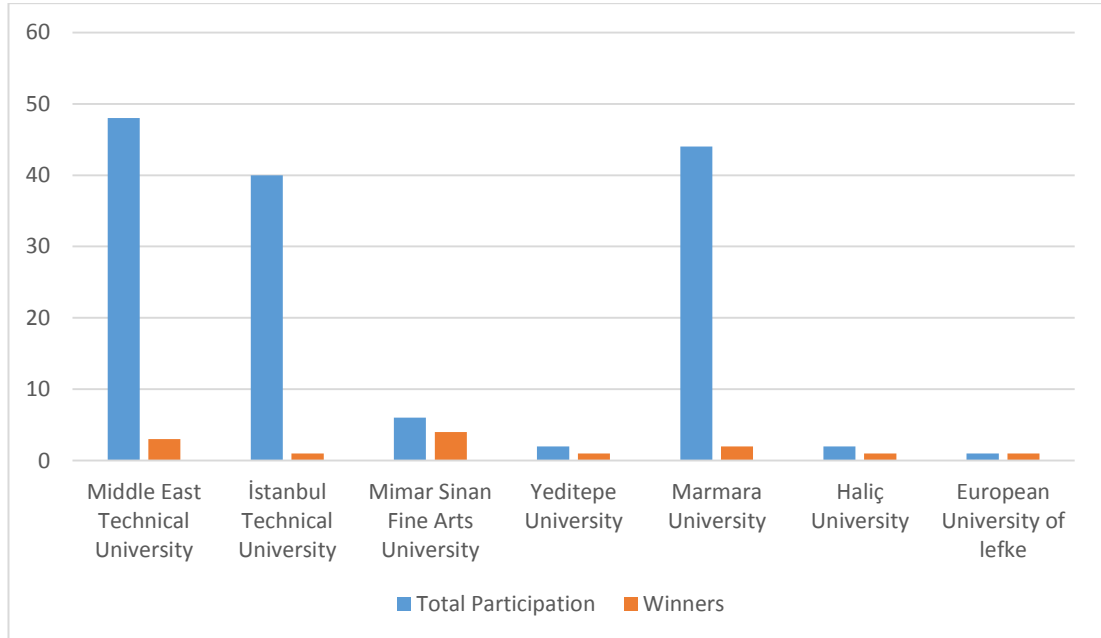


Figure 5.44. Comparison of the winner universities of 2012 for the professional category

The universities that were usually one of the most successful could not be as successful as in the previous years as seen in Figure 5.44. Finally, another significant point of the professional category of 2012 İMMİB Industrial Design Competition was the higher winning ratios of the participants from other departments.

5.9. Year 2013

In 2013, the total number of projects participating in the competition was 296. There were four product categories (Table 28). With this theme for the concept category, it was aimed to display souvenir designs that all would share the brand value of İstanbul (Öztiryaki, 2013).

With the help of İMMİB Industrial Design Competition, the exporters were by now quite aware of the importance of the design and the vitality of innovation (Öztiryaki, 2013). The significant points of 2013 were related to the benefits of the competition

for the participants. The benefits were not only monetary. The participants could get the chance to be employed in the exporter companies of İMMİB.

Table 28. 2013 İMMİB Industrial Design Competition participation and winner numbers according to categories.

	Total Student Participants Number	Number of Awarded Projects for Students	Total Professional Participants Number	Number of Awarded Projects for Professionals
Metal Category	19	4	36	4
Plastic Category	45	4	45	2
Electric-Electronics Category	25	2	33	2
Concept 2013 Category	32	5	61	4

Another advantage of the competition for the participants was that award-winning designers received international scholarships. Some of them were working for global trademarks. İMMİB has been organizing university workshops for the students. Furthermore, there were many awarded designers with prestigious design awards in the international arena, who were the winners of the previous years' competitions (Öztiryaki, 2013).

Furthermore, there was a new action for the year 2013. With the support of İstanbul Development Agency, "Quick Prototyping Center" was to be set under the partnership of İstanbul Ferrous and Non-Ferrous Metals Exporters' Association (İDDMİB), İstanbul Chemicals and Chemical Products Exporters' Association (İKMİB) and İstanbul Electrical–Electronics, Machinery and ITC Exporters' Association (Turkish Electro Technology-TET) which all were affiliated associations of İstanbul Minerals and Metals Exporters' Associations (İMMİB) (Öztiryaki, 2013).

In the official web page of İstanbul Development Agency (İSTKA) it was stated that:

"The agency was established on the basis of the decision of the Council of Ministers by Law No. 5449 issued on 10.11.2008 and numbered as 2008/14306

for the development of the cooperation among the public sector, the private sector and the non-governmental organizations, by providing the use of resources in an appropriate and efficient way and promoting the domestic potential, in line with the principles and policies foreseen in the national development plans and programs to accelerate regional development, provide sustainability and reduce the inter-regional and intra-regional disparities (İstanbul Kalkınma Ajansı, n.d.)”.

With the help of this center, the main aim of the competition was beginning to be realized. The designers and the exporters could meet and execute joint projects with this center (Öztiryaki, 2013). This center would make it easier to print the three-dimensional projects for both the companies and designers. Lastly, another new action for 2013 was the İMMİB Erkan Avcı Industrial Vocational High School that opened in 2012 and began to receive students in 2013. It was indicated that İMMİB aimed to train qualified intermediate staff in the field of design in line with the needs of the sector (Akyüz, 2013).

This center was aimed to contribute to the joint production of the projects. Furthermore, the designers and the industrialists were getting the chance to work together and know each other. As mentioned before, designers and industrialists should know each other well to work together.

With the help of this center, the main aim of the competition was beginning to be realized. The designers and the exporters could meet and execute joint projects with this center (Öztiryaki, 2013). This center would make it easier to print the three-dimensional projects for both the companies and designers. Finally, İMMİB opened the İMMİB Erkan Avcı Industrial Vocational High School in 2012 after the competition of 2012 and began to receive students in 2013. The aim of this high school was to train qualified intermediate staff in the field of design in line with the needs of the sector (Akyüz, 2013).

The total number of student projects for the metal products category was 19 and one of the projects was a group project. The owners of the award-winning projects were from three different universities. Four prizes were given and one of them was given to an interior architecture student. On the other hand, the participants from

foundation universities were receiving prizes, as well. The honorable mention prize was given to a student who was studying industrial design at Okan University.

There were 45 student projects for the plastic products category. Two of the projects were group projects. Besides, two of the group projects were given prizes. The owners of the first and third prizes were groups. All the winners were industrial design students. The owners of the award-winning projects were the students of three different universities.

For the electrical-electronic small products category, the total number of the project was 25 and two of them were group projects. Two prizes were given. The second prize and the third prize were not given. All the winners were industrial design students. In addition to that, no prizes were given to groups.

For the concept 2013: Souvenir design for İstanbul category, the total number of the projects was 32 and there were two group projects. Five prizes were given. Two third prizes were given. The winners of this category were from four different universities and one of the winner projects belonged to a group. One of the third prizes was given to an interior architecture student. The other third prize was given to an industrial design student. Finally, the honorable mention prize was given to a group of four industrial design students from İstanbul Arel University. As seen, the interests of the participants from foundation universities in this competition are increasing in years.

To summarize, it can be seen in Figure 5.45 that, the winning ratios in parallel with the interest of the participants from the foundation universities, such as Okan University and İstanbul Arel University, is increasing. In addition to that, the number of participants for the student category decreased in 2013. The number of participants for the professional category has doubled the number of participants for the student category.

In 2013, the total number of professional projects for the metal products category was 36. There were two group projects. All the winners were industrial designers. There were three universities which the participants received prizes.

For the plastic products category, there were two prizes given among 45 projects. There were four group projects. The first and the second prizes were not given. Only

the third prize and the honorable mention prize were given. The honorable mention prize was given to a group of eight industrial designers from two different universities. Five of the participants were from Middle East Technical University and three were from Anadolu University. This group had the highest number of participants among the other groups of the competition.

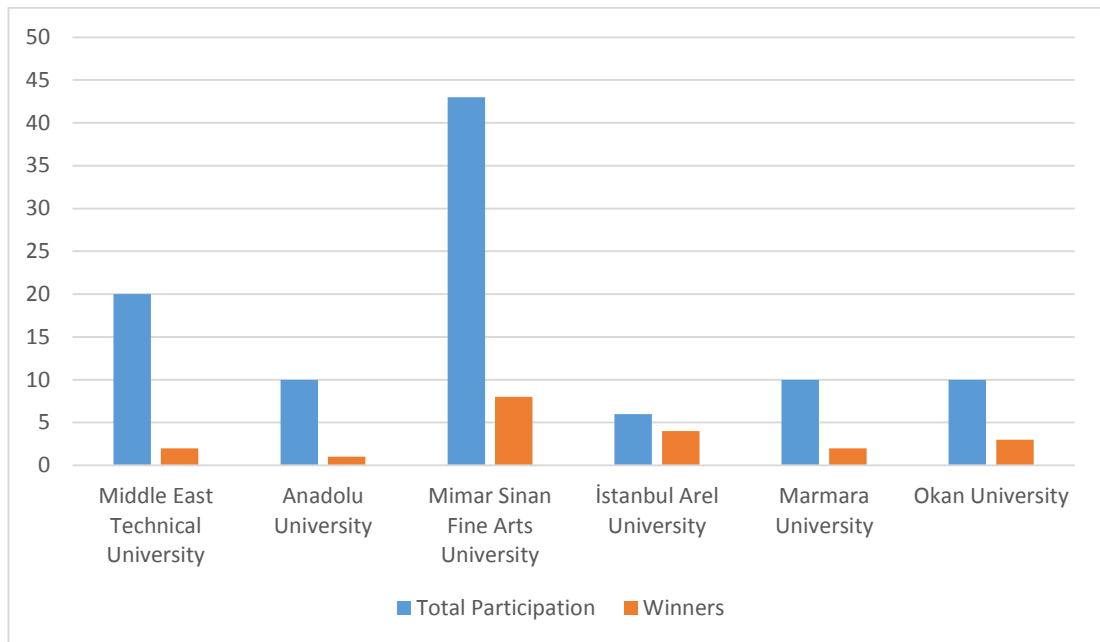


Figure 5.45. Comparison of the winner universities of 2013 for the student category

For the electrical-electronic small products category, the total number of projects was 33 and two of the projects were group projects. There were two prizes given which were the first and the honorable mention prizes. No prizes were given to any of the groups. Based on the analysis of the catalogs from 2005 to 2013, the number of group projects decreased for professionals.

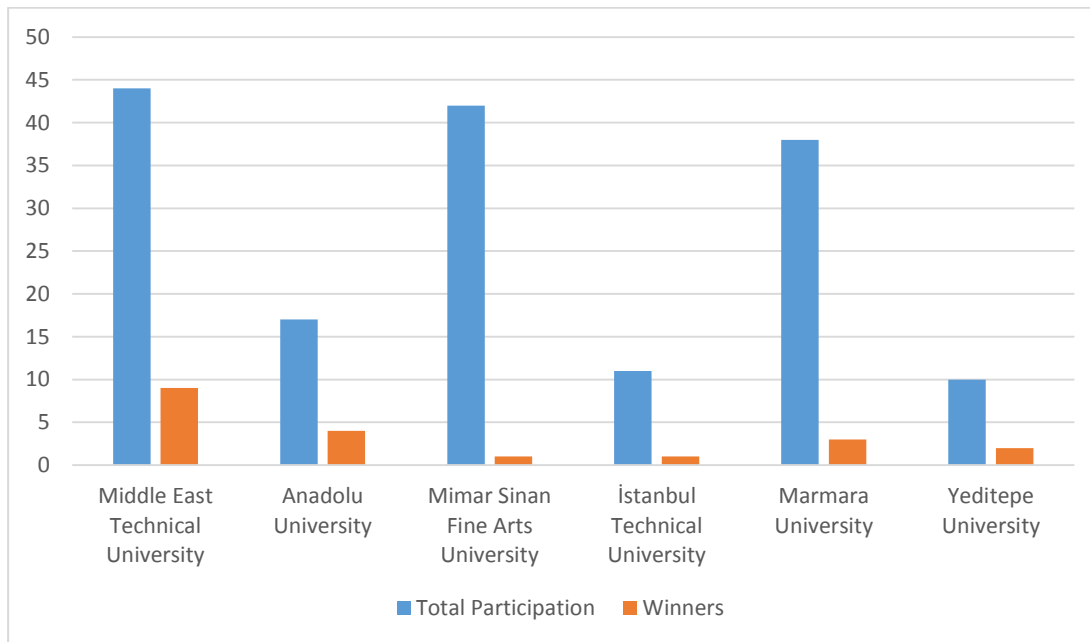


Figure 5.46. Comparison of the winner universities of 2013 for the professional category

The last category of the competition of 2013 was the concept 2013: Souvenir design for İstanbul. The number of projects was 61 and the group project number was four. Four prizes were given for this category. The honorable mention prize was given to a graphic designer graduated from Mimar Sinan Fine Arts University. A participant graduated from the department of graphic design received a prize for the first time in this competition.

As seen in Figure 5.46, the highest number of winners were from Middle East Technical University in parallel with the participant numbers. The number of professional participants was higher than students since the beginning of the competitions. Although there was an example of a participant graduated from a department of chemistry engineering and many other departments, the winners were mostly from the departments of industrial design.

5.10. Year 2014

For the tenth of the competitions, the total number of projects was 242 (Table 29). There were four product categories. Unlike the previous years, a theme was

identified for each of the categories. For the metal products category, the theme was “Industrial Kitchen Equipment”, for the plastic products category “Rattan Motif Product Sets”, for the electrical-electronic small appliances category “Sustainable Environment”, and for the concept 2014 category “Toys for Cognitive Development”. There were 30 projects awarded in total.

Table 29. 2014 İMMİB Industrial Design Competition participation and winner numbers according to categories.

	Total Student Participants Number	Number of Awarded Projects for Students	Total Professional Participants Number	Number of Awarded Projects for Professionals
Metal Category	38	4	29	4
Plastic Category	8	3	13	2
Electric-Electronics Category	32	5	29	4
Concept 2014 Category	36	3	57	4

Dr. Fatih Kemal Ebiçlioğlu (2014) who was the then chairman of the board of Electrical-Electronics and Services Exporters’ Association, noted that the İMMİB Industrial Design Competition was significant since it has witnessed the background of industrial design in Turkey throughout years. The competition has become an awaited competition by designers and as İMMİB they have been eagerly supporting the competitions.

In 2014, the exportation figures in Turkey were as follows:

- 4% of the exportation was based on the high-tech goods,
- 30% ratio was based on the average-high tech products.

For 2023, the aimed exportation ratios were as follows: 10% for the high-tech goods and 50 % was expected for the average-high tech products. This was the reason why İMMİB was dwelling on R&D, design and innovation strategies for Turkey (Öztiryaki, 2014).

For the metal products category of 2014, there were 38 projects and two of the projects were group projects. Four prizes were given and there were no group projects received prizes. Moreover, there was no participation from different departments.

For the plastic products category, the number of projects was eight. The theme of the category was “Rattan Motif Product Sets”. For the plastic products: rattan motif product sets category, the design proposal was expected to consist of at least five different products with stand-alone functions. Moreover, the pattern on the surface of the proposal had to have a rattan motif and they had to be designed. The originality of the rattan pattern was important for the evaluation, as stated in the terms and conditions list of the 2014 competition. Except for the honorable mention prize, all prizes were given. Besides, all the award-winning projects belonged to industrial design students.

For the electrical-electronic small appliances category, the given theme was “Sustainable Environment”. There were 32 student projects and one of them was a group project according to the catalog of 2014. Five prizes were given, two of them were honorable mention prizes. One of the honorable mention prizes was given to a group of two interior architecture students from Kocaeli University. Only one of the honorable mention prizes was given to a group and only this group was from a different department.

For the concept 2014 category, there were 36 student projects and two of the projects were group projects. There were three prizes given to the students of two universities. The third prize was given to a group of industrial design students. However, the honorable mention prize was not given to any of the projects.

In total, there were 114 projects for the student category and 15 of the projects were awarded. As seen in Figure 4.47, the owners of the award-winning projects were the students of eight different universities. Four of the universities were foundation universities and the other four were state universities. Except for the winners from Kocaeli University, other winners were all students of industrial design. As seen in Figure 5.47 the number of participants from different universities was increasing.

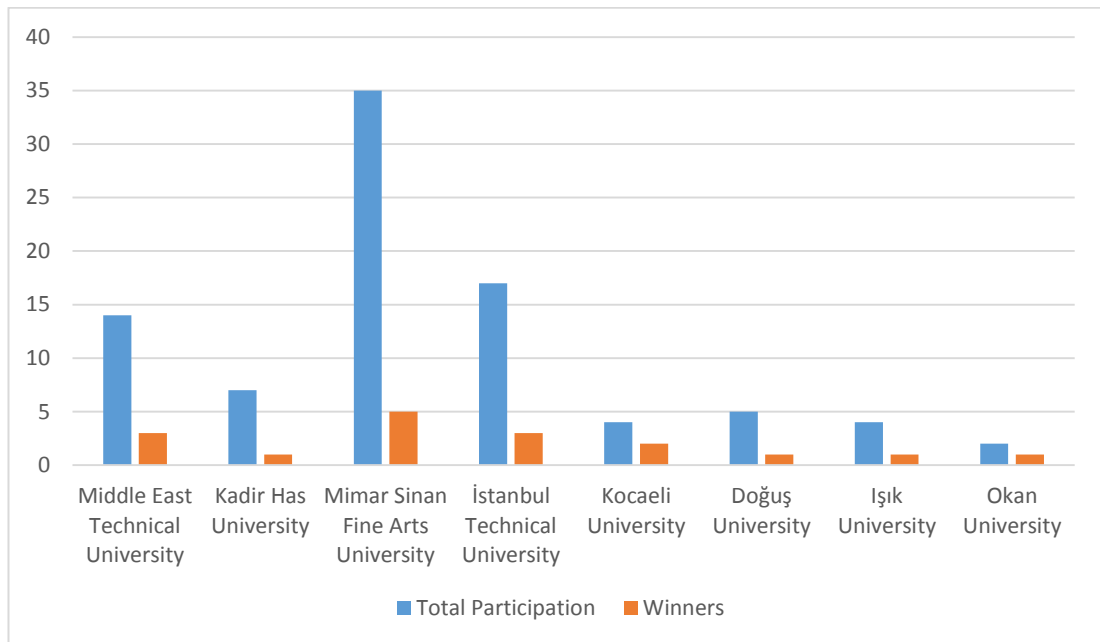


Figure 5.47. Comparison of the winner universities of 2014 for the student category

For the metal products category, the total number of professional projects was 29. The number of professional projects was lower than the number of student projects for 2014, unlike the previous years. Only one group participated in this category and received a prize. Moreover, as mentioned in chapter 3, groups could be formed if one of the participants was a professional chef. However, the winners were industrial designers and an architect. There were four prizes given to the graduates of three universities. The one who received the second prize was an architect.

There were 13 projects for the plastic products category of professionals. One of the projects was a group project. Two prizes were given to the graduates of two universities. The first and the honorable mention prizes were not given. The second prize was given to a group of two industrial designers. The number of projects was lower than the other categories, unlike the previous years.

For the electrical small appliances category, the number of professional projects was 29 and one of the projects was a group project. Four prizes were given but only the honorable mention prize was given to a group of two industrial designers. The third prize was given to a graduate of the department of textile and fashion design of Dokuz Eylül University.

The last category of 2014 was the concept 2014. The number of professional projects for the category was 57. Four of the projects was group projects. All prizes were given to graduates of three universities. The winner of this category was a group of industrial designers. The third prize was given to an interior architect. Other prizes were given to the industrial designers.

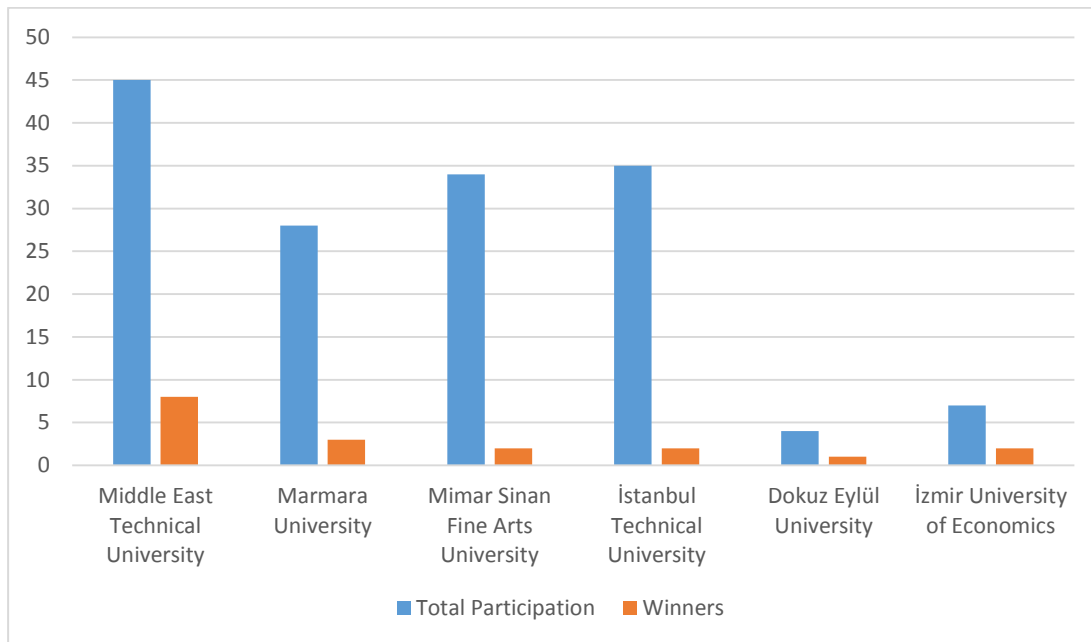


Figure 5.48. Comparison of the winner universities of 2014 for the professional category

For the all the categories of 2014, the total number of professional projects was 128 and 14 of the projects were awarded. As seen in Figure 5.48, the numbers of participants from Middle East Technical University, Marmara University, Mimar Sinan Fine Arts University, and İstanbul Technical University was higher. Furthermore, the participants from other universities were also awarded. The participant from Dokuz Eylül University applied to all the categories of the competition in the professional category and was awarded for the concept 2014 category based on the investigation of the inventory documents of the competition from 2005 to 2015.

5.11. Year 2015

Within eleven years, there were more than total number of 3400 projects participated in the İMMİB Industrial Design Competition and more than 330 projects were awarded (Vurdu, 2015). The number of participants who were awarded with the international scholarships was 27. According to Armağan Vurdu (2015), throughout the years, the competition has been a critical reference point for designers.

There are advantages of the participation in the competition. These are as follows: A great number of designers participated in the competition and a great many numbers of designers were awarded. Furthermore, some of the winners were appointed as jury members. Some of the participants were awarded with international scholarships and some of them represented Turkey in international fairs and exhibitions.

The competition has advantages for the industrialists, as well (Öztiryaki, 2015). For instance; the ‘ETKİ (EFFECT) PROJECT’ was launched. This project allowed designers and industrialists to perform the joint production of new products. With this project, a total number of 17 projects met with the sector. Finally, the project enabled the employment of designers and thus, contributed to the production of value-added products in Turkey (Öztiryaki, 2015). It was believed that the competition has accomplished the mission throughout the years. However, there was another step to be taken.

For the eleventh year of the İMMİB Industrial Design Competition, and the final year that is investigated in this thesis, there were 359 participants with 372 projects (Table 30). In 2015, there was a subtheme for each of the product categories as it was in 2014. The subthemes were determined according to the needs of the related sectors. For the metal category, the theme was metal kitchen hand tools. For the plastic category, the theme was plastic storage products, for the concept 2015 the theme was “Turkey discover the potential” promotional gifts and the last category was lighting products.

In 2015, the number of the professional and student projects was close to each other. For the metal kitchen hand tools category, the number of student projects was 33 and two of them were group projects. All the prizes were given. Unlike the previous

years, as the number of departments of industrial design increases with the establishment of new universities all over Turkey, the participation to the competition also increases from both the foundation and state universities.

Table 30. 2015 İMMİB Industrial Design Competition participation and winner numbers according to categories.

	Total Student Participants Number	Number of Awarded Projects for Students	Total Professional Participants Number	Number of Awarded Projects for Professionals
Metal Category	33	4	34	4
Plastic Category	30	4	43	5
Lighting Category	79	4	74	4
Concept 2015 Category	30	4	49	4

For the plastic storage products category, the number of projects was 30 and six of the projects were group projects. Four prizes were given to the students of Middle East Technical University and Gazi University. The winners of this category were all industrial design students.

For the lighting category, the number of projects was 79. The number was the highest in participation among other categories for the student category of 2015. Two of the projects were group projects and those groups were awarded.

The last category of 2015 was concept 2015: “Turkey, discover the potential” themed promotional gifts. The number of student projects for this category was 30 and four of the projects were group projects. The winners were from three universities. Four prizes were given to the participants from these universities. One of the groups was awarded with the second prize for this category.

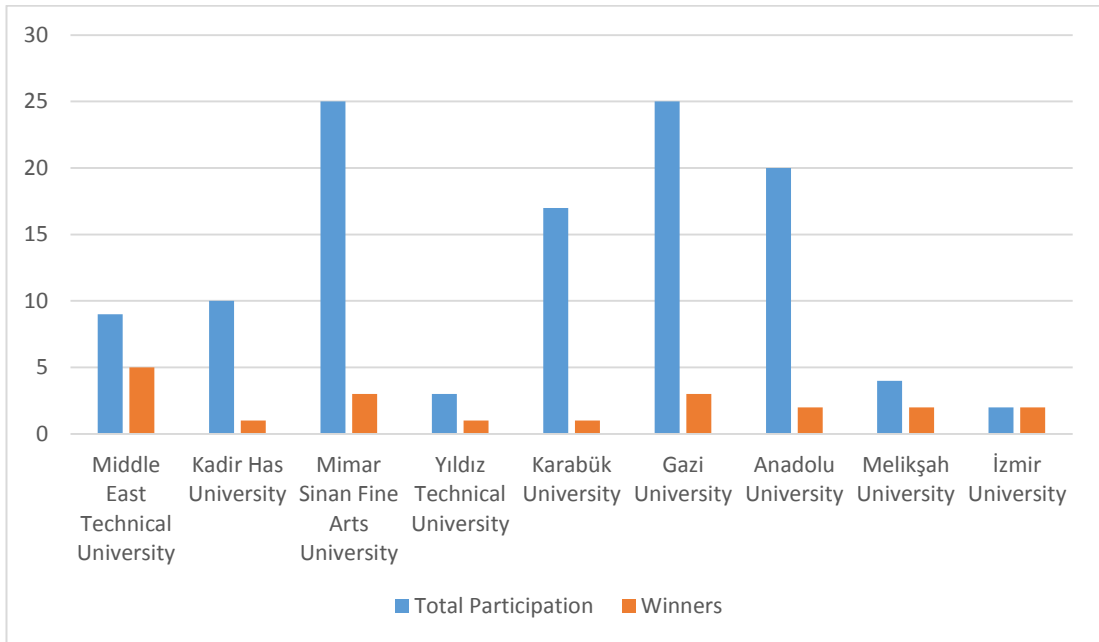


Figure 5.49. Comparison of the winner universities of 2015 for the student category

The total number of student projects was 172 and 16 of the projects were awarded. Four of the projects were group projects. As seen in Figure 5.49, there were awarded students from nine different universities. The increase in the number of awarded universities was both related to the mixed composition of groups with participants from different universities and the increasing number of establishments of industrial design departments in Turkey.

For the metal kitchen hand tools category, there were 34 professional projects. One of the projects was a group project. The owners of the award-winning projects were from three different universities. All prizes were given. According to the investigation of the catalog of 2015, the participant who won the second prize was a mechanical engineer.

For the plastic storage products category, the number of projects was 43 and three of them were group projects. The winners of this category were from four different universities. Five prizes were given including two honorable mention prizes. The winner of the second prize was an interior architect.

For the lighting products category, the number of professional projects was 74. The number was higher than the other categories of the competition in 2015. The reason of this interest could be the first appearance of the category in the competition. Four prizes were given to participants from three different universities. The second prize was given to an architect.

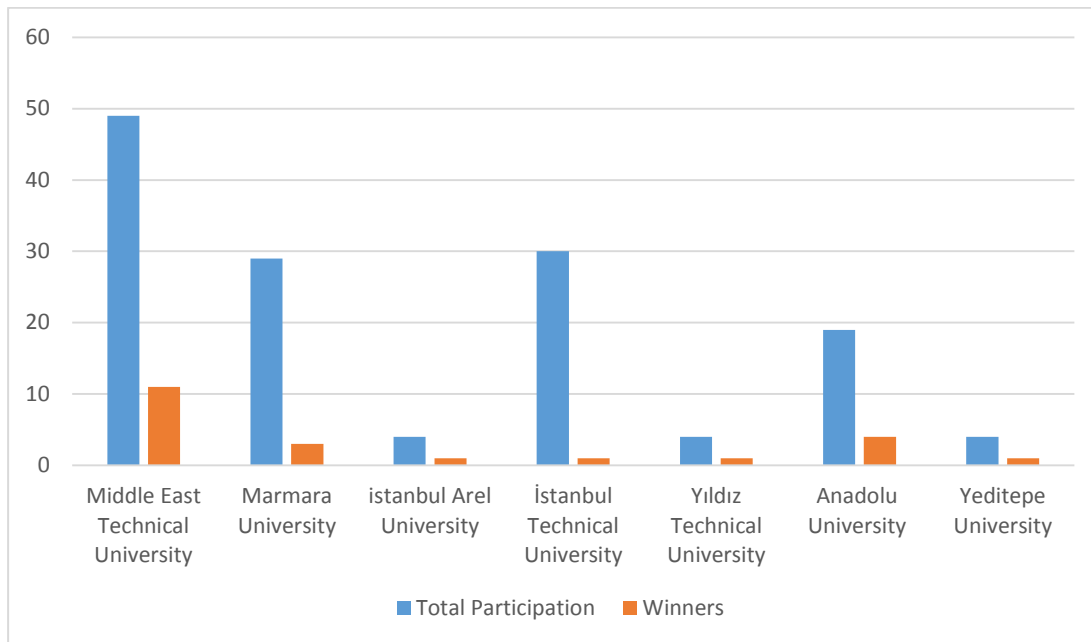


Figure 5.50. Comparison of the winner universities of 2015 for the professional category

For the concept 2015: “Turkey discover the potential” themed promotional gifts category, the number of projects was 49 and six of them were group projects. The participants from three different universities were awarded four prizes. Only the first prize was given to a group and all the award-winning projects belonged to industrial designers.

To summarize, the total number of professional projects was 200 and 17 of them were awarded. Six of the award-winning projects were group projects. There were seven different universities of the winners as seen in Figure 5.50.

CHAPTER 6

FINDINGS OF THE STUDY

In this chapter, the findings of the conducted research which was described in the previous chapter will be presented. Both the survey and the interviews resulted in various findings that were needed to be evaluated and interpreted comprehensively. Firstly, findings of the interviews will be presented in terms of their findings. After that, findings of the survey will be presented according to the categories. Finally, the analysis and discussions on the findings will be given for a better understanding of the findings.

6.1. Findings of the Interviews

For this study, the semi-structured interview method was chosen as it gives the ability both to the interviewers and the interviewees to express themselves freely. The respondents were chosen based on their relation with the IMMIB Industrial Design Competitions. Seeing that the online survey was conducted with undergraduates, graduates and postgraduates of METU Industrial Design Department, the other stakeholders of the competition were covered with this study. The choices of the study were as follows:

- An instructor
- Two former winners
- The organization officer

The findings of the interviews will be given in three-parts. The first part of the findings covers the interview with the instructor. The second part was with the group of former winners, and the third part was with the organization officer.

The first one was principally aimed to obtain responses about the relationship between industrial design education and the competition. Whether the competition had effects on the education of the participants, or not was questioned.

With the second interview, how the participation in the competition affected both the professional and the personal lives of the former winners was investigated. The third interview was for gathering data about the organizational process of the competition. On the other hand, that interviewee was expected to answer the questions about the relationship between education and the competition together with suggestions for the competition.

6.1.1. Findings of the Interview with an Instructor

The interview with the instructor was significant as he was an experienced jury member, a competition participant, and an instructor. The instructor has participated in the design competitions several times and has received many awards. Besides, he has contributed to the competitions as a jury member.

It was found before conducting the interview that, he was encouraging the students for participating in the competition according to the informal inquiry with the organization officer of the competition. Therefore, the encouragement of the instructors and the reasons of that encouragement were questioned. He replied that, he was encouraging the students in the first years of the competition since the curriculum of the second grade was appropriate for the product groups and categories of the competition. The second-grade curriculum includes household products which is suitable for the competition.

By participating in the competition, the students were gaining experience and motivation. On the other hand, it provided the formation of a design culture and design perspective for the students based on the analysis of the interview. With the help of that encouragement, many students received awards and they motivated each other. Therefore, the interest to the competition increased, as well.

In the following years, he decided not to encourage the students. The insights about the reasons for him to give up the encouragement was found significant since the reasons may have revealed the problems about the competition. Therefore, the following issues were indicated:

- The crowded selection committee.
- Projects being evaluated in a very short period.
- The problems with the evaluation system in the selection committee.
- The inadequacy of the awards.
- The problems with the scholarship system.

As mentioned above, the factors were both related to the evaluation system and the awarding system which covered both the monetary awards and the scholarships. On the other hand, he indicated that, he did not want the students to be involved in a process which would make them stressful.

Since the beginning of the competitions, there are three products that have been produced. Therefore, it was aimed to get the insights about the factors that affected the production of the projects adversely. The instructor answered to that question with these opinions which were as follows respectively:

- The participants were not experienced in production.
- Some jury members were not experienced in production.
- The competition organization did not provide a service for the projects to be ready for production.
- The projects were not ready for production.

Due to these factors, the number of produced projects was low according to the instructor.

Another important point for this study was the realization of one of the aims of the competition as bringing the industrialists and the designers together. The interviewee pointed out that, the aim was not fulfilled. There was no interaction between the industry and the designers according to him. He thought that, the competition was only a tool for bringing them together. In order to provide an interaction, the non-disclosure agreements (NDAs) could be signed as stated in the interview.

The academy can be involved in the competition more effectively by providing a connection service between the academic jury members and industrialist jury members according to the instructor. Therefore, the competition organization may provide that kind of a service for the more efficient influence of the academy on the competition.

For the following question, the interviewee indicated that, the contribution of the competition on the formation of design culture in Turkey could be understood when it was examined from a global perspective. With the help of the definition of innovation which was determined in 2005, interest in export-oriented products has increased. After, globalization became more evident and the effect of design of export-oriented products was understood in those years, one of the responses was the establishment of the design competitions in the World as well as in Turkey. That was an unavoidable result of the interest to the export-oriented products. On the other hand, he indicated that, there are many other reasons for that, which are as follows:

- İMMİB Industrial Design Competition is a result.
- İMMİB Industrial Design Competition is a part of the process.
- İMMİB Industrial Design Competition is a natural formation which is needed.
- İMMİB Industrial Design Competition is a need.
- İMMİB Industrial Design Competition is one of the reactions to be revealed at the end of a need

İMMİB was one of the first reactions to that trend. In Turkey, the reaction was started with İMMİB Industrial Design Competitions and it started positively. After İMMİB, the number of design competitions has increased a lot. Therefore, it can be said that, the competition contributed to the formation of design culture since it was the reaction of the exporters' associations to the increasing trend. On the other hand, he stated that, emphasizing the importance of design with competition was one of the less effective solutions.

The attendance to international fairs, workshop and seminars together with the scholarships for study abroad were the contributions of the competition to the education of the participants. Nevertheless, the contributions remained isolated as they did not include mass education. The contribution of the competition on education could be provided by the help of the collaborations of the industry and universities. With more collaborations with universities, the relationship can grow stronger and as a result of that, the competition can contribute to the education with those collaborations. On the other hand, he stated that, design competitions were the tools for improving the skills of students and sources of motivation.

Finally, he suggested that, consistency in the collaboration between industry and universities should be provided. He pointed out that, this could be provided by not only contributing to the personal education of the award winners, but also by contributing to mass education. At the same time, the establishments of industrial and applied colleges and high schools should be increased to provide connection between the industry and the academy for all the stakeholders of the competition.

6.1.2. Findings of the Interview with a Group of Former Winners

The second interview was conducted with a group of two former winners. They contributed to the competition as jury members, as well. They were one of the most awarded groups of the competition since the beginning and they participated in the competition almost all years.

Firstly, when they participated in the competition was questioned and they responded that, they participated in the competition for the first time in 2006 while they were at first grade. One of the interviewees was very experienced in 3D programs which was thought as a very important advantage for them. They were awarded with a second prize which was a source of motivation for them as they were at first-grade in their undergraduate education.

When they were at first-grade, they wanted to get feedbacks from the instructors as they were planning to participate in the competition. Some instructors encouraged them. Therefore, they thought that, the competitions were ways of practicing and they participated in the competition. After they were awarded, one of the instructors congratulated and that was a motivation for them to participate in again.

Another question was about the effects of being a jury member and a participant. As they were contributed to the competition both as jury members and participants, the advantages and disadvantages of them were investigated. They stated that, both had their own advantages and disadvantages. They felt more comfortable as participants since their competent personalities enjoyed the competition. On the other hand, being a jury member was a more professional platform and it provides them to

connect with the companies. They ordered the advantages and the disadvantages of them were as follows:

To be a participant:

- Requires to compete with others and to produce new ideas.
- More creative and fun part of the competitions.

To be a jury member:

- Requires to choose the most innovative and most creative ideas you have.
- Provides professional connections between industrialists.

From the beginning of the competitions till the last year, there have been three projects which were produced. One of the three manufactured projects was their project. The response appeared that, there were three parties of the problems related to those. Therefore, they replied to that question which was as follows:

- Organizers thinks that, their assignment was over after the awards were distributed and events such as scholarships, fairs, and workshops were organized.
- Industrialists were not very enthusiastic to take part in the production part of the projects.
- Designers could not value their projects and therefore they could not market them.

Being a jury member in the competition, receiving a prize, sometimes not receiving it, but still being there made them meet new people, designers, industrialists. These maintained associations and offered them the opportunity to make different projects and products with the industrialists after the competition. They pointed out that, the most significant effect of the competition on them was meeting with new people from different work areas.

When it comes to the contribution of the competition to the formation of the design culture in Turkey together with the realization of the aim of the competition as bringing the industrialists and the designers together, they pointed out that, the competition has realized its aims in many ways. Furthermore, they thought that, the industrialist had learned what the tasks of the designers were, where it started and where it ended, with the help of the competition. Therefore, it can be said that, the

competition contributed to the formation of design culture in Turkey with the raising awareness.

As stated before, the competition organization has a vision on education by contributing to the projects such as the ETKİ Project, İMMİB Erkan Avcı Technical and Industrial Vocational High School, Rapid Prototyping Center, fairs, workshops and seminars. Therefore, the other effects of the competition on industrial design education was questioned and the following were received:

- With all the projects, they became more ambitious and motivated. Moreover, with all the projects they sent to the competition, they forced themselves to design, visualize, and model better.
- They had the opportunity to study in Milan with the help of the first prize which gave them incredible experience.
- They worked in the prestigious design offices and found the opportunity to develop products for global trademarks.
- The workshops and fairs helped them to acquire new design vision which was essential in industrial design education.
- They were involved as consultant firm in the ETKİ Project. The presence of design consultancy offices between the designers and the industrialists enabled the process to be more efficient and effective for all the stakeholders.

Finally, the suggestions of the interviewees were gathered. They argued that, the competition could be transformed into a way that, the realization of the projects could be done easier. Both the creativity and the implementation of the projects were essential for the designers according to them. Therefore, they ended their interview with this statement.

"Designers are respected as much as they are creative in terms of the number of projects produced."

6.1.3. Findings of the Interview with Organization Officer

The last interview was conducted with the organization officer of İMMİB Industrial Design Competitions. In İMMİB Industrial Design Competitions the whole organization process was carried out by her since 2009. Therefore, the information about the organizational process of the competition was questioned.

First, the operational process of the competition was asked and how the organization handle that process was questioned. She declared that, the organizational process had many steps. Besides, every year a different problem has aroused that the organization had not encountered before and they were improving the process so that the same problem would not repeat the following year. The interviewee explained every step of the organization process of the competition for a better understanding and added that all the decisions were made by the Design Committee. The steps were as follows:

- Design Committee has made all decisions about the organization of the competition. The Design Committee consisted of three members of the competition organizing associations: İDDMİB, İKMİB, TET.
- A pre-competition meeting was held every year and decision making was done in that meeting.
- From the dates of the selection committee, to the competition prizes, to the distribution of the educational scholarships; all were negotiated and approved by The Design Committee.
- When they could not physically be gathered, the interviewee reached the committee by their electronic mail addresses and got their approval.
- The decision making was taken with a common mind.

The following issue was the competition calendar and the process of it. It was asked to explain the competition calendar elaborately. She declared that, first step of the competition calendar was the preparatory work. The major decisions regarding the competition were made in that work. The decisions were mostly related to those were as follows:

- The budget of the competition,
- The draft calendar,
- The terms and conditions list of the year.

"Despite taking most of the decisions in the preparatory work, there are still some points that have not been decided yet. Announcements start after these decisions are made. After the announcement period of 3-4 months, the jury meeting is held and awards ceremony is held a month later."

Another issue was the decisions on the selection committee. How the decisions were made and by whom were the concerns of that question. The interviewee explained

that elaborately since it was stated by the other interviewees and the respondents of the online survey that, the composition and the choices of the selection committee was found problematic.

The selection of the jury members is made according to the rules of Ministry of Economy as more than half of the jury members should be designer. Therefore, the help of ETMK was received for the selection of the designer jury members as ETMK has been the endorser of the competition since the beginning. Besides, the jury members are selected according to the category and the concept of that year, as well. After the selection, the selected jury members are informed.

The interviewee stated that, there were some important points to be considered in selecting a designer jury member. They were as follows:

- The projects that the designer has developed,
- The expertise area,
- The prizes that the designer received,
- The institutions that the designer worked with.

Lastly, the academic jury members were invited for the balanced composition of the selection committee.

The second part of the interview consisted of the opinions and suggestions for the competition. First question of this part was the rareness of the implemented products. The opinions were gathered for revealing the reasons behind this. The interviewee stated that, the production of the awarded projects could not be determined as one of the assessment criteria.

The ultimate goal of the competition was to create interactivity in design and contribute to the formation of design culture. According to the interviewee other goals were as follows:

- Being a part of the employment of the participants as a result of the interaction with the industrialists,
- To create an awareness about design on industrialists,
- To encourage the industrialist to invest in the projects of the participants,
- Recognition of young designers through the competition,
- Providing scholarships for study abroad,

- Self-improvement of the participants.

On the other hand, it was stated that, the production of three products was not because of the failure of the competition, but because of the differences in the processes followed. Moreover, it was added that:

"When the process of the competition and design processes are compared, it can be better understood why the designs are not produced yet. The closer the processes are brought together, the more likely the design will result in the production of the projects."

One of the concerns of the interview was the realization of one of the aims of the competition as mentioned. Therefore, the opinions of the interviewee were received. She believed that, the competition fulfilled the aims, but other changes and developments should be considered. She stated that, they were trying to accomplish the goals of the competition by providing the following:

- Inviting the designers to the sector events that they organized,
- Providing network activities for the designers.

When the contribution of the competition to the formation of the design culture in Turkey was questioned, she replied that, she believed the competition has contributed to that and the contributions were not only related to the organizations of workshops and seminars, but also related to the visits to the universities and gathering opinions from the academics one by one. Other than that, she stated that, it was contributed by holding exhibitions in many areas which helped the recognition of the competition. By giving educations about the concept categories, providing scholarships for study abroad, and international fairs, the competition contributed according to the interviewee.

Finally, the effects of the competition on education was questioned and she indicated that:

"Our vocational school has given its first graduates in the past year and some of our students have settled in the industrial design departments of universities and are entitled to higher education. Moreover, we participate in curriculum studies conducted by the Ministry of National Education to increase the existing educational qualification in the high school."

She stated that, the competition contributed to education in many ways. According to the interviewee, the competition contributed to education with ETKİ Project, the establishment of İMMİB Erkan Avcı Technical and Industrial Vocational High School, Rapid Prototyping Center, workshops, seminars, scholarships, exhibitions, and fairs.

6.2. Findings of the Survey

The online survey that was sent to the educational electronic mail addresses of the undergraduates, graduates, and postgraduates of METU Department of Industrial Design consisted of three parts. Therefore, the findings of the survey will be given in three parts as presented in the methodology chapter (see Chapter 3). The educational background of the respondents, general thoughts about the design competitions and the recognition of İMMİB Industrial Design Competitions will be presented in the findings on the first part of the survey.

The findings of the second part of the survey cover the preparation processes of the respondents who participated in İMMİB Industrial Design Competitions before. The findings will be related to the year choices of the respondents together with the categories in which the respondents mostly participated. Finally, the findings of the third part of the survey will be in respect to the respondents' opinions, expectations, and suggestions about the competition.

6.2.1. Findings of Part 1 of the Survey

The first part of the survey consisted of 14 questions related to the design competitions organized in Turkey and their recognition among the participants. The first part of the questionnaire was expected to be answered by those who have participated in any design competition in Turkey so far.

With that part of the survey, it was intended to evaluate the recognition of İMMİB Industrial Design Competitions. Not only İMMİB Industrial Design Competitions were questioned, but also other competitions and the participation to the design

competitions were questioned. First, the educational statuses of the 58 respondents were questioned to gather the general background of the respondents.

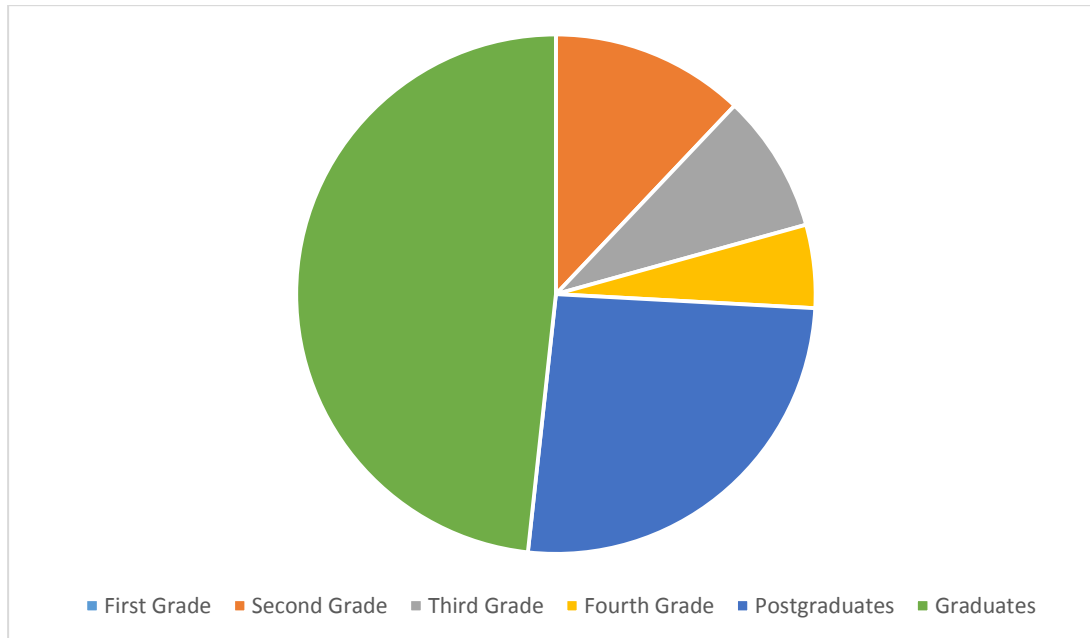


Figure 6.1. Composition of the Respondents based on the Educational Statuses

As seen in Figure 6.1, almost half of the respondents were the graduates of METU Industrial Design Department. On the other hand, based on an earlier informal inquiry among the fourth-grade students carried out by the researcher, it was stated by the potential respondents that they had a busy schedule to fill the survey. Therefore, the number of respondents from the fourth grade was low. Moreover, the first grades were not willing to fill the survey since they were not aware of the design competitions according to the earlier inquiry with the first grades.

As seen in Figure 6.2, the great number of the respondents participated in design competitions. The third question was expected to be replied by those who did not participate in any design competition. Therefore, the reasons for not participating was questioned. It was expected to choose one or more choices among the options. The options were listed as in Figure 6.3:

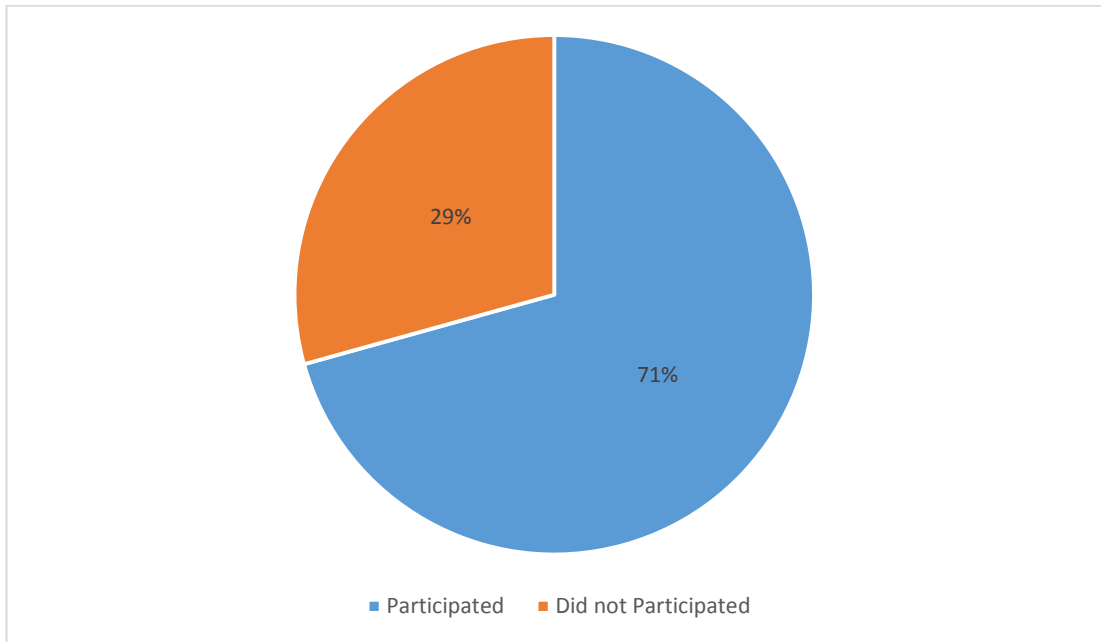


Figure 6.2. Composition of the Respondents Based on the Participation to a Design Competition

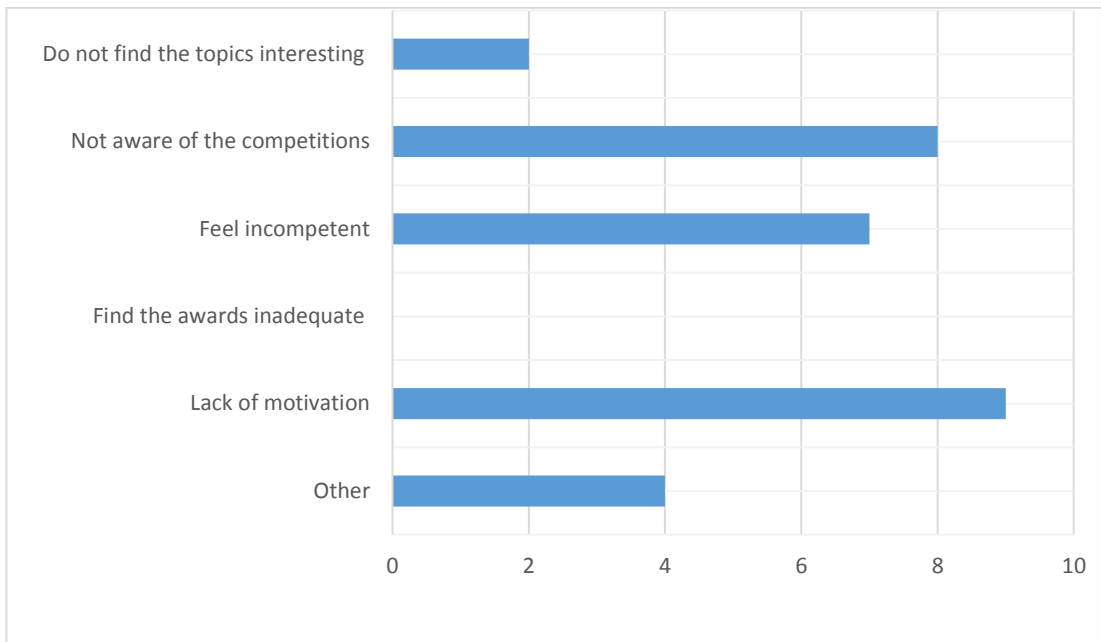


Figure 6.3. Reasons for Not Participating in a Design Competition

As seen in Figure 6.3, none of the respondents chose the option "Find the awards inadequate". It can be said that the awards are found adequate according to the

respondents. As seen above, there were four selections for the "Other" option. Other reasons of the respondents for not participating in the competitions are listed as follows:

- "I do not like the idea of design racing." (Tasarım yarışırma fikrinden hoşlanmıyorum)
- "I found participating in competitions absurd." (Yarıřmaya katılmak saçma geliyor)
- "I only have time for school projects." (Okul projelerine ancak zaman buluyorum)
- "I do not have enough time. " (Vaktim yok)

With the fourth question of this set, it was expected from the respondents to write down the design competitions that they participated in. As seen in Figure 6.4, the respondents participated in many design competitions. However, the great number of the respondents participated in İMMİB Industrial Design Competition.

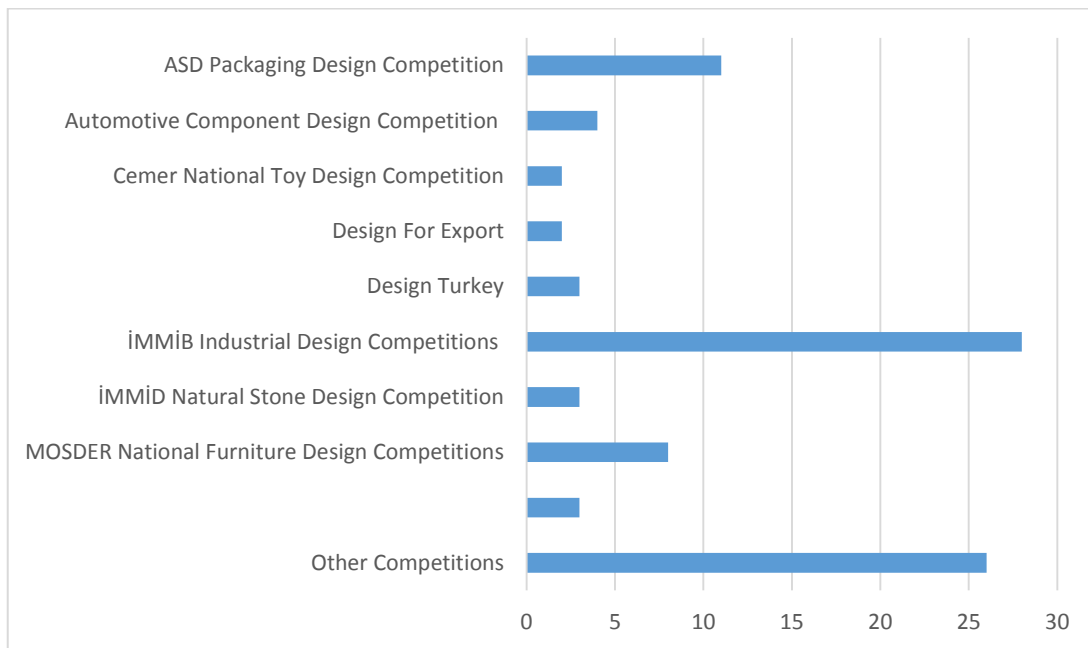


Figure 6.4. Design Competitions that the Respondents Participated in

Thirty-nine of the respondents participated in 90 design competitions. As seen in Figure 6.4, 26 of the respondents participated in other competitions. Those competitions were logo design, ceramic design, shoe design, and promotional gift design competitions. Furthermore, mostly participated competitions were İMMİB

Industrial Design Competitions, ASD Packaging Design Competitions, and MOSDER Furniture Design Competitions.

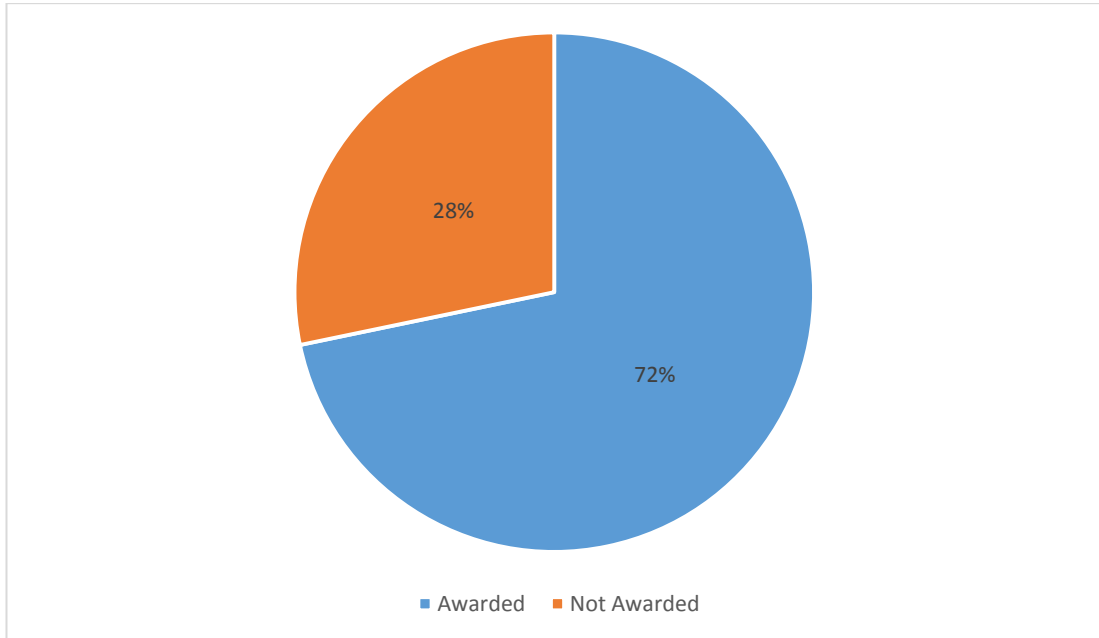


Figure 6.5. Award Ratios of the Respondents

As seen in Figure 6.5, that question aimed to reveal the composition of the awarded and not awarded respondents. It is seen that; most of the respondents received awards. Besides, as seen in Figure 6.6, the distribution of the awards varied.

After the grades of the prizes were questioned, the number of awards was questioned. With Figure 6.7, it is seen that only six respondents could not get any prize. Furthermore, it is seen that some of the participants participated in the competition for more than once and/or in more than one category, and received awards many times.

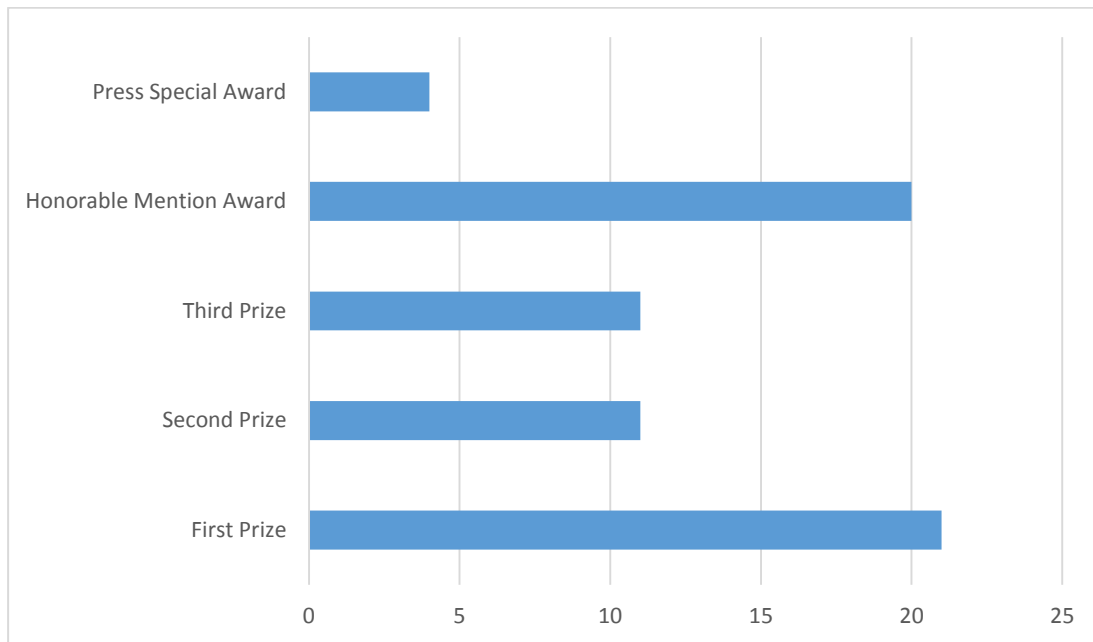


Figure 6.6. Distribution of the Prizes

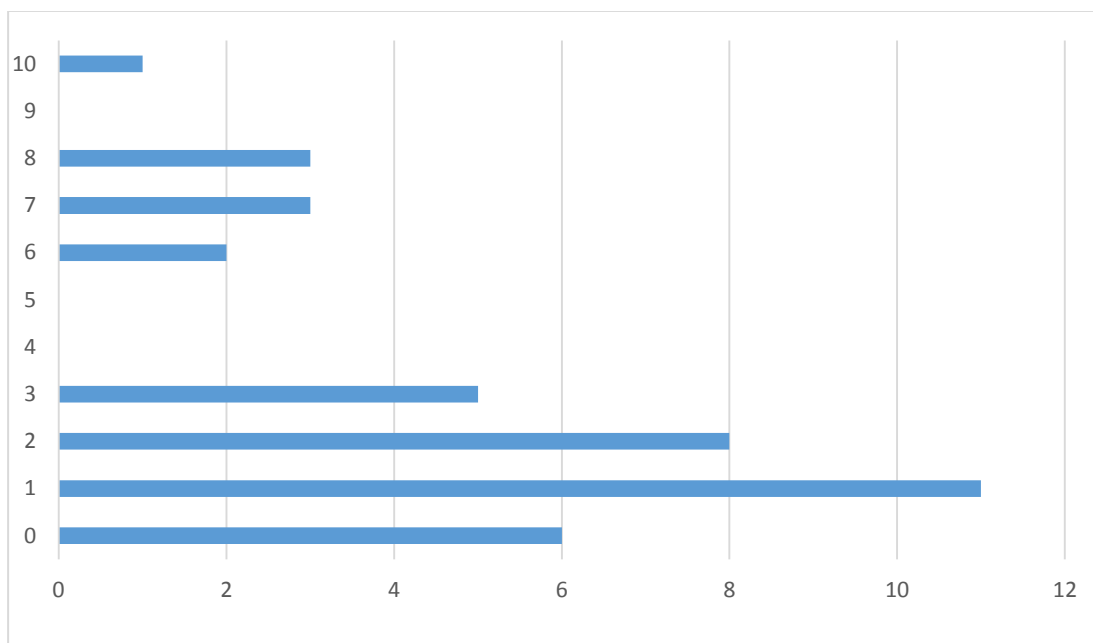


Figure 6.7. Number of Awards of the Respondents

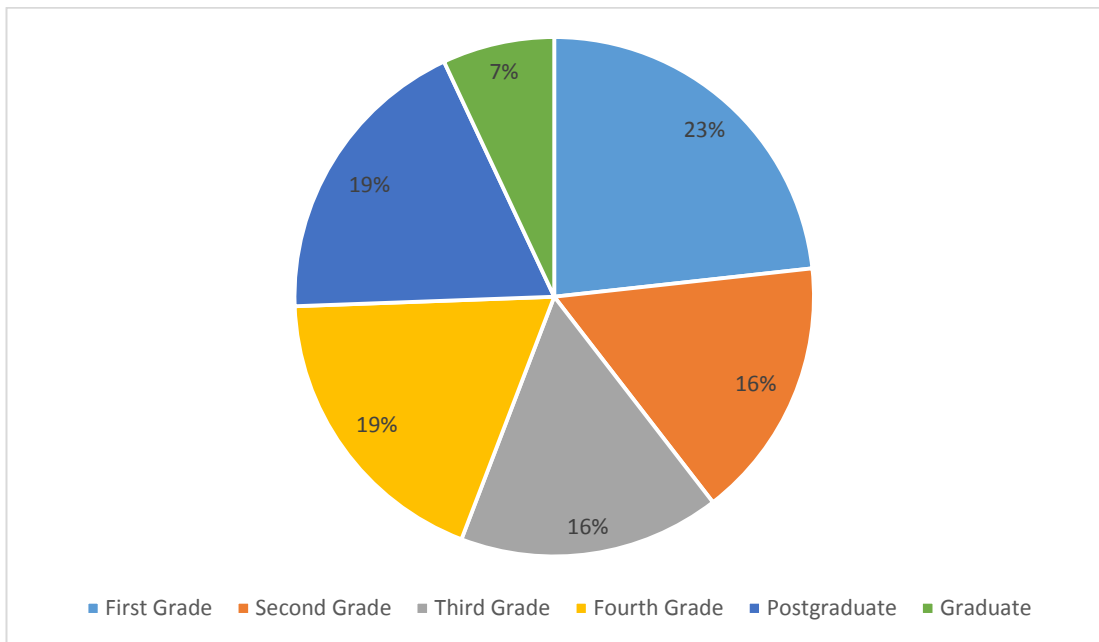


Figure 6.8. Educational Statuses of the Respondents When They First Participated in the Competition

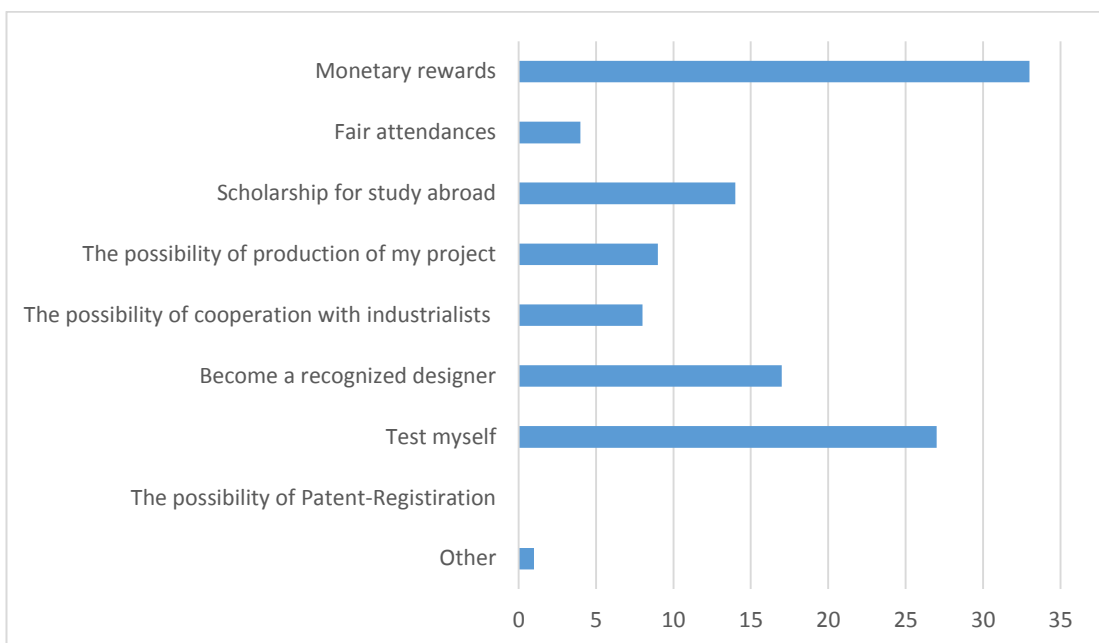


Figure 6.9. Reasons of the Respondents for Participating in the Competition

The composition of the respondents' educational statuses when they first participated in IMMIB Industrial Design Competition was close to each other as seen in Figure

6.8, except for the graduates. On the other hand, based on the interview with the instructor, he was encouraging the students to participate in design competitions. With the help of the encouragement of the instructor, the students were participating in the competition more.

The respondents have chosen to participate in the design competitions primarily for the monetary rewards and testing themselves as seen in Figure 6.9. Although some respondents have chosen to participate in the competitions for the implementation of their projects, none of them have chosen the option "The possibility of Patent-Registration".

One of the respondents wrote down the reason for participating in the competition in the "Other" option. The respondent participated in the competition "for the elective course that was taken before the competition". It can be said that industrial design education encouraged the students for participating in the competition.

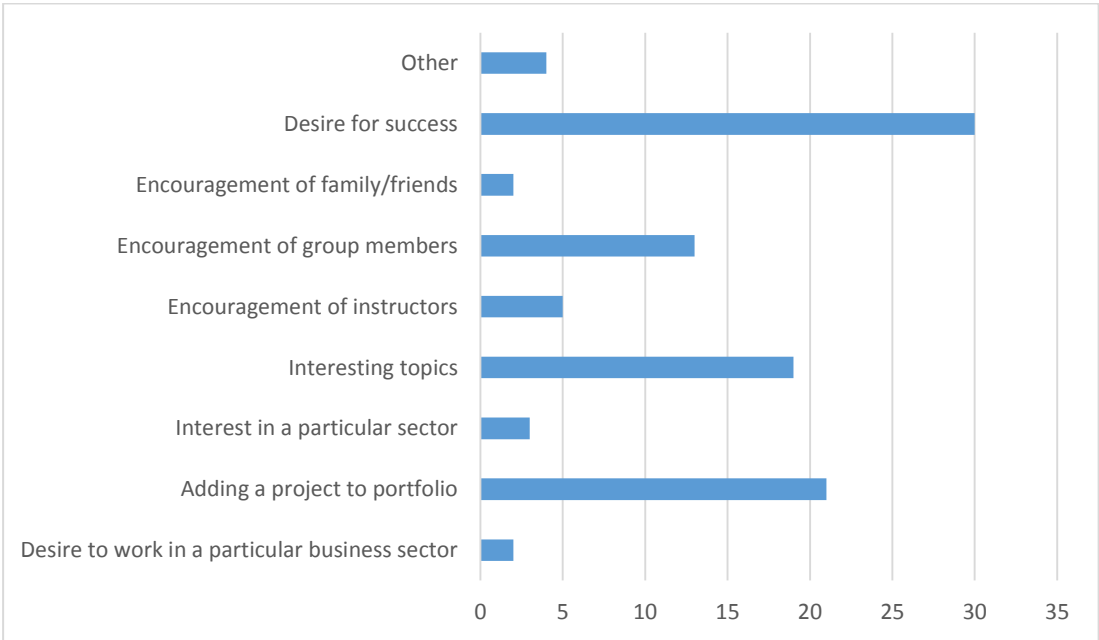


Figure 6.10. Motivations of the Respondents for Participating in the Competition

The motivations of the respondents were mainly focused on their desire to be successful as seen in Figure 6.10. In other words, they intended to test themselves

with the competition. However, there were four respondents who wrote down their motivations. They were as follows:

- "To get a chance to study abroad." (Yurtdışında eğitim görebilmek için.)
- "To pass my elective course." (Seçmeli dersimi geçebilmek için.)
- "For winning a prize." (Ödül kazanmak için.)
- "To earn money." (Para kazanmak için.)

For the first part of the survey, it was aimed to obtain data from the respondents whether they participated in İMMİB Industrial Design Competitions, or not.

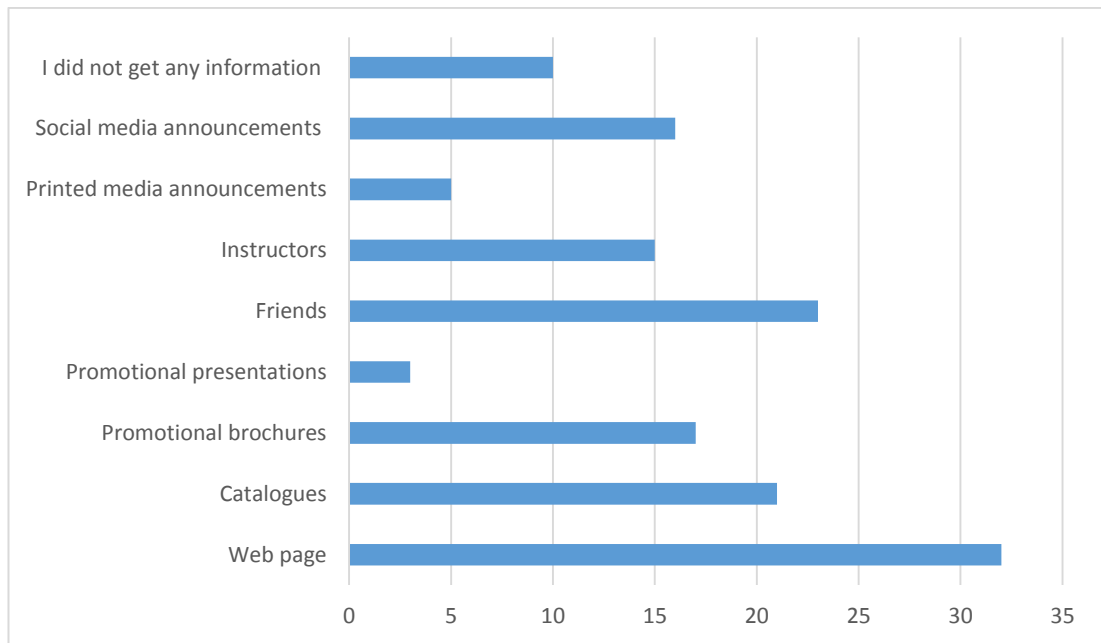


Figure 6.11. Information Sources of the Respondents about İMMİB Industrial Design Competitions

With Question 12, it was aimed to assess the recognition of the competition and the sources of information for competition. As seen in Figure 6.11, there are ten respondents who were not aware of the competition. Furthermore, it can be said that the effect of the instructors on the students was high for the recognition of the competition.

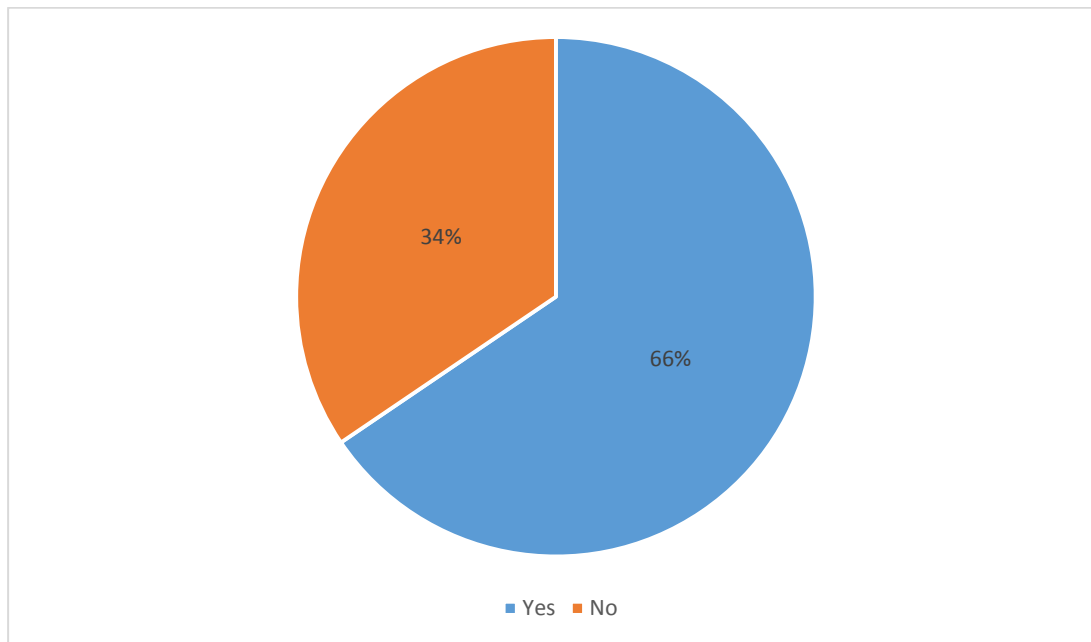


Figure 6.12. Answers of the Respondents about the Adequacy of the Given Information on the Competition

The following figure presents whether the given information about the competition was adequate or not. Finally, for the last question of this part of the survey, the respondents were expected to write down in what ways the information was inadequate. In general, the opinions to that question was mainly focused on the following:

- The lack of the use of social media,
- The inadequacy of the encouragement of the instructors,
- The lack of collaboration between the universities and the competition,
- The lack of the advertisements of the competition.

The opinions were mostly related to the inadequacy of the advertisements of the competition (Figure 6.12). Moreover, the respondents needed not only information about the competition, but also the encouragement of the instructors based on the given answers. The collaborations with universities was another concern of the respondents. The announcements and the use of social media were thought as among the reasons of the competition not to be recognized enough, hence one of the respondents denoted that "The advertisement of the competition can be more viral

and catchy." Finally, the terms and conditions lists, the topics and the context of the competition were found inadequate.

6.2.2. Findings of Part 2 of the Survey

The second part of the survey aimed to determine the participation data along with the preparation process of the respondents. The first question was about the years the respondents participated in the competition.

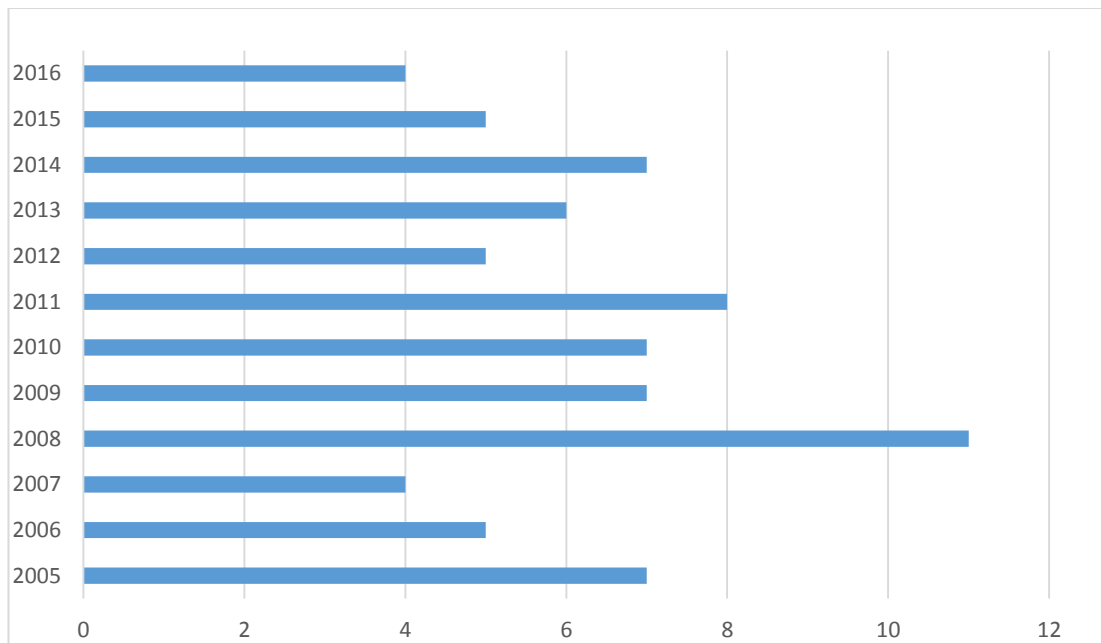


Figure 6.13. Participation Years of the Respondents

As seen in Figure 6.13, the number of participants in 2008 was higher than other years. The reason of the higher number was the increased number of categories in 2008 as it was stated in the analysis of the competition catalogs (see Chapter 5). On the other hand, the number of participants who participated in the competition in "Metal Category" and "Plastic Category" was higher since they have been included since the beginning of the competitions as seen in Figure 6.14.

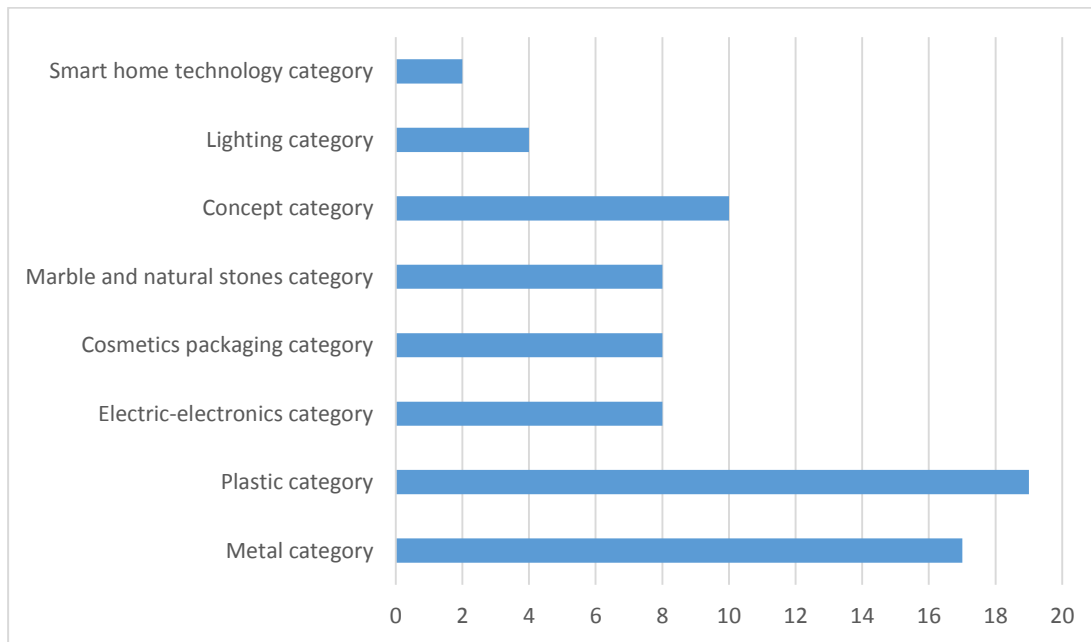


Figure 6.14. Participation Categories of the Respondents

When the participation statuses were questioned, it was found that there were 17 participants who participated in the competition with a group, and 23 individual participants. There were respondents who participated in the competition more than once as 34 of the respondents replied to that question and six of them participated repeatedly.

The preparation duration of the respondents was questioned to evaluate the given importance to preparation to the competition. It was found that more than half of the respondents prepared their projects in 1-10 days.

On the other hand, as seen in Figure 6.16, the lessons had an impact on the competition preparation process. Except for the personal experiences option, the answers were related to the industrial design education. These were the indications of the industrial design education having an effect on the competitions.

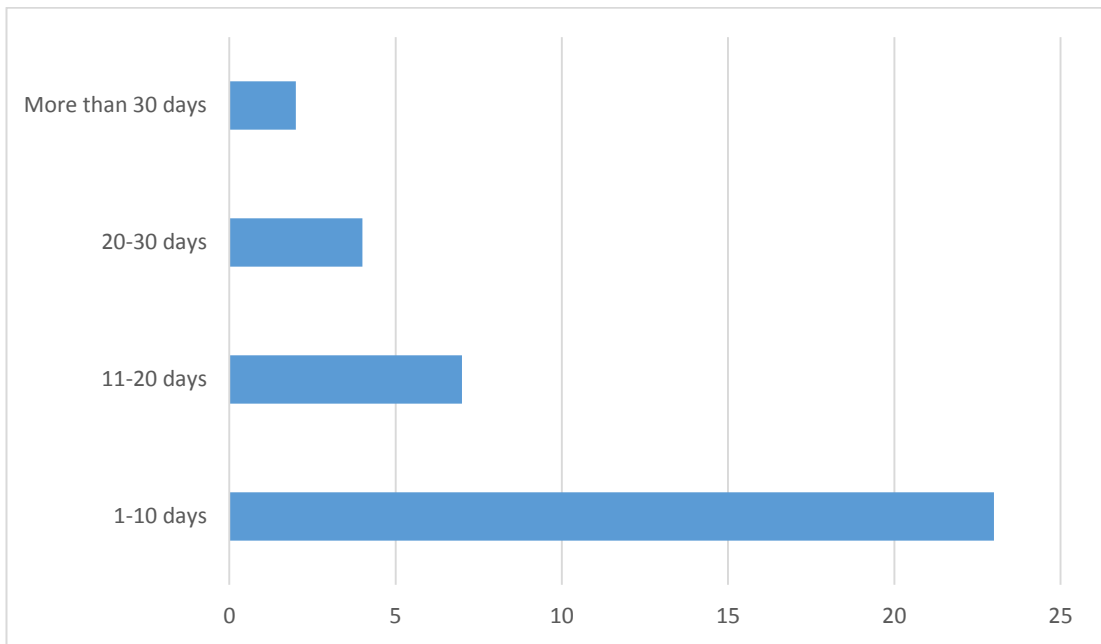


Figure 6.15. Preparation Duration of the Respondents

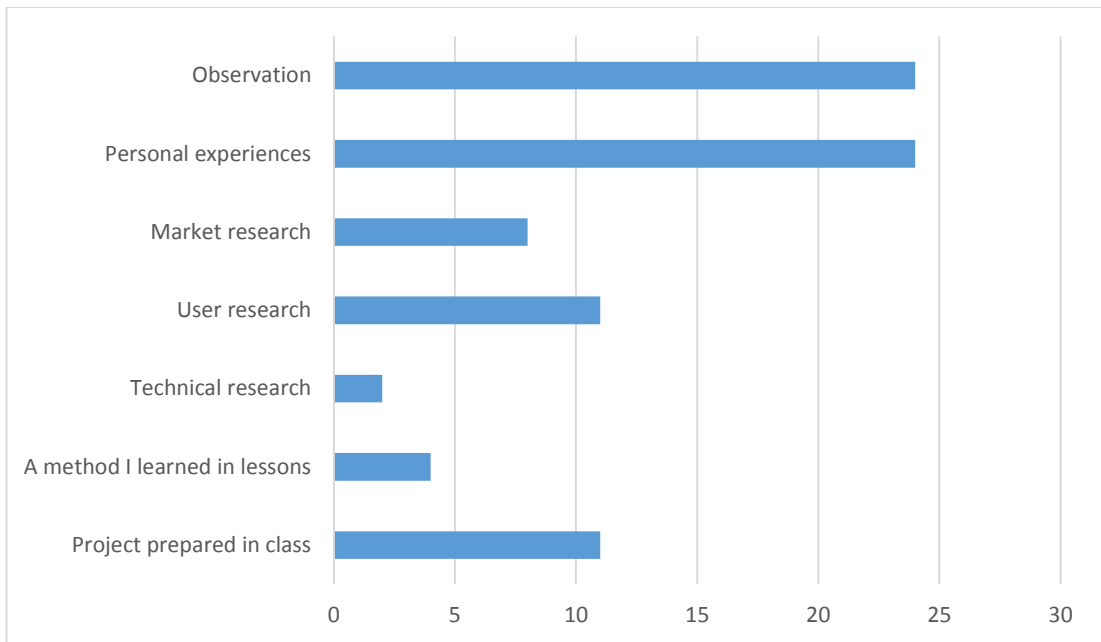


Figure 6.16. Starting Point of the Projects

In parallel with that, 13 of the respondents prepared their projects in class, as seen in Figure 6.18. Moreover, more than half of the respondents prepared their projects just

for the competition. This can be interpreted as they have given importance to the competition by preparing their projects especially for this competition.

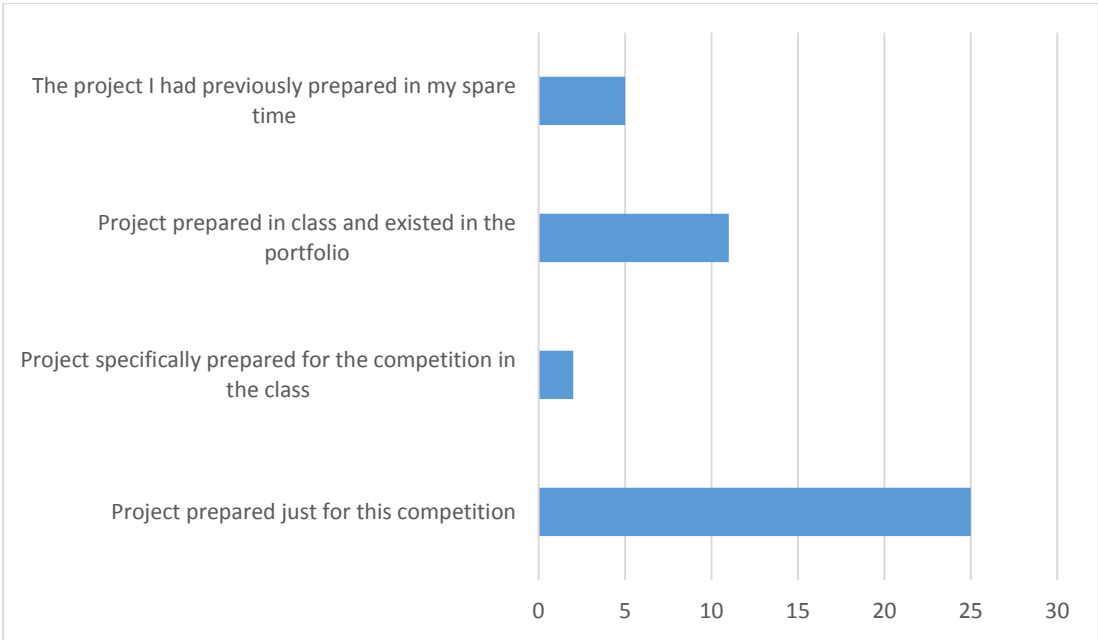


Figure 6.17. Definition of the Preparation of the Projects

6.2.3. Findings of Part 3 of the Survey

With the last part of the survey, it was aimed to examine the expectations and motivations of the competition participants, the suggestions for the competition for all stakeholders together with the effects of the competition to the participants, the influence of the competition to industrial design education, and vice versa.

One of the aims of the competition, as stated in the documents, was to provide a collaboration with industrialists and designers. Therefore, it was questioned whether the aim was realized or not.

For the first question of the last part of the survey, the respondents were expected to write down their opinions about their expectations about the competition. The answers were varied and some of the answers were overlapping with Question 10 of the first part of the survey. Most of the opinions were in accordance with the answers to Question 10. A great number of the respondents expected to receive a monetary reward. The other most written expectation was to be a recognized designer as some

of the respondents named it as "prestige". The answers to the question were as follows:

- Receiving a prize,
- Receiving scholarship for abroad study,
- Gaining experience,
- Being a recognized designer,
- Contributing to the portfolio,
- Collaborating with industrialists.

As mentioned before, three of the projects were produced with the help of the competition. Therefore, the respondents were hopeful about the implementation of their projects by the industrialists and some hoped for the chance of meeting and collaborating with the industrialists.

The results of the second question showed that, with the repeated participation in the competition, the respondents were primarily aiming to receive monetary rewards as it was the same for the previous question. The results respectively were as follows:

- Receiving monetary rewards,
- Desire for success,
- Gaining experience,
- Preserving the reputation as a designer,
- The project that fits to the competition category,
- Adding an award-winning product to the portfolio,
- Receiving a scholarship,
- The possibility of my products being produced.

Some respondents wrote that their expectation about the repeated participation was related to the possibility of their chance to become a recognized designer by receiving prizes from the competitions. On the other hand, many of them were thinking about preserving their reputation as designers since those comments belonged to the awarded participants based on the analysis of the survey. Moreover, the given answers cover the desire for success and gaining experience, as well. Furthermore, one of the respondents commented on the significance of adding award-winning projects to his portfolio.

On the other hand, the importance given to the scholarships was low as only one of the respondents was participating in the competition repeatedly for receiving a

scholarship. Finally, the reason of one of the respondents for participating in the competition more than once was significant since he thought that the implementation of his project was possible with the help of the industrialists.

The following question covered the reasons of the respondents for not participating in the competition again and the results appeared that, the respondents decided not to participate in the competition again, primarily because of the imitation of the projects by others and not fully understanding the expectations of the jury members. The results were as follows:

- I decided not to participate in the competition due to the academic jury members who did not have professional practice and awards.
- I started not to understand the expectations of the selection committee, so I started to see less chance of winning.
- I have experienced different field work.
- I have become a recognized designer and changed my career.
- Our product has been imitated by others and turned into a product that many firms are considering to sell without giving any information to us.
- I decided not to participate because less than 1% of the projects were produced.
- I decided not to participate because the scholarship was not given.
- I cannot spend time due to the busy schedule.
- I decided not to participate for participating in other competitions.
- I decided not to participate because the categories are always the same and the projects do not have innovative solutions.

As seen above, the results showed that, the expectations of some were not met by the jury members, industrialists and the competition organization. Therefore, some respondents stated that:

"Our product has been imitated by others and turned into a product that many firms are considering to sell without giving any information to us."

"At the end of the four years I participated in the competition, I realized that the products participating in the competition were produced but the designers were not aware of it."

In contrast, others were thinking that their expectations were met and with the help of the competition they became a recognized designer. They stated that, the competition influenced their professional and personal lives.

Question 4 was related to the contributions of the competition to the education and self-improvement of the respondents. The analysis showed that, the competition firstly contributed to the time management skills. Therefore, some stated that, it was a practice for gaining experience on time management. The contributions of the competition to the respondents were as follows based on the analysis of Question 4:

- Time management,
- Different perspective on design,
- Self-confidence,
- Experience on product design process,
- Motivation,
- Technical skills,

- *Rendering,*
- *Presentation,*
- *Brainstorming,*
- *Production knowledge,*
- *Material knowledge,*
- *Idea development,*
- *Computer-aided drawing,*
- *Technical drawing,*

- Contribution to group work,
- Contribution to portfolio,
- Experience in manufacturability of the projects.

Many stated that participating in the competition contributed to their project development process by preparing their projects in a limited time. Besides, they commented that, they were gaining experience on technical skills like: idea development, presentation skills, rendering, material and manufacturing knowledge, and technical research. Some stated that, the competition contributed to group work since it is critical in industrial design education and in professional live.

The more they gained experience on those topics, the more they gained self-confidence as stated by many. Moreover, the competition contributed to the motivation of the respondents for participating again. One of the respondents stated that:

"When I first participated in the competition, I receive an award and it contributed to my self-confidence and it motivated me for participating in it again."

One of the respondents thought that the evaluation of the selection committee, which consisted of different working areas, contributed to the development of their projects. He stated that:

"It was the greatest contribution to being evaluated by a selection committee who was not consisted of only the academics."

The following questions were related to the negative effects of the competition on the respondents. Most of the respondents stated that, the preparation process stressed them out. The opinions of the respondents were as follows:

"Although the instructors encouraged us to participate in the competition, they did not support us in the product development process."

"My project was produced by others without my knowledge."

"I got used to making the details sloppier."

"I focused on receiving monetary awards so, I participated in the competition with an unfinished project."

"I had trouble while trying to decide on the topic since the choice of topic is often left to the participants."

"I think that competitions in general have negative effects especially on students. Competitions usually involve developing a project with a striking idea that can be expressed in a single statement and visualizing it effectively. Students are overly embracing this approach and this affects them when they focus on other projects in terms of the processes of product design and detailing."

Many indicated that, the support of the instructors was essential for them when they were preparing for the competition. The critics about the project was found to be one of the most significant points when participating in a competition. Therefore, lack of the assistance of the instructors was indicated as a negative effect of the competition.

Nearly one-third of the respondents stated that, they got used to preparing their projects more carelessly as they were focusing on the monetary rewards principally.

That affected the respondents adversely since they were continuing to do that in their school projects. In contrast with the answers given to the previous question, the development of the project in a restricted time made their project unfinished.

That question was followed by the benefits of participating in the competition to the technical skills of the respondents. In other words, the contribution of industrial design education to the participation in the competition was questioned with this question. The given answers were mostly related to those below:

- Presentation,
- Brainstorming,
- Manufacturing knowledge,
- Material knowledge,
- Idea development,
- Computer-aided drawing,
- Technical drawing.

One indicated that:

"I used those methods as a tool to make my idea more impressive. In my opinion, the contribution of my education and my personal experiences to the competition cannot be denied."

Most of the respondents indicated that education was contributing to the participation in the competition in terms of their technical skills. The subjects that they took in the university were seen as helpful for the development and visualization of the projects, as well. Therefore, computer-aided drawing, idea development, technical drawing, manufacturing, presentation techniques, and material knowledge were considered as the contributions of the education to the competition.

The results of the following question showed that, the respondents thought that the aim of the competition as bringing the industrialists and the designers together was not realized. According to the great majority of the respondents the only interaction between the industrialists and the designers took place at the award ceremony. Other opinions were as follows:

"I think that the idea of collaboration between the industrialists and the designers is positive, but I doubt the continuity of relations."

"Those who do not get the award cannot meet with the industrialists, I think it is because of the high number of participants."

"As the industrialists were not aware of the design culture, they were not investing in the ideas."

"I do not think that the aim of the competition was realized in terms of the production phase and the protection of the intellectual property rights."

"I do not think that the industry can be very competent in this issue. Risk taking rates are very low with new designs."

Even the awarded project owners stated that, the interaction between the industry and the designers was low. It was both because the industrialists did not give importance to the new ideas, and because they did not want to take risks with new designs.

The last question was aimed for obtaining suggestions for the development of the competition. All respondents wrote their suggestions for the competition. However, the great majority of the respondents gave suggestions related to the selection of the jury members, the implementation of the awarded projects, the possibility for giving feedbacks both for the awarded and not awarded projects. Another suggestion was the diversification of the categories with more creative ones. Some indicated that, the localization of the competition would be beneficial for the local city industries.

As seen below, the suggestions about the selection of the jury members are contradictory since some stated that the number of the industrialist jury members should be lesser. On the other hand, others were suggesting that the number should be increased and the number of academic jury members should be decreased. Some of the responses to that question were as follows:

"A pre-elimination can be performed, or the competition can be two-phased."

"The selection of the jury members should be re-considered; more foreign jury members can be invited."

"The number of industrialist jury members should not exceed 20%."

"Competition can be arranged according to classes."

"It can be localized. For instance; in Ankara, in Bursa. Thus, in the long run, the accumulation to Istanbul can be prevented and the local industry can benefit from it."

"Only the projects which have an application for registration can be published in the catalogs to protect the projects from imitation."

"The amount of the prize can be reduced and the winners can have the chance to work as a part-time employee in one of the member firms of İMMİB for a pre-determined period."

"Award ceremony and competition announcements should be well conducted in social media."

According to some respondents, the realization of the awarded projects can be possible by employing the awarded participants in the member firms of İMMİB. Finally, the importance of protecting the designs from imitation was stated since the imitation of the awarded and not-awarded projects is one of the main issues of the competition.

6.3. Discussions on the Findings

The study aims to examine the relationship between industrial design education and the design competition. The findings of the study are analyzed in two stages based on the results of the interviews and the survey. The first part of the analysis consists of the recognition and significance of İMMİB Industrial Design Competitions. The second part presents the analysis of the relationship between education and the design competitions together with the effects of the competition on participants. The last part of the analysis assesses the contribution of the competition to design culture along with the realization of the aims of the competition.

6.3.1. The Significance and Recognition of the Competition

Within eleven years of history of the competition, the interest to the competition did not decrease for almost all years. The more the interest increases, the more the recognition level of the competition increases. Furthermore, it can be said that the effect of the instructors on the students was high for the recognition of the

competition. According to the investigation of the İMMİB Inventory Documents from 2005 to 2015, there were 51 universities which the student participated from (Appendix H, Appendix K). The number of universities in which the professional participants from was 47 (Appendix I, Appendix L).

The significance of İMMİB Industrial Design Competitions was analyzed with the findings of the survey conducted with the undergraduates, graduates, and postgraduates of METU Department of Industrial Design.

Firstly, the recognition of the competition among the other design competitions organized in Turkey was analyzed based on the given answers both to the online survey and interviews. The recognition of İMMİB Industrial Design Competitions were investigated and the results showed that, the competition was a recognized competition among the participants.

The aim of the competitions was primarily to promote the importance of design, to bring together industrialists and designers, and to contribute to the production of value-added designs. İMMİB Industrial Design Competitions are the one of the major design competitions since one of the objectives of the competitions was bringing the industrialists and the designers together. With this purpose, the competition has gained more importance among the other ones. İMMİB Industrial Design Competition is the one of the first examples of industrial design competitions in Turkey. Therefore, it paved the way to other competitions.

The expectations of the participants were addressed through the various prizes and the educational opportunities. However, the aim of bringing the designers and the industrialists together cannot be determined as fully realized since the organization officer stated that the realization of that aim was not enough.

It has been organized for eleven years. It gets support from public institutions and NGOs. The selection committees are composed of authorized people. Moreover, both the interest of the government and the industrialists increased throughout the years. The prizes were diversified. They covered not only monetary awards but also educational awards. This is another indication of the significance of the competition.

The number of student participants and professional participants to the competition increased within eleven years, as well. Bringing the industrialists and the designers together in the selection committee was a good step for both the participants and jury members. With this competition, it has been witnessed that there were examples of industrial design competitions for many other fields organized in almost every production branch.

Another significant point is the thought of the participants regarding the reputation of the competition. Some stated that, they were continuing to participate in the competition repeatedly. The reason was stated as preserving the reputation as a designer. The results showed that, the participants are trusting the reputation of the competition.

There has been an increasing interest in the competition since the beginning as the competition gained recognition throughout the years. Because some of the participants were participating in the competition when they were students, they continued to participate as graduates. The reason of this was that, the competition was being followed closely by the graduate designers and it has reached the professional mass as well as to students. The expectations of the participants were addressed through the various prizes and the educational opportunities.

For the student category in eleven years, the total number of student participants was 1795. As seen in Appendix J, some of the universities are distinguished with higher number of participants among the other universities. The highest number of participants who have participated in the competition since the beginning, was Middle East Technical University.

For the professional category, the total number of professionals was 2377. The number was higher than the number of student participants. According to the Appendix M, the highest number of professional participants were from Middle East Technical University as it was the same for the student category.

It appeared that, many of the first and second-grades were not aware of the competition according to the findings of the survey. On the other hand, the graduates, and postgraduates have written the competitions that they participated in before and

it appeared that the most participated competition was İMMİB Industrial Design Competitions among METU Department of Industrial Design student members.

Many participants who participated in the competition once continued to participate in the competition repeatedly. This is one of the indications of the significance of the competition among others. Besides, there are many other indications of the significance of the competition. Moreover, more than half of the respondents prepared their projects just for the competition. One of the implications is the given importance to the competition by preparing the projects especially for this competition.

The competition was one of the first reactions to the increasing interest to the export-oriented products. Being one of the first design competitions in Turkey is one of the significances of the competition among others. Moreover, it has been organized for 11 years. They have been endorsed by ETMK since the beginning along with the endorsements of TİM, and Ministry of Economy since 2014.

As mentioned in Chapter 4, the composition of the selection committees are comprised of authorized people. Moreover, based on the third interview, the selection committee selections are made based on the rules of the Ministry of Economy as more than half of the jury members should be designers.

Another significant point is the thought of the participants regarding the reputation of the competition. Some stated that, they continued to participate in the competition repeatedly. The reason was stated as reserving the reputation as a designer. The results showed that, the participants trust the reputation of the competition.

There was an increasing interest for the competition since the beginning as the competition gained recognition throughout the years. Because some of the participants were participating in the competition when they were students, they continued to participate as graduates. The reason of this was that, the competition was being followed closely by the graduate designers and it has reached the professional mass as well as students. The expectations of the participants were addressed through the various prizes and the educational opportunities.

6.3.2. The Effects of the Competition on Education

Finding out the effects of İMMİB Industrial Design Competitions on education is one of the main purposes of this study. Therefore, the questions related to the effects of the competition were asked both to the participants of the survey and the interviewees. The results showed that, participating in the competition has many effects on the participants' professional lives, and self-improvement, as well. On the other hand, education has many effects on participating in the competitions.

According to the investigation on the survey conducted by Merve Çakır (2011b), the expectations of the participants were as follows: They firstly wanted to receive monetary awards. The other expectation was that, they wanted to be known more in the design community. The third one was the realization of their projects. The fourth one was related to the education opportunity abroad and finally the participants expected to attend fairs with the help of the İMMİB Industrial Design Competitions. Thus, it was found with the online survey that, the expectations of the participants were as follows respectively:

- Receiving monetary rewards,
- Testing myself,
- Become a recognized designer,
- Receiving scholarships for study abroad,
- The possibility of the production of my project,
- The possibility of cooperation with industrialists,
- Fair attendances.

The survey results showed that, the monetary rewards were the main reason, expectation, and motivation of the participants since the amount of monetary rewards were found adequate. The findings from the interview confirmed this.

However, this is one of the signs that the competition contradicted with its aim. Furthermore, the realization of the aims was found problematic by one of the interviewees since there were three projects produced. Some jury members were inexperienced in production as well as the participants. Therefore, the competition could not fulfill the aims. Moreover, the lack of the connector service between the

industrialist jury members and academic jury members was another reason for the competition could not realize some aims.

As stated by almost one-third of the survey respondents, with the competition, a thorough project development was not implemented because of the limited time and focusing on only monetary rewards. These were the negative effects of the competition on education. As the students got used to developing the projects less detailed, it affected their educational lives adversely.

For the positive effects of the competition, it can be said that, the aim of the competition was fulfilled through the education opportunities, the opportunity of the production of the projects along with the collaboration with the industrialists. One of the effects of the competition is experience. The more participants participate in the competitions, the more they gain experience both on the technical skills and production methods.

It provides motivation to the participants, as well. Moreover, motivation helps the students to be self-confident as stated by the respondents. On the other hand, participating in competitions enable the participants to the formation of a design culture and design perspective.

Another effect of the competition was related to the industrialist. It can be said that, they learned what the tasks of the designers were, where it started and where it ended, with the help of the competition. The competition raised the recognition of design discipline. Furthermore, by doing that, the competition contributed to the formation of a design culture in Turkey with the raising awareness. Moreover, it helped to maintain associations, meet new people, and develop new projects with the industrialists.

CHAPTER 7

CONCLUSIONS

In this study, the evaluation of İMMİB Industrial Design Competitions was made since these competitions are one of the major ones. The significance of İMMİB Industrial Design Competitions was revealed among the other competitions. The changes and the developments of the competition, and whether the main aim of the competitions as bringing the designers and the industrialists together was achieved or not is discussed.

To reveal all the information mentioned and to answer the research questions of this study, a content analysis has been carried out on the documents and catalogs related to the competition series, between the years 2005 and 2015 together with an online survey which was sent to the student members of METU Department of Industrial Design and semi-structured interviews were conducted with the selected interviewees.

The aim of this study was revealing the role and the importance of İMMİB Industrial Design Competitions in Turkey together with the impact of the competition to the participants. The study discussed the implications of the findings in terms of the progress of the competition, its benefits for the stakeholders, and the contribution of the competitions to the development of the relationship between industry and designers.

7.1. Revisiting the Research Questions

The research questions of this study are answered as follows:

Question 1: What are the effects of the competition on the participants?

The effect of the competition on the participants are various, in some cases the participants stated that, the competition affected them negatively. On the other hand, some stated that, it contributed to their both personal lives and professional lives.

The effects of the competition are firstly gaining experience and practicing with the help of the competition. Learning to develop a project in limited time is another benefit for the participants. They can become more ambitious and motivated. With that motivation, some stated that, they forced themselves to develop a better project, visualize, and model the project better. Therefore, it can be said that, participants can improve their technical skills which are as follows:

- Rendering,
- Presentation,
- Brainstorming,
- Production knowledge,
- Material knowledge,
- Idea development,
- Computer-aided drawing,
- Technical drawing.

Furthermore, the competition affects the relationship between the industry and the designers since it is difficult to work together without knowing each other for designers and industrialists. The gap between them is decreasing with the help of the competition. Some stated that, industrialists have learned what the tasks of the designers were.

Some experienced that, the competition contributed on their recognition as they were the awarded designers. Besides, some participants got the chance to work prestigious design offices and found the opportunity to develop products for global trademarks. Some of them were awarded and after that, they got the chance to meet the industrialists and for the implementation of their projects. Some were involved as consultant firm in the ETKİ Project.

The competition affected their technical skills as well as their time management skills as mentioned before. Moreover, it helped them to become a recognized designer. Last and most important, the participants developed different perspectives in design with the help of the competition.

Question 2: What is the relationship between industrial design education and design competitions?

The relationship between industrial design education and the design competitions are reciprocal. They affect each other in many ways but there is not a direct relationship between the design competitions and industrial design education. Firstly, the effects of the competition on education will be given and then the effects of the education on the design competitions will be given.

With the encouragement of the instructors, the students become motivated. According to the survey, some stated that, the encouragement and critics of the instructors about the projects, gives better results. Therefore, it can be said that, education affects the participation to the competition and the results. Moreover, the international fairs chances, workshop and seminars together with the scholarships for study abroad are the contributions of the competition to the education of the participants.

On the other hand, the seminars, workshops and educations given by experts on a pre-determined topic may contribute not only to the personal education of the participants, but also to other students which are involved in those. Therefore, it can be said that, the competition can contribute to the education of the mass.

The competition may contribute to education with the help of the practice which was essential for participating in the competition. Nevertheless, industrial design education may contribute to the competition by providing the required skills for the competition and increasing the quality of the projects.

Question 3: In which ways, does the competition fulfill the purpose of bringing the designer and the industrialist together, as stated in the terms and conditions lists?

The aim of bringing the industrialists and the designers together is only one of the aims of the competition as mentioned before. There are other purposes of the competition but in this study, this aim was emphasized since it is one of the most significant purposes of the competition among others.

The competition fulfills its aim by contributing to the collaboration between the awarded designers and the industrialists as the organization officer stated. These are

the some of the activities that the competition organization intended to contribute to the collaboration between the industry and designers:

- Network activities,
- Invitation to sector events,
- ETKİ Project,
- Vocational High School.

With the help of those above, it was aimed to increase the collaboration between the two parties. The awarded designers are invited to the sector events for maintaining the network. Besides, with ETKİ Project, designers and industrialists are working together on a project which is a good example of collaboration. On the other hand, İMMİB Erkan Avcı Industrial Vocational High School was established for providing technical staff in industry. With the help of the technical staff from the high school, the connection between the industry and the designers may be provided. In other words, it was aimed to provide a better interaction between them and to decrease the gap between the designers and the industry.

Question 4: What could be done to make better use of the results of the competition for all stakeholders?

The suggestions were made in Chapter 6 but for summarizing, suggestions can be made both for the organizers and the participants of the competition for improving it for the next years. The first one was related with the competition to become an international one. One of the appropriate ways for becoming an international competition was opening the competition to the participation of non-Turkish citizens. Besides, there may be another way to become an international competition. The organizers may invite more foreign jury members to the competition for the valuable contribution of them and for the promotion of the competition as the results of the survey showed.

As the competition is a tool for bringing the industrialists and designers together, to provide an interaction, non-disclosure agreements (NDAs) can be signed as stated in the interview. On the other hand, more directed contributions may be made by the organizers of the competition to education. Rather than personal education, the education of all is found more important. Moreover, the cooperation between the

industry and universities may be increased so that a more efficient cooperation can be achieved.

The realization of the awarded projects can be possible by employing the awarded participants in the member firms of İMMİB. The amount of the prize may be reduced and the winners may have the chance to work as a part-time employee in one of the member firms of İMMİB for a pre-determined period.

Other consideration is about the imitation of the projects. In order to prevent this only the projects which have an application for registration may be published in the catalogs to protect the projects from imitation. On the other hand, for the not awarded projects, feedback may be given.

7.2. Limitations of the Study

During the content analysis and gathering the information related with the study, there were some difficulties that have been faced. There are some limitations of this study that should be considered for further studies. The first of the limitations was that, there was no study related with this topic, yet. Thus, there were some difficulties encountered while searching for the information sources.

The other limitation was related with the timetable. The timetable should be considered when trying to reach the officials working for İMMİB and other stakeholders of the competition since they can be busy and the study can be interrupted by the external issues. Another limitation is the difficulties regarding the content analysis process. Some of the inventory documents could not be reached since the documentation of the inventory documents was not recorded properly by the former organization officer.

The final limitation is about the published catalogs. İMMİB Industrial Design Competitions Introductory Catalog ue2016 catalog was not published at the time of writing this thesis. Thus, interviews with those who participated in the competition and received awards in 2016 cannot be conducted regarding the changes and the development about the competition.

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APPENDICES

APPENDIX A

İMMİB INDUSTRIAL DESIGN COMPETITIONS PARTICIPANT ASSESSMENT SURVEY-TURKISH

Rıza Formu

Bu anket çalışması bugüne kadar tasarım yarışmalarına katılmış olan endüstri ürünleri tasarımı bölümü lisans ve lisansüstü öğrencileri ile mezunları için hazırlanmış olup, Orta Doğu Teknik Üniversitesi Endüstri Ürünleri Tasarımı Bölümü bünyesinde Yrd.Doç.Dr. Naz Börekçi danışmanlığında yürütülen “İMMİB Endüstriyel Tasarım Yarışmaları'nın Değerlendirmesi ve Yarışma ile ilgili Gelecek Öngörülerini” konulu yüksek lisans tezinin bir parçasıdır. Çalışmanın amacı bugüne kadar tasarım yarışmalarına ve özellikle İMMİB Endüstriyel Tasarım Yarışmaları'na katılmış olan endüstri ürünleri tasarımı bölümü lisans ve lisansüstü öğrencileri ile yine aynı bölüm mezunlarının yarışma hazırlığı, yarışma algısı ve yarışmadan beklentilerini ortaya çıkarmaktır.

Bu çalışmaya katılımınız tamamen gönüllülük esasına dayalıdır. İsminizi yazmak ya da kimliğinizi açığa çıkaracak bir bilgi vermek zorunda değilsiniz. Verdiğiniz cevaplar kesinlikle gizli tutulacaktır.

Bu ankette katılımcılara rahatsızlık verebilecek herhangi bir soru bulunmamaktadır. Buna rağmen katılımınız sırasında herhangi bir sebepten ötürü rahatsızlık hissederseniz dilediğiniz zamanda anket doldurmayı bırakabilirsiniz.

Katılımınız için şimdiden çok teşekkür ederim. Çalışma hakkında herhangi bir sorunuz olması durumunda mervecopur@gmail.com mail adresinden sorularınızı iletebilirsiniz.

APPENDIX B

İMMİB INDUSTRIAL DESIGN COMPETITIONS PARTICIPANT ASSESSMENT SURVEY

Consent Form

This online survey was prepared for the undergraduates, graduates and postgraduates of METU Industrial Design Department who has participated in design competitions so far, and under the supervision of Assist. Prof. Dr. Naz Börekçi who is a member of the Department of Industrial Design at Middle East Technical University. This survey is a part of the master thesis titled "Evaluation of İMMİB Industrial Design Competitions and Future Predictions About the Competition" conducted by Merve Çopur. The aim of the study is to bring up the expectations of the participants about the competitions, the competition preparation process, and the competition perception among METU Industrial Design Department students, which have participated in design competitions up to today and especially İMMİB Industrial Design Competitions.

Your participation in this survey is entirely voluntary. You do not have to write your name or give information that will reveal your identity. Your answers will be kept strictly confidential. This survey does not contain any questions that may annoy the participants. However, you may stop filling out the survey at any time if you feel uncomfortable due to any reason during your participation.

Thank you very much for your participation already. If you have any problems about the study, you can forward your questions to mervecopur@gmail.com.

APPENDIX C

İMMİB INDUSTRIAL DESIGN COMPETITIONS PARTICIPANT ASSESSMENT SURVEY-TURKISH

İMMİB Endüstriyel Tasarım Yarışmaları Katılımcı Değerlendirmesi Anketi

İMMİB Endüstriyel Tasarım Yarışmaları Katılımcı Değerlendirmesi Anketi

Bu anket çalışması bugüne kadar tasarım yarışmalarına katılmış olan endüstri ürünleri tasarımı bölümü lisans ve lisansüstü öğrencileri ile mezunları için hazırlanmış olup, Orta Doğu Teknik Üniversitesi Endüstri Ürünleri Tasarımı Bölümü bünyesinde Yrd.Doç.Dr. Naz Börekçi danışmanlığında yürütülen "İMMİB Endüstriyel Tasarım Yarışmaları'nın Değerlendirmesi ve Yarışma ile ilgili Gelecek Öngörülerini" konulu Yüksek Lisans Tezi'nin bir parçasıdır. Çalışmanın amacı bugüne kadar tasarım yarışmalarına katılmış olan endüstri ürünleri tasarımı bölümü lisans ve lisansüstü öğrencileri ile yine aynı bölüm mezunlarının yarışma hazırlığı, yarışma algısı ve yarışmadan beklentilerini ortaya çıkarmaktır.

Bu çalışmaya katılımınız tamamen gönüllülük esasına dayalıdır. İsminizi yazmak ya da kimliğinizi açığa çıkaracak bir bilgi vermek zorunda değilsiniz. Verdiğiniz cevaplar kesinlikle gizli tutulacaktır.

Bu ankette katılımcılara rahatsızlık verebilecek herhangi bir soru bulunmamaktadır. Buna rağmen katılımınız sırasında herhangi bir sebepten ötürü rahatsızlık hissederseniz dilediğiniz zamanda anketi doldurmayı bırakabilirsiniz.

Katılımınız için şimdiden çok teşekkür ederim. Çalışma hakkında herhangi bir sorunuz olması durumunda mervecopur@gmail.com mail adresinden sorularınızı iletebilirsiniz.

*Zorunlu

İMMİB Endüstriyel Tasarım Yarışmaları Katılımcı Değerlendirmesi

Bu anket Türkiye'de 12 yıldır düzenlenen İMMİB Endüstriyel Tasarım Yarışmaları'na katılan katılımcıların yarışma algısı, yarışma hazırlıkları ve yarışmadan beklentilerini ortaya çıkarmak için uygulanmaktadır.

Anketin ilk bölümünü bugüne kadar Türkiye'de herhangi bir tasarım yarışmasına katılmış olanların yanıtlaması beklenmektedir.

1. Eğitim durumunuz nedir? *

1. sınıf öğrencisiyim.
2. sınıf öğrencisiyim.
3. sınıf öğrencisiyim.
4. sınıf öğrencisiyim.
- Lisansüstü öğrencisiyim.
- Mezunum.

2. Bugüne kadar Türkiye' de düzenlenen endüstriyel tasarım yarışmalarından birine katılım gerçekleştirdiniz mi? *

- Hayır
- Evet

3. Katılmadıysanız katılmama sebepleriniz öncelikli olarak aşağıdakilerden hangileridir?

- Motivasyon eksikliği
 Kendini yeterli görmeme
 Konuların ilginç gelmemesi
 Ödüllerin yetersiz bulunması
 Yarışmadan haberdar olunmaması
 Diğer:

4. Katıldıysanız katıldığınız yarışmaları yazar mısınız?

.....
.....

5. Bu yarışmalardan hiç ödül kazandınız mı?

- Evet
 Hayır

6. Hangi derecelerde ödül(ler) aldınız?

- 1.lik
 2.lik
 3.lük
 Mansiyon
 Basın özel ödülü

7. Kazandıysanız kaç tane ödül kazandınız?

0 1 2 3 4 5 6 7 8 9 10
.....
.....

8. İlk defa bir yarışmaya katıldığınızda eğitiminizin hangi aşamasındaydınız?

1. sınıf öğrencisiydim.
 2. sınıf öğrencisiydim.
 3. sınıf öğrencisiydim.
 4. sınıf öğrencisiydim.
 Lisansüstü öğrencisiydim.
 Diğer:

9. Yarışmaya katılım sebepleriniz aşağıdakilerden hangileriydi?

- Para ödülü
- Fuar katılımları
- Yurtdışı eğitim bursu
- Projenin üretilmesi olasılığı
- Sanayicilerle işbirliği olanağı
- İsmimi duyurmak
- Kendimi sınamak
- Patent - Tescil ettirme olanağı bulmak
- Diğer:

10. Yarışmaya katılırken öncelikli motivasyonlarınız nelerdi?

- Başarma arzusu
- Aile/çevre desteği
- Grup arkadaş(lar)ının teşviği
- Eğitiminin teşviği
- Konunun ilgimi çekmesi
- Belli bir sektöre olan ilğim
- Portfolyoma proje ekleyebilmek
- Belli bir iş sektöründe çalışma isteği
- Diğer:

11. Daha önce İMMİB Endüstriyel Tasarım Yarışmalarına katıldınız mı?

- Evet
- Hayır

12. İMMİB Endüstriyel Tasarım Yarışmaları hakkında hangi kaynaklardan bilgi aldınız? *

- İnternet sayfası
- Geçmiş yılların katalogları
- Tanıtım broşürleri
- Tanıtım sunuşları
- Arkadaşlar
- Eğitmciler
- Basılı medya duyuruları
- Sosyal medya duyuruları
- Bilgi almadım
- Diğer:

13. İMMİB Endüstriyel Tasarım Yarışmaları hakkında bilgilendirmenin yeterli olduğunu düşünüyor musunuz?*

- Evet
 Hayır

14. Cevabınız hayır ise bilgilendirmenin hangi açılardan yetersiz olduğunu düşünüyorsunuz?

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

İMMİB Endüstriyel Tasarım Yarışması'na katılımınız ile ilgili

Bu bölüm İMMİB Endüstriyel Tasarım Yarışması'na katılmış olanların doldurması içindir. Bu yarışmaya katılmadıysanız, formun altındaki "Submit" butonuna basarak anketinizi tamamlayabilirsiniz.

15. Yarışmaya hangi yıllarda katıldınız?

- 2005
 2006
 2007
 2008
 2009
 2010
 2011
 2012
 2013
 2014
 2015
 2016

16. Yarışmaya hangi kategorilerde katıldınız?

- Metal kategorisi
 Plastik kategorisi
 Elektrik-elektronik kategorisi
 Kozmetik ambalaj kategorisi
 Mermer ve doğal taşlar kategorisi
 Konsept kategorisi
 Aydınlatma kategorisi
 Akıllı ev teknolojileri kategorisi

17. Yarışmaya katılım şekliniz ne idi?

- Bireysel
 Grup

18. Katıldığınız yarışmalara ortalama ne kadar sürede hazırlandınız?

- 1-10 gün
 11-20 gün
 21-30 gün
 30 günden fazla

19. Proje(leri)nizin çıkış noktası ne idi?

- Gözlem
 Kişisel tecrübeler
 Pazar araştırması
 Kullanıcı araştırması
 Teknik araştırma
 Derste öğrendiğim bir yöntem
 Derslerde hazırlanan projeler
 Diğer:

20. Proje(leri)nizin hazırlanmasını nasıl tanımlarsınız?

- Önceden kendi boş vaktimde hazırladığım proje
 Derslerde hazırlanmış ve portfolyomda bulunan proje
 Özel olarak bu yarışma için derste hazırlanmış proje
 Yalnızca bu yarışma için hazırlanmış proje

İMMİB Endüstriyel Tasarım Yarışmaları'na katılımınızdan beklentileriniz ile ilgili

Bu bölüm İMMİB Endüstriyel Tasarım Yarışması'na katılmış olanların doldurması içindir.

21. Yarışmadan beklentileriniz nelerdi?

.....
.....

22. Yarışmaya birden fazla kez katıldıysanız, tekrarlı katılımınızın sebepleri nelerdir?

23. Yarışmaya bir daha katılmama kararı aldıysanız bunun sebepleri nelerdir?


24. Yarışmaya hazırlanma sürecinin ve katılımınızın eğitiminize ya da kişisel gelişiminize ne tür katkıları olduğunu düşünüyorsunuz?

25. Yarışmaya hazırlanma sürecinin ve katılımınızın olumsuz yönleri olduysa bunlar nelerdi?

**26. Okulda aldığınız eğitimin yarışmaya hangi konularda katkı sağladığını düşünüyorsunuz?
(Bilgisayar destekli çizim, sunum paftası hazırlama, üretim ve malzeme bilgisi, fikir geliştirme yöntemleri vb.)**

27. Yarışmanın şartnamesinde belirtilen sanayici ve tasarımcıyı buluşturmak amacını ne açılardan yerine getirip getirmediği konusunda görüşlerinizi belirtir misiniz?

28. Yarışmaya katılım ve yarışma sonuçlarından katılımcıların yararlanabilmeleri açısından yarışmanın geliştirilebilmesi adına önerileriniz nelerdir?

Powered by
 Google Forms

APPENDIX D

İMMİB INDUSTRIAL DESIGN COMPETITIONS PARTICIPANT ASSESSMENT SURVEY-ENGLISH

İMMİB Industrial Design Competitions Participant Assessment Survey

İMMİB Industrial Design Competitions Participant Assessment Survey

This online survey was prepared for the undergraduates, graduates and postgraduates of METU Industrial Design Department who has participated in design competitions so far, and under the supervision of Assist. Prof. Dr. Nəz B6reki who is a member of the Department of Industrial Design at Middle East Technical University. This survey is a part of the master thesis titled "Evaluation of İMMİB Industrial Design Competitions and Future Predictions About the Competition" conducted by Merve opur. The aim of the study is to bring up the expectations of the participants about the competitions, the competition preparation process, and the competition perception among METU Industrial Design Department students, which have participated in design competitions up to today, especially İMMİB Industrial Design Competitions.

Your participation in this survey is entirely voluntary. You do not have to write your name or give information that will reveal your identity. Your answers will be kept strictly confidential. This survey does not contain any questions that may annoy the participants. However, you may stop filling out the survey at any time if you feel uncomfortable due to any reason during your participation.

Thank you very much for your participation already. If you have any problems about the study, you can forward your questions to mervecopur@gmail.com.

*Required

İMMİB Industrial Design Competitions Participant Assessment

This survey is applied to participants who participated in İMMİB Industrial Design Competitions held for 12 years in Turkey in order to assess participants' awareness of competitions, preparations for competitions and expectations from the competition.

The first part of the questionnaire is expected to be answered by those who have participated in any design competition in Turkey so far.

1. What is your educational status? *

Mark only one oval.

- First grade
 Second grade
 Third grade
 Fourth grade
 Postgraduate
 Graduate

2. Have you participated in one of the industrial design competitions held in Turkey until today? *

Mark only one oval.

- No
 Yes

3. If not, which of the following are your primary reasons for not participating?

Tick all that apply.

- Lack of motivation
- Find the awards inadequate
- Feel incompetent
- Not aware of the competitions
- Do not find the topics interesting
- Other:

4. If you participated, do you write competitions you participated in?

.....
.....

5. Have you ever won awards from these competitions?

Mark only one oval.

- Yes
- No

6. At what grade did you get the awards?

Tick all that apply.

- First prize
- Second prize
- Third prize
- The honorable mention prize
- The press special prize

7. How many awards have you won?

Mark only one oval.

0	1	2	3	4	5	6	7	8	9	10
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

8. When were you attending a competition for the first time, you were at which stage of your education?

Mark only one oval.

- First grade
- Second grade
- Third grade
- Fourth grade
- Postgraduate
- Graduate

9. Which of the following were your reasons for participating in the competition?

Mark only one oval.

- The possibility of Patent-Registration
- Test myself
- Become a recognized designer
- The possibility of cooperation with industrialists
- The possibility of production of my project
- Scholarship for study abroad
- Fair attendances
- Monetary rewards
- Other:

10. What were your primary motivations when you participated in the competition?

Tick all that apply.

- Desire for success
- Encouragement of family/friends
- Encouragement of group members
- Encouragement of instructors
- Interesting topics
- Interest in a particular sector
- Adding a project to portfolio
- Desire to work in a particular business sector
- Other:

11. Have you participated in IMMIB Industrial Design Competitions before?

Mark only one oval.

- Yes
- No

12. From which sources did you get information about IMMIB Industrial Design Competitions? *

Tick all that apply.

- Web page
- Catalogues
- Promotional brochures
- Promotional presentations
- Friends
- Instructors
- Printed media announcements
- Social media announcements
- I did not get any information
- Other:

13. Do you think there is enough information about IMMIB Industrial Design Competitions? *

Mark only one oval.

- Yes
 No

14. If your answer is no, in which ways do you think the information is inadequate?

.....
.....

About your participation in the IMMIB Industrial Design Competitions

This part is for those who have participated in IMMIB Industrial Design Competitions. If you have not participated in this competition, you can complete your survey by clicking the "Submit" button at the bottom of the form.

15. Which years did you participate in the competition?

Tick all that apply.

- 2005
- 2006
- 2007
- 2008
- 2009
- 2010
- 2011
- 2012
- 2013
- 2014
- 2015
- 2016

16. Which categories did you participate in the competition?

Tick all that apply.

- Metal category
- Plastic category
- Electric-electronics category
- Cosmetics packaging category
- Marble and natural stones category
- Concept category
- Lighting category
- Smart home technology category

17. What was your participation status in the competition?

Tick all that apply.

- Individual
- Group

18. How long did you prepare for the competition you attended?

Tick all that apply.

- 1-10 days
- 11-20 days
- 21-30 days
- More than 30 days

19. What was the starting point of your project(s)?

Tick all that apply.

- Observation
- Personal experiences
- Market research
- User research
- Technical research
- A method I learned in lessons
- Project prepared in class
- Other:

20. How do you define the preparation of your project(s)?

Tick all that apply.

- The project I had previously prepared in my spare time
- Project prepared in class and existed in the portfolio
- Project specifically prepared for the competition in the class
- Project prepared just for this competition
- Other:

About your expectations of IMMIB Industrial Design Competitions

This part is for those who have participated in IMMIB Industrial Design Competitions.

21. What were your expectations about the competition?

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

22. If you participated in the competition more than once, what were the reasons for your repeated participation?

23. If you have decided not to participate in the competition again, what were the reasons for this?

24. What kind of contribution do you think the process of preparation and the participation to the competition provided for your self-improvement and education?

25. What were the negative aspects of the process of the preparation and the participation to the competition (if any)?

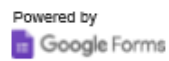
26. In what ways, do you think the subjects that you took in the university education contributed to your participation? (Computer aided drawing, presentation preparation, production and material knowledge, idea development methods, etc.)

27. Could you please state your views on whether the competition fulfills the aim mentioned in its terms and conditions list as bringing designers and industrialists together?

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

28. What are your suggestions for the development of the competition in terms of participation and for the participants to get benefits of its results?

.....
.....



APPENDIX E

INTERVIEW QUESTIONS FOR THE INSTRUCTOR-TURKISH

Size soracağım sorular Türkiye'de düzenlenen endüstriyel tasarım yarışmalarının eğitime bir katkısı olup olmadığını ya da eğitimi nasıl etkilediğini ortaya çıkarmaya yönelik olacaktır. Tasarım yarışmalarına yıllar boyunca hem jüri üyesi olarak hem yarışmacı olarak hem de akademik kısımda katıldınız.

Soru 1: Yarışmanın kuruluş sürecinde (2005-2006) öğrencilerinizi yarışmaya katılmaları konusunda teşvik ettiğinizi Merve Çakır'ın İMMİB Endüstriyel Tasarım Yarışmalarına dair çalışmasından öğrendim. Yarışmalara katılmaları için öğrencilerinizi ne şekilde teşvik ediyordunuz ve sebepleri nelerdi?

Soru 2: Sonraki yıllarda yarışmaya katılmaları için teşvik etmeyi bıraktınız. Bunun sebebi ne idi?

Soru 3: Yarışmanın 11 yıllık geçmişinde kataloglardaki bilgilere dayanarak sadece 3 ürünün üretildiği görülüyor. Bunun yarışmayı (Katılımcı, sanayici ve jüriyi) nasıl etkilediğini düşünüyorsunuz ve bu kadar az ürünün hayata geçirilmesinin altında yatan sebepler nelerdir?

Soru 4: Yarışmanın şartnamesinde yer alan tasarımcı ve sanayiciyi buluşturma amacını yerine getirdiğini düşünüyor musunuz?

Soru 5: Yarışmalarda akademinin yerini nasıl görüyorsunuz? (Sadece jüri üyeliği mi)

Soru 6: Yarışma kataloglarında sıkça söz edildiği üzere yarışmanın 12 yıllık sürecinde tasarım kültürüne katkı sağladığı görüşü yer almakta. Bu konu hakkındaki düşünceleriniz nelerdir?

Soru 7: Yarışma organizasyonunun eğitim konusunda vizyon sahibi olduğunu ETKİ Projesi, İMMİB Erkan Avcı Teknik ve Endüstri Meslek Lisesi, Hızlı Prototipleme Merkezi, çalıştaylar ve seminer gibi girişimlerinden görüyoruz. Katılımcıların bunlara ek olarak eğitimlerine ya da kişisel gelişimlerine ne gibi etkisi olacağını

düşünüyorsunuz? Bir eğitimci olarak tasarım yarışmalarına katılmanın öğrencilerin eğitimlerine ya da kişisel gelişimlerine ne gibi katkıları olacağını düşünüyorsunuz?

Soru 8: Yarışmayı tüm paydaşlar için daha yararlanılabilir sağlayabilmek adına yarışma ile ilgili gelecek görüşleriniz nedir?

APPENDIX F

INTERVIEW QUESTIONS FOR THE FORMER WINNERS-TURKISH

Soru 1: İMMİB Endüstriyel Tasarım Yarışmaları'na ilk kez katıldığınızda hangi sınıftaydınız ve katılma sebebiniz ne idi?

Soru 2: İlk kez yarışmaya katıldığınızda eğitimcilerinizin sizi ve diğer arkadaşlarınızı yarışmaya katılmanız konusunda teşvik etmiş miydi? Ettiyse hangi yollardan olduğunu açıklayabilir misiniz?

Soru 3: İMMİB Endüstriyel Tasarım Yarışmaları'na çok kez katıldınız ve çok kez ödüller aldınız ayrıca jüri olarak da yarışmaya katkıda bulundunuz. Size göre jüri olmanın ve de yarışmacı olmanın size etkileri nelerdi? Ayrıca jüri üyesi olmaya devam etmemenizin sebepleri nelerdir?

Soru 4: Yarışmanın 12 yıllık sürecinde kataloglardan görüldüğü üzere sadece 3 proje hayata geçirildi ve bu ürünlerden bir tanesi de sizin projenizdi. Bu kadar az projenin hayata geçmesi hakkında düşünceleriniz nelerdir?

Soru 5: Yarışmaya katılmak, ödül almak ve jüri üyesi olmak hayatınızı nasıl etkiledi?

Soru 6: Yarışmanın şartnamesinde yer alan tasarımcı ve sanayiciyi buluşturma amacını yerine getirdiğini düşünüyor musunuz?

Soru 7: Yarışma kataloglarında sıkça söz edildiği üzere yarışmanın 12 yıllık sürecinde tasarım kültürüne katkı sağladığı görüşü yer almakta. Bu konu hakkındaki düşünceleriniz nelerdir?

Soru 8: Yarışma organizasyonunun eğitim konusunda vizyon sahibi olduğunu ETKİ Projesi, İMMİB Erkan Avcı Teknik ve Endüstri Meslek Lisesi, Hızlı Prototipleme Merkezi, çalıştaylar ve seminer gibi girişimlerinden görüyoruz. Katılımcıların bunlara ek olarak eğitimlerine ya da kişisel gelişimlerine ne gibi etkisi olacağını düşünüyorsunuz ve de sizin eğitime katkıları oldu mu, nelerdir?

Soru 9: Yarışmayı tüm paydaşlar için daha yararlanılabilir sağlayabilmek adına yarışma ile ilgili gelecek görüşleriniz nedir?

APPENDIX G

INTERVIEW QUESTIONS FOR THE ORGANIZATION OFFICER- TURKISH

Soru 1: İMMİB Endüstriyel Tasarım Yarışmalarının organizasyonunda çok önemli bir rolünüz olduğunu düşünüyorum ve şu soruyla başlamak istiyorum. Kuruluş tüm bu yarışma sürecini nasıl yürütüyor?

Soru 2: Bir değişiklik olduğunda bu yarışma organizasyon sürecini nasıl etkiliyor? Süreç değişikliklerden nasıl geçiyor?

Soru 3: Organizasyonun yarışma takvimini anlatabilir misiniz?

Soru 4: Değerlendirme ölçütleri, konular, temalar gibi şartnamede yer alan şeylere nasıl karar veriliyor? Kimler tarafından?

Soru 5: Jüri seçimine nasıl ve hangi ölçütlerle karar veriliyor?

İkinci kısım ise sizin yarışma hakkındaki görüşleriniz ile ilgili.

Soru 6: Yarışmanın 11 yıllık geçmişinde kataloglardaki bilgilere dayanarak sadece 3 ürünün üretildiği görülüyor. Bunun yarışmayı (Katılımcı, sanayici ve jüriyi) nasıl etkilediğini düşünüyorsunuz ve bu kadar az ürünün hayata geçirilmesinin altında yatan sebepler nelerdir?

Soru 7: Yarışmanın şartnamesinde yer alan tasarımcı ve sanayiciyi buluşturma amacını yerine getirdiğini düşünüyor musunuz?

Soru 8: Yarışma kataloglarında sıkça söz edildiği üzere yarışmanın 12 yıllık sürecinde tasarım kültürüne katkı sağladığı görüşü yer almakta. Bu konu hakkındaki düşünceleriniz nelerdir?

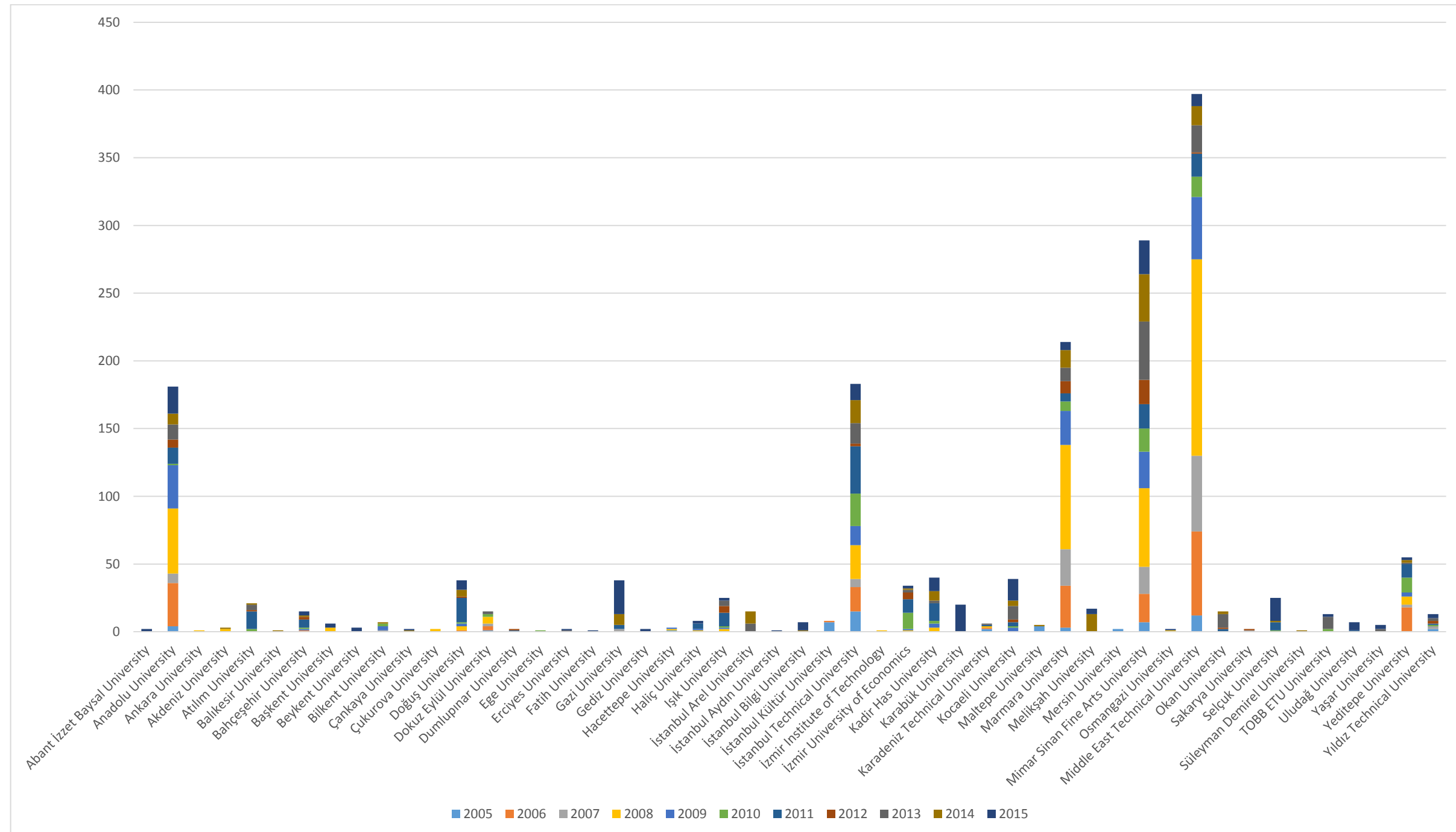
Soru 9: Yarışma organizasyonunun eğitim konusunda vizyon sahibi olduğunu ETKİ Projesi, İMMİB Erkan Avcı Teknik ve Endüstri Meslek Lisesi, Hızlı Prototipleme Merkezi, çalıştaylar ve seminer gibi girişimlerinden görüyoruz. Katılımcıların

bunlara ek olarak eğitimlerine ya da kişisel gelişimlerine ne gibi etkisi olacağını düşünüyorsunuz ve de organizasyonun eğitime sağladığı başka katkılar var mıdır?

Soru 10: Yarışmayı tüm paydaşlar için daha yararlanılabilir sağlayabilmek adına yarışma ile ilgili gelecek görüşleriniz nedir?

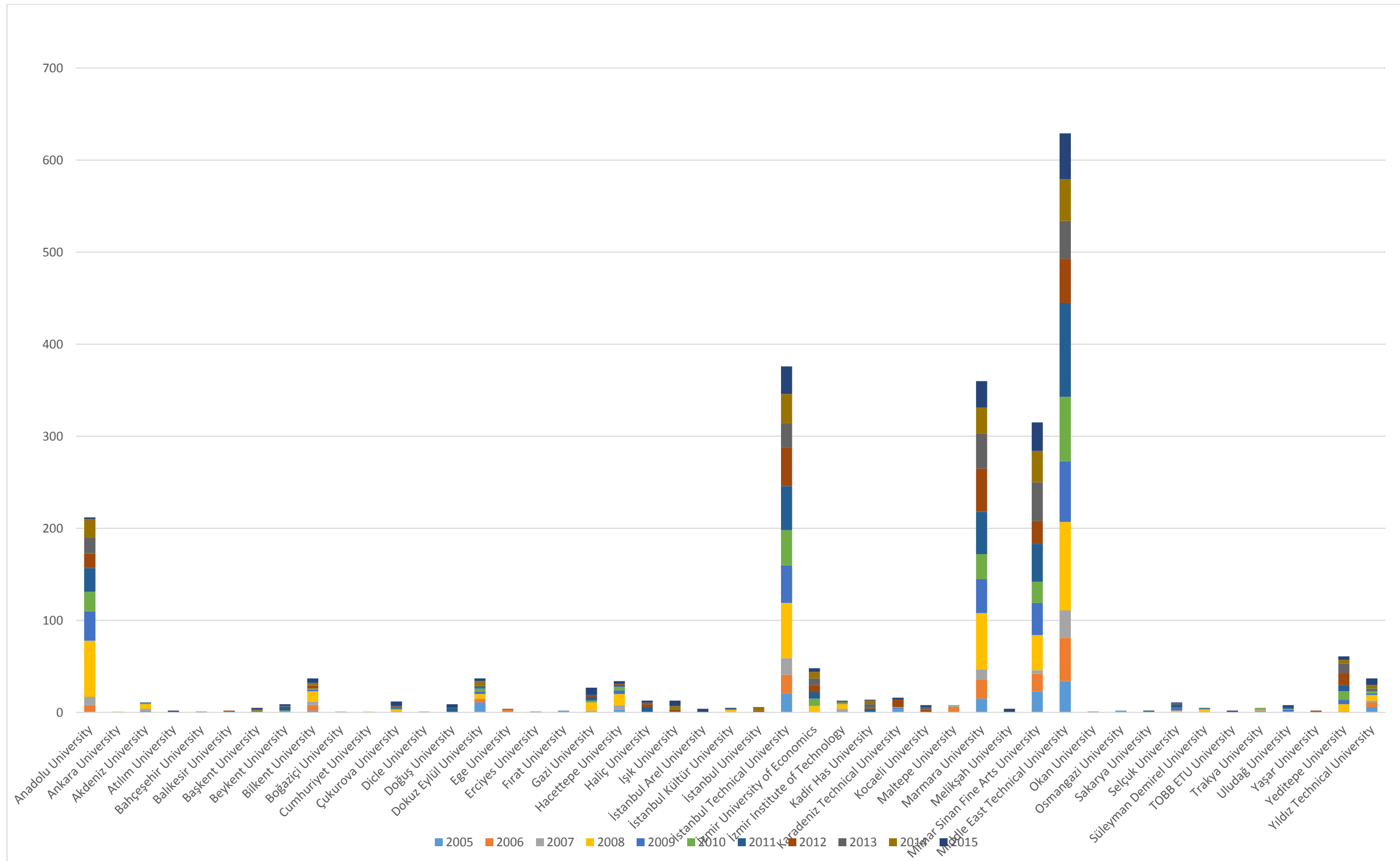
APPENDIX H

TOTAL NUMBER OF PARTICIPATION OF STUDENTS ACCORDING TO UNIVERSITIES PER YEAR



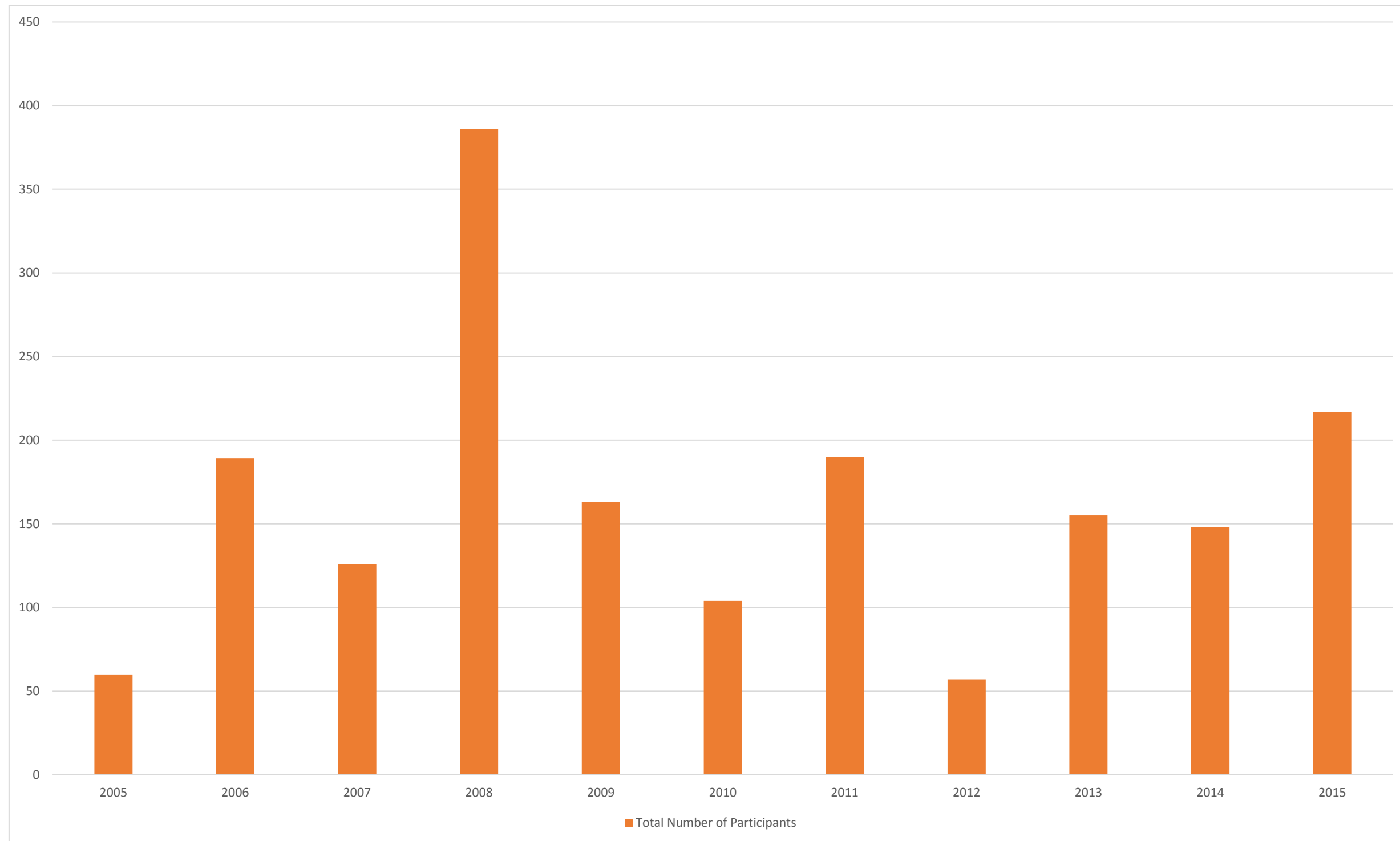
APPENDIX I

TOTAL NUMBER OF PARTICIPATION OF PROFESSIONALS ACCORDING TO UNIVERSITIES PER YEAR



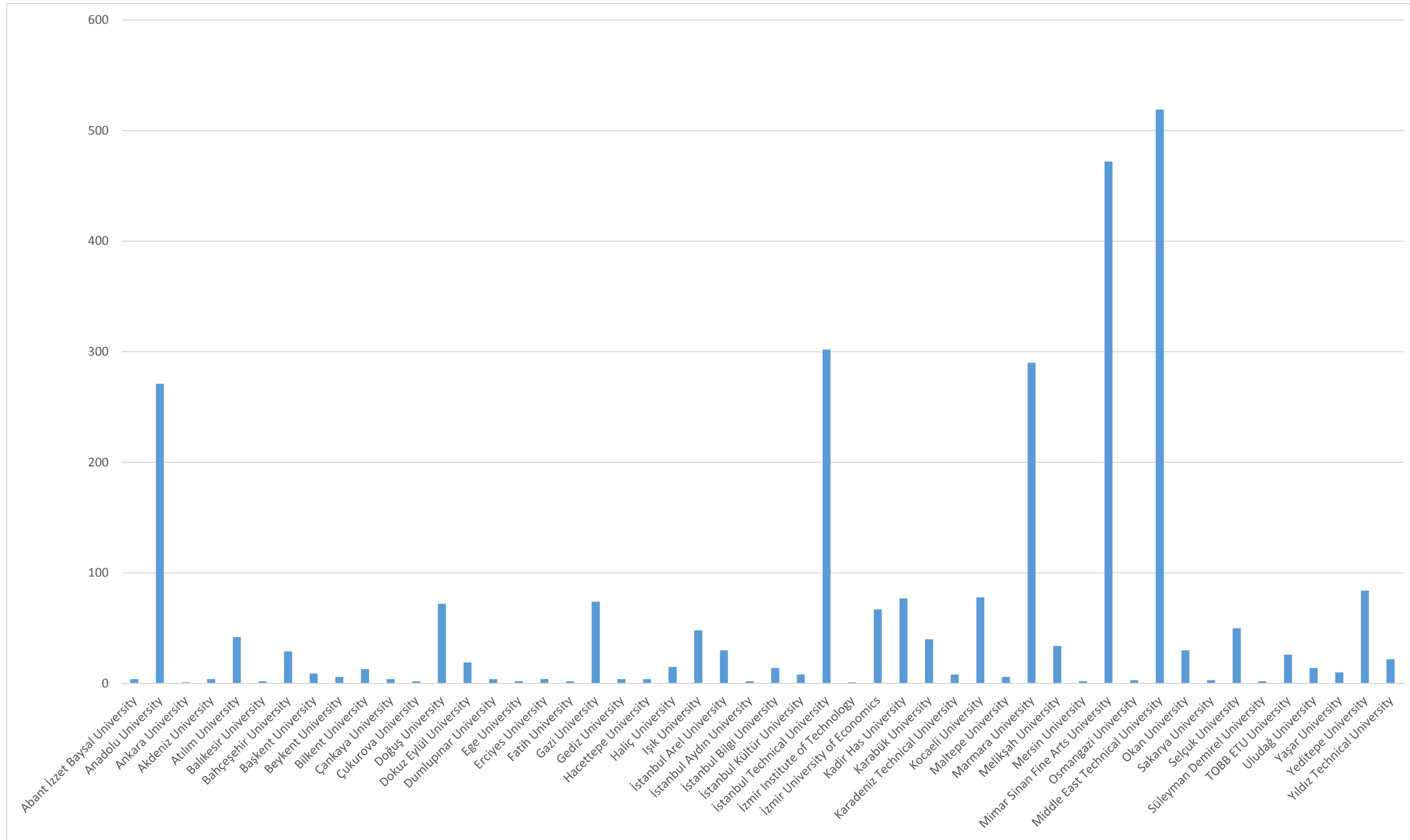
APPENDIX J

STUDENT PARTICIPATION IN IMMIB INDUSTRIAL DESIGN COMPETITIONS ACCORDING TO YEARS



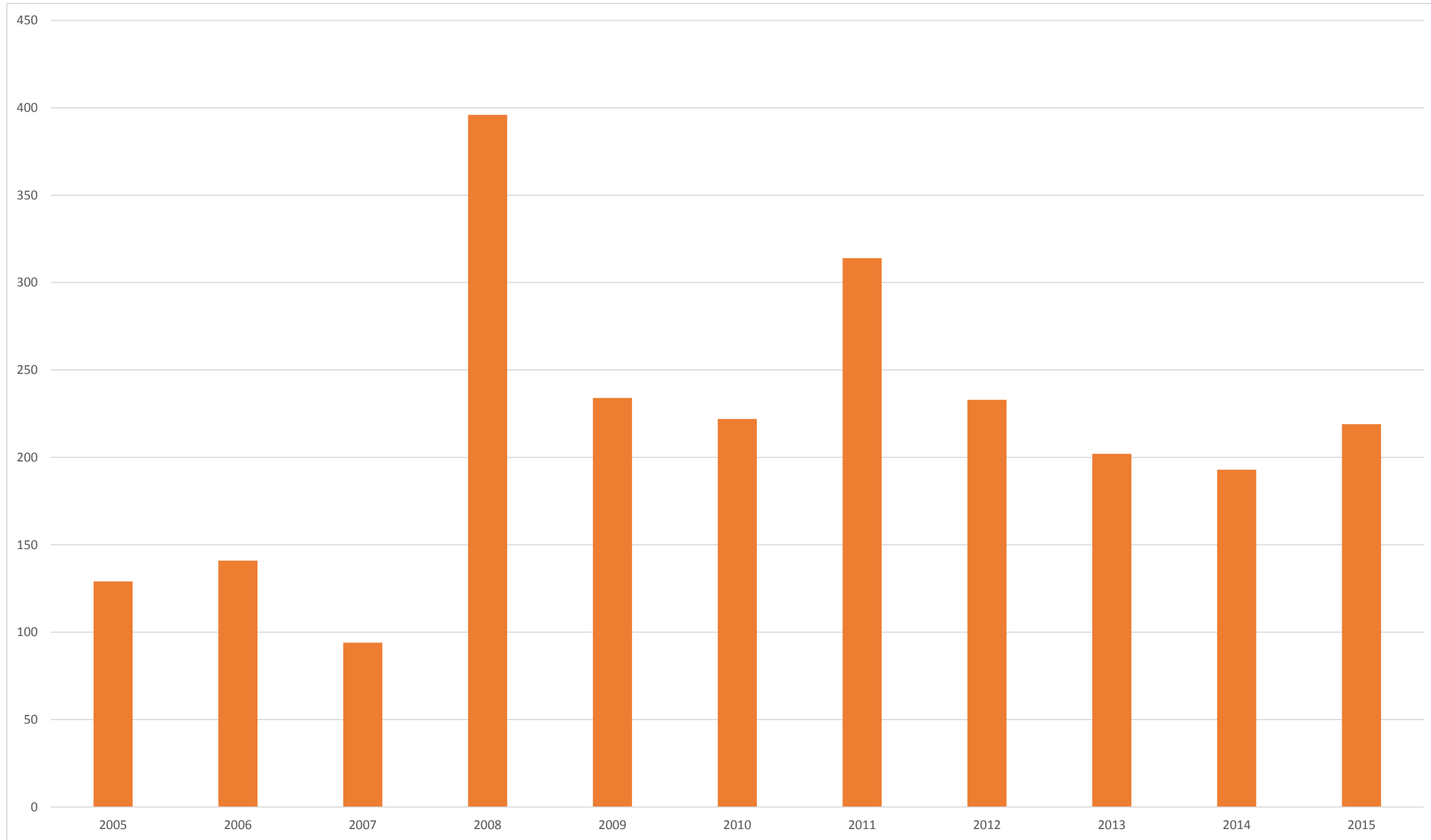
APPENDIX K

STUDENT PARTICIPATION IN İMMİB INDUSTRIAL DESIGN COMPETITIONS ACCORDING TO UNIVERSITIES



APPENDIX L

PROFESSIONAL PARTICIPATION IN IMMIB INDUSTRIAL DESIGN COMPETITIONS ACCORDING TO YEARS



APPENDIX M

PROFESSIONAL PARTICIPATION IN İMMİB INDUSTRIAL DESIGN COMPETITIONS ACCORDING TO UNIVERSITIES

