



KADIR HAS UNIVERSITY  
GRADUATE SCHOOL OF SOCIAL SCIENCES  
DEPARTMENT OF DESIGN

**DESIGN WORKSHOP PRACTICES IN LOCAL DEVELOPMENT:  
ANALYSIS OF CASES LOCATED IN TURKEY**

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SUPERVISOR: ASST. PROF. DR., AYHAN ENŞİCİ

MASTER'S THESIS

İSTANBUL, JUNE, 2017

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Submitted to the Graduate School of Social Sciences of Kadir Has University in partial fulfillment of the requirements for the degree of Master's in the Discipline Area of Social Design under the Program of Design.

İSTANBUL, JUNE, 2017

“I, CEREN AYBALA ALMAATA DABAĞ;

Hereby declare that this Master’s Thesis is my own original work and that due references have been appropriately provided on all supporting literature and resources.

CEREN AYBALA ALMAATA DABAĞ

01/06/201

A handwritten signature in black ink, appearing to be 'Ceren Aybala Almaata Dabağ', written in a cursive style. The signature is positioned below the printed name and date.

## ACCEPTANCE AND APPROVAL

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## ABSTRACT

# DESIGN WORKSHOP PRACTICES IN LOCAL DEVELOPMENT: ANALYSIS OF CASES LOCATED IN TURKEY

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Serving as a catalyst for social and local development, design practice rose into prominence in the recent years. In many regions of the world where economic and social development is being pursued; universities, foundations and independent organizations take the initiative and use design as an important tool for developmental purposes. In this regard, design workshops, which stand out in the field, present an example par excellence. This thesis aims to examine the organizational structures and the design approaches of design workshops in terms of their compatibility with the other initiatives aiming for local development. The focus will especially be on those which are located in less-urbanized areas, and put an effort to interact with their environment. Within the scope of this thesis, the evolving relationship between the design workshops and the local development is examined based on the examples from the world. As for Turkey, the following workshops are chosen to be studied: Yahşibey Design Workshops, İzmir Design Village Workshop, and OZU Gökçeada Design Workshops. Design students, coordinators, organizers and local actors emerge as integral parts of these

workshops, helping them to be facilitated. For this reason, a case study is conducted via comprehensive questionnaires with them in order to gain an insight into these design workshops. Furthermore, the websites or social media announcements of the workshops are also analyzed. In light of these studies, the perspectives of the design workshops on the social and local development, their organizational structures are analyzed by focusing on their strengths and weaknesses in order to contribute to future workshops.

**Keywords:** Design Workshops, Local Development, Social Design

## ÖZET

# YEREL KALKINMADA TASARIM ÇALIŞTAYI PRATİKLERİ: TÜRKİYE'DE KONUMLANAN VAKALARIN ANALİZİ

CEREN AYBALA ALMAATA DABAĞ

Tasarım, Yüksek Lisans

İstanbul, 2017

Tasarım pratiğinin toplumsal ve yerel kalkınmada bir katalizör olarak kullanılmasının önemi son yıllarda giderek daha fazla artmaktadır. Dünyada ekonomik ve sosyal kalkınmanın hedeflendiği birçok bölgede üniversiteler, vakıflar ya da bağımsız kuruluşların kalkınma süreçlerinde önemli bir araç olan tasarımı kullandıkları girişimleri bulunmaktadır. Bu girişimler arasında sahada gerçekleştirilen tasarım çalıştayları öne çıkmaktadır. Bu tez Türkiye’de yürütülmüş olan tasarım çalıştaylarının- özellikle kentleşmenin düşük olduğu bölgelerde konumlanan ve buldukları bölge ile etkileşim halinde olan tasarım çalıştaylarının - organizasyonel özelliklerinin ve tasarım yaklaşımının yerel kalkınma amaçlı çalışmalara uygunluğu bağlamında değerlendirilmesini amaçlamaktadır. Tez araştırmaları kapsamında, tasarım çalıştayları ve yerel kalkınma arasındaki son yıllarda artan ilişki incelenmiş, bu konuda dünyada uygulanmış örnekler araştırılmıştır. Bu çalışma sonucunda, konu üzerine literatür araştırmasına dayanan bulguların ışığında, Türkiye’den seçilen çalıştay örnekleri olarak Yahşibey Tasarım Çalıştayları, İzmir Tasarım Köyü Çalıştayı, OZU Gökçeada Tasarım Çalıştayları incelenmiştir. Çalıştayların gerçekleşmesinde rol alan

paydaşlar tasarım öğrencileri, yürütücüler, organizatörler ve yerel aktörler olarak ortaya çıkmaktadır. Tasarım çalıştaylarındaki paydaşlar ile kapsamlı anket çalışmaları aracılığıyla vaka çalışması yapılmıştır. Ayrıca çalıştayların websitesi, blog ya da sosyal medyada yer alan duyurularından içerik analizi yapılmıştır. Bu araştırmalar ışığında Türkiye'deki tasarım çalıştaylarının toplumsal ve yerel kalkınma noktasındaki bakış açıları, organizasyonel özellikleri ve bu konuda faydalı olabilmek adına zayıf ve güçlü yanları incelenerek gelecek çalıştaylarda odaklanması gereken noktalar değerlendirilmiştir.

**Anahtar Sözcükler:** Tasarım Çalıştayları, Yerel Kalkınma, Sosyal Tasarım

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# 1. INTRODUCTION

## 1.1 BACKGROUND OF THE RESEARCH

How can design work for the common good? The more this question is asked, the more the following answer gains prominence: Design can serve as a catalyst for social development by addressing the needs of society. Even though there is a common belief that design can contribute to society via its power to solve problems, how design can be used for developmental purposes continues to be discussed. Previous studies show that social design focused on a variety of topics in practice, adopting a number of approaches and methodologies in different settings. However, there is still a room for improvement on the structures of these design practices aiming for local development, and their adaptation to specific regions needs to be enhanced.

There are two main issues related to the use of design for addressing social problems: taking responsibility and going into action. In this regard, design foundations, design associations and education institutes play a key role. Among them, design-oriented universities, which educate the future professionals in design, assume a particular importance, because they have the capacity to familiarize the students of design with the needs of society. Moreover, deepening the students' knowledge on various design approaches in theory, they also provide the students with the opportunity to work in the field, therefore to gain experience. Recognizing this fact, many universities around the world make an attempt to encourage their students to think about design's role for social development. For this, they organize workshops in the field.

One of the main areas of interest in social design is observed in local development. A closer look at the design strategies planned for local development reveal the creative approaches taken in the process. For instance, M.P. Ranjan, a significant design scholar in the field of regional development from India, mentions the importance of getting closer to society, in his presentation for IDSA (2006) conference, in order to contribute

to the development of community and region. Especially when it comes to contributing to the development of rural areas which are less-urbanized and differ from cities in terms of lifestyle; design experts, academics and students of design coming from urban cities might need an intense interaction with the field and local community. Thus, it is possible to say that there is a necessity to conduct field studies with an emphasis on the importance of observing and understanding local community and area, learning from them. Moreover, the number of the design practices aiming for local development needs to be increased. For this, the organizational structures of these practices and the approaches taken to interact with the local area and the local people should be analyzed. In this manner, design workshops in the field might set a valuable example for these practices which bring design experts and local communities together. In many researches, design workshops are generally mentioned as settings which provide a creative environment where design thinking and processes can take place (Sanoff and Mishcenko, 2015). When a design workshop is located in a region where local development is pursued, it brings advantages for the community. Firstly, it enables designers to engage with the area and the local community. Secondly, this engagement allows the local community to be informed about the design process, as well as the benefits, implementation and continuity of the projects. Design workshops are mostly supported by foundations, and attract volunteers. The fact that they are located in the field accelerates the research process, helping the development of creative ideas, and facilitating a fast implementation. Therefore, design workshops seem to be an important setting for local development; embracing students of design, academics and local actors.

In the context of Turkey, design workshops, which are located in rural areas and operate annually with the voluntary participation of students and academics, draw attention. For instance, the author of this thesis participated in one of these workshops<sup>1</sup> for a two-week period with the other students of design coming from different universities and disciplines. The workshop that she participated was Yahşibey Design Workshops. It was located in Yahşibey village in Turkey. The workshop focused on the needs of the local community, and the design process. The participants discovered the area, had conversations with the local community, and experienced their lifestyle at first hand.

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<sup>1</sup> Yahsibey Design Workshops. See <http://www.yahsiworkshops.com>.

That's why; the workshop gave the author a chance to learn about the design processes for local development, making her engaged with the local community in the design processes. During the design workshop, working in collaboration created a positive synergy among the people. The local community took a positive attitude towards the participants and embraced the projects. That workshop increased author's interest in social design, and enhanced her understanding of the power of designing in the field. However, there were some aspects in the structure of the design workshop that needed to be improved in order to increase its productivity. Participation level of the local actors in the workshop process, the implementation and the improvement of the projects can be given as examples.

Main motivation of this thesis came from the above mentioned experience that the author had. This experience gave the author a chance to observe the opportunities that the design workshops provide in the context of local development. It also helped her to see the inadequacies of the workshops in their processes. As there is an increasing interest in design workshops in the field across Turkey; this study, which analyzes the current situation of these workshops, can lay the groundwork for future research, and provide a humble guidance for the workshops. Bringing the experience and the knowledge of academics, designers and students of design to the local area, design workshops can be beneficial for contributing to local development. However, without a comprehensive analysis of the practices in the field, design workshops will not be able to contribute to the local development effectively.

## **1.2. RESEARCH AIMS AND QUESTIONS**

Linking academics to local communities, design workshops provide a setting for designers to come together in local areas in order to address the current challenges that the local population face, and help them overcome those challenges. In parallel that, this thesis aims to find out the necessary principles required for increasing the effectiveness of design workshops in the context of local development. Therefore, a through understanding of the organizational structure and operation of design workshops is



found crucial. The analysis of these subjects is expected to help design workshops in their search for future directions.

During the research on how design come to fore in local development policies, the following topics are addressed:

- The role of design workshops in the context of local development processes
- The essential approaches that design workshops need to take for local development
- The factors that affect the partnership between the communities and – universities, aiming to contribute to local development

Literature review in the field of design and local development praxis lead to a further research about how design is carried out in the field. For this, design workshops stand out as an example, formulating the research questions as follows:

- What are the structural characteristics of design workshops that are located in the rural areas of Turkey, and what are their design approaches?
- What are the major challenges and opportunities of these design workshops for local development?

Along with the above mentioned questions, this thesis mainly focuses on the following question:

- What are the necessary principles for design workshops, located in the rural parts of Turkey, to increase their effectiveness on local development?

In light of the answers to the above mentioned questions, this research tries to contribute to local development in the rural areas of Turkey by drawing attention to the potential of design workshops in the field, seeking to raise awareness on the inadequate of design workshops' structures.

### **1.3. STRUCTURE OF THE THESIS**

In this thesis, a theoretical background research is made based on design practices and approaches of design workshops, which are conducted in the field and aim for local development. The findings of the research are compared to the analysis of the selected design workshops from Turkey.

The study consists of five chapters. Figure 1.1 shows the structure of the thesis as each chapter present its objectives.

Chapter 1 gives information on the background of the research, and presents the motivation and the aims of the study, as well as the research questions. It presents an overview of the author's experience related to a design workshop conducted in the field, and explains how this experience and current approaches to the relationship between social design and local development are important for this research.

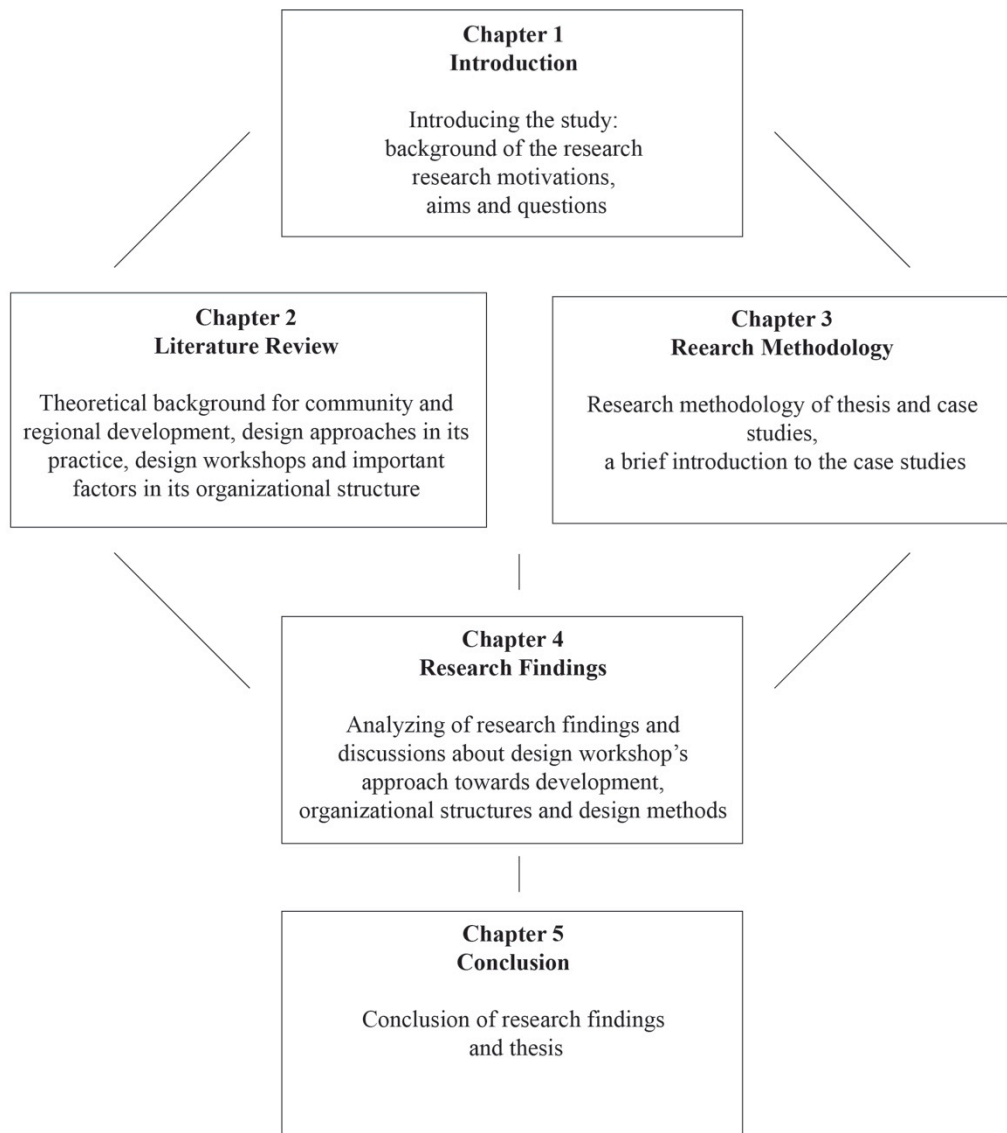
Chapter 2 gives details of the literature review on the emergence of design's role in local development, giving an insight into the design practices in this field. An overview on the advantages and disadvantages of designing in the field - especially when there is a high interaction with local actors (such as local community, governors and artisans) - are also presented in this chapter. The definition of design workshops and the important factors in their organizational structures are also analyzed.

Chapter 3 is composed of two parts. In the first part, the details of the methodology followed in the research are presented. This research is based on qualitative case study methodology which includes collection of data related to the organizational structure of workshops, and design approaches from a variety of sources such as websites, blogs, and documentaries. It is also based on the questionnaires filled by workshop conductors, organizers and participants of each workshop. This chapter outlines the methods

employed in data collection, analysis of data, and preparation of questionnaires. It also presents a brief introduction to the case studies.

Chapter 4 presents the findings of a study carried out with workshop conductors, organizers and participants of each workshop. The organizational structures and design approaches of each case are compared to and interpreted with the findings of literature review. Major challenges and opportunities of design workshops aiming for local development are also presented in this chapter.

Chapter 5 is the conclusion of this research. The features of the design workshops are restated. Future directions that design workshops in Turkey can take for local development are explored.



**Figure 1.1:** Structure of the thesis

## 2. DESIGN APPROACHES TO LOCAL DEVELOPMENT

### 2.1 EMERGENCE OF SOCIAL DESIGN: LOCAL DEVELOPMENT

In 1970s, Victor Papanek's iconic book titled "Design for the Real World: Human Ecology and Social Change" called designers to think about social and moral responsibilities in their work (Papanek, 1971). Thenceforward, social design had different motivations and concerns to include different actors such as design associations, councils, foundations and universities. It changed forms by taking different design approaches in design practices. These practices included:

- Co-design<sup>2</sup>
- Participatory Design<sup>3</sup>
- Design for Community Development<sup>4</sup>
- Community-University Partnerships for Community Development<sup>5</sup>
- Design for Regional Development<sup>6</sup>
- Design for Social Innovation<sup>7</sup>
- Design for Sustainable Development<sup>8</sup>
- Design Thinking<sup>9</sup>
- Design Workshops<sup>10</sup>
- Design Fellowships (Designers, Artists and Residents)<sup>11</sup>

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<sup>2</sup> For example, co-creation design tools by Designkit. See <http://www.designkit.org/methods/33>

<sup>3</sup> For example, Dott 7 (UK) or Amplify (USA) etc.

<sup>4</sup> For example Project H Design. See <http://www.projecthdesign.org/> and Design Council (Community Led Design Projects). See <http://www.designcouncil.org.uk/what-we-do/community-led-design-development>.

<sup>5</sup> For example NID (National Institute of Design) partnerships with NID Centre for Bamboo Initiatives and local craftsmen. See [https://www.dropbox.com/s/s1zb157jdoi80uj/Bamboo\\_Initiatives\\_Catalog.pdf](https://www.dropbox.com/s/s1zb157jdoi80uj/Bamboo_Initiatives_Catalog.pdf)

<sup>6</sup> For example NID (National Institute of Design) initiatives in rural areas of India.

<sup>7</sup> For example DESIS. See <http://www.desisnetwork.org>

<sup>8</sup> For example bamboo initiatives from NID - BCDI. See [https://www.dropbox.com/s/s1zb157jdoi80uj/Bamboo\\_Initiatives\\_Catalog.pdf](https://www.dropbox.com/s/s1zb157jdoi80uj/Bamboo_Initiatives_Catalog.pdf)

<sup>9</sup> For example IDEO. See <https://www.ideo.com/eu>

<sup>10</sup> For example design workshops organized by CIRD and PPS. See <http://rural-design.org/where-we-work> and <https://www.pps.org/blog/request-for-proposals-rural-design-workshop/>

- Service Design <sup>12</sup>

Even though all these concepts were mentioned separately above, they were interrelated. Design for community and local development came to the fore in the last 10-15 years in different countries such as Italy and India. It was observed that design thinking, co-design and participatory design were usually integrated with design process, and design workshops were generally used as a setting for projects (Maffei & Villari, 2006; Manzini & Rizzo, 2011; Manzini, 2014; Ranjan, 2002, 2011a, 2011b; Wang et al, 2016; Ji, Bryan-Kinns and Wang, 2016).

Maffei and Villari (2006) defined the role of design in local development as a strategic activity which focused on the characteristics of local resources, knowledge and productions (such as local and social assets of the area) in order to find new ways to create social, economic, and cultural values for communities. Moreover, they considered design as a creative resource to define and valorize territorial capital which could offer local community products and services that were specific to the area. In parallel, Ranjan (2011) pointed out that design for regional (local) development should focus on the abilities of local community and local resources. On the other hand, he also underlined the importance of training the human resource, pointing out the importance of focusing on community's knowledge of their local area, their flexibility and ability to use local resources. For this, it was mentioned elsewhere that students of design could play a key role; but they needed to gain more experience in order to have a better understanding of social needs and how these should be addressed (Margolin and Margolin, 2002).

Some of the design practices, which used design as a tool for local and community development in different parts of the world, are as follows:

- In India, M.P. Ranjan, an influential scholar in the field of social design, helped various developmental design projects <sup>13</sup> to be carried out in rural areas. In these

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<sup>11</sup> For example Frontier Fellowship. See <http://www.frontierfellowship.org/about/>

<sup>12</sup> For example Coltivando project by DESIS. See <http://www.coltivando.polimi.it/>

projects, design was defined as a crucial tool to use resources (such as bamboo) and craft techniques that were specific to the region, focusing on the local community and artisans in design process. Before designing for development, National Institute of Design carried out research studies in order to gain an insight into the local culture, the resources of the region and the abilities of the local community. Because of these factors and the partnership with Indian design universities, these projects were remarkable examples of local development (Ranjan, 2011).

- In Britain, Design Council made a name for itself by using design as a strategic tool to address major societal challenges. For local and community development, for example, Design Council initiated several design projects<sup>14</sup> on built environment, and put the local residents and tenants in the center of the project. Design Council also prepared a guideline based on their past experience, and published it on their website for the use of future projects. These guidelines underlined the importance of involving local community in projects, being honest and clear on roles, establishing open communication, and providing basic knowledge on design and design process.
- In United States of America, Studio H<sup>15</sup>, which was created by Project H, developed several projects in California and North Carolina to train young people on design, enabling them to make a positive change in their communities. Emily Pilloton described these projects, in her book titled “Tell them I Built This” (2012), as in-school design/build class/workshops that supported high school students to analyze their communities’ real needs, design projects collectively, and implement them. One of the projects of Studio H, an organic design market, was realized in Bertie County, presenting an outstanding

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<sup>13</sup> For example bamboo initiatives from NID - BCDI. See [https://www.dropbox.com/s/s1zb157jdoi80uj/Bamboo\\_Initiatives\\_Catalog.pdf](https://www.dropbox.com/s/s1zb157jdoi80uj/Bamboo_Initiatives_Catalog.pdf)

<sup>14</sup> For more information, see <http://www.designcouncil.org.uk/what-we-do/community-led-design-development>

<sup>15</sup> For more information, see <http://studio-h.org/>

example of setting realistic goals and involving communities in the design process from beginning to the end.

- In Italy, a group of researchers gathered under the roof of DESIS, which was based in the department of design of Politecnico di Milano, and carried out many research projects in many fields including local and community development. DESIS Lab had a strategic design approach which made use of co-design processes, and worked with the local groups and stakeholders to change the society. Additionally, DESIS collaborated with design-oriented universities and local people in order to open DESIS Design Labs to create design projects aiming for sustainable local development.<sup>16</sup>

As the above mentioned practices demonstrate; design universities, academics, students of design and practicing designers took part in various projects which used design for the development of local area and local community. These projects underlined the importance of engaging with local area and community via field based models such as design workshops. The fact that field researches were carried out in order to gain a deeper understanding of the needs, capabilities and challenges of both the local community and area was found important in their design processes.

## **2.2 DEFINING COMMUNITY AND LOCAL DEVELOPMENT**

Many designers, who discuss the role of design in development, frequently use such terms as regional, local and community development. Therefore, it is important to elaborate on how these terms are defined in literature and what they aim for.

Regional development is defined by OECD as a general effort to reduce regional disparities, enhance well-being and living standards of regions by supporting economic activities in regions.<sup>17</sup> On the other hand, OECD defined local development as a way to

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<sup>16</sup> For more information, see <http://www.desis.polimi.it/>

<sup>17</sup> For more information, see <http://www.oecd.org/regional/regional-policy/regionaldevelopment.htm>



build capacity of a defined area to improve its economy and the life quality of its inhabitants.<sup>18</sup> The definitions of both concepts include promoting design and implementation of projects; and contribution of local authorities and institutes in development processes. According to these definitions, local development and regional development share similar characteristics, but the former is smaller in scale, and the latter focus more on local community.

Maffei and Villari (2006) identify design aiming for local development as an act to contribute to economic, social, environmental, cultural prosperity of the area, dealing with its particular nature and specific limits. They also add that local development is closely related to the local resources such as economic resources, environmental resources, cultural resources, human resources and social resources.

Since local development focuses on local community, it is useful to explore how the term “community” is discussed in literature. OECD attempts to define this controversial term in a report, but it raises more questions than answers. Some of these questions are as follows (Alexiou, Zamenopoulos and Alevizou, 2016):

- What are the boundaries of a community; are they administrative, geographical or conceptual?
- Who are the people that make up the community?

The above mentioned questions are crucial for this thesis’ quest to define ‘community’, and they should be addressed by looking into the ideas of Henry Sanoff and Evrim Mishchenko (2015). According to them; art, music, festivals and other forms of creative expression constitute the core of a community. This thesis, firstly, defines local community as a geographical term that refers to those who live in villages where design workshops are held. Sharing a common culture and lifestyle are also considered as part of the description of local community. In addition, having similar challenges and opportunities are thought to be related to the definition of local community.

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<sup>18</sup> See <http://www.oecd.org/cfe/leed/reviewslocaldevelopment.htm>

Improving economic conditions, life quality, and environment local community; and increasing the appeal of local community are some of the general concerns of the community development process (Phillips, 2002). In addition to that, human capital (e.g., labor and volunteer), physical capital (e.g., public infrastructure), financial capital (e.g., loans, grants, donations), and environmental capital (e.g. natural resources, green space) are mentioned as some of the major components of it (Phillips and Pittman, 2009).

### **2.2.1 Value of Community for Development**

Designing for local development goes beyond being a one-dimensional design process including only designers or design academics. It emphasizes on understanding and experiencing the values of communities, learning the particular characteristics of their neighborhood, and having an inclusive approach as much as possible. The reasons behind this approach change from understanding the root causes of the local problems, which ensures more realistic outcomes, to helping communities embrace the development process. Communities' attachment to their neighborhoods can motivate them to contribute to their neighborhoods, and lead to a voluntary participation. Appreciating the value of local or community knowledge, what it represents and how it is obtained are crucial components of design based developmental process.

Local knowledge, which can be defined as rural or indigenous knowledge, is generally comprised of “understandings, skills and philosophies” that have been accumulated throughout generations, and “cultural complex that also encompasses language, resource use practices, social interactions”, daily life habits and traditions.<sup>19</sup> It is so specific and unique to a particular region or community that it can be hard to be understood by only observing.

Taking inclusive approaches towards the community such as co-design, participatory design, or community-led design, might cause the capabilities of the local community to

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<sup>19</sup> defined by UNESCO. See <http://www.unesco.org/new/en/natural-sciences/priority-areas/links/related-information/what-is-local-and-indigenous-knowledge/>

be questioned. However, social entrepreneur and scholar Ranjan presents enlightening ideas on this issue:

“ Design is human intentions and actions that create new value... the history of design did not begin with industrial revolution but it perhaps the oldest ability of humans and it pre-dates both science and art” (Ranjan, 2006:2).

Intuitive ability to design, and knowledge on the neighborhood and the values of community are very important for the design process. Hearing the views of everyone will also lead to richer broad-based information and diversity.

### **2.3 DESIGN APPROACHES TO LOCAL DEVELOPMENT AND BEYOND**

Looking at the design approaches in local development, design researchers often try to figure out how to use the potential of the area and the community in a strategic way. For this aim, design approaches are reinterpreted and implemented in different ways. Attempts to engage with local communities, and to co-design with them especially stand out within these approaches (Chueng-Nainby et al., 2006; Ji, Bryan-Kinns and Wang, 2016). Because local communities have deep knowledge on the assets and the challenges of the areas that they dwell.

Design action for local development is a challenging process that can be affected by several conditions. Maffei and Villari (2006) note the conditions that affect designing for local development as follows:

- Situativity condition: The importance of creating a strong relationship with the local people by supporting their active participation.
- The path dependency condition: Related to an approach that sees the development process as a whole with its past, present and future.
- The multi-actor condition: Development process depending on various actors such as local communities, universities, local governors and local associations.

Explaining “situativity condition” mentioned above, Cavaye (2001) states that even though local development can be seen as the delivery of services that the local community and the area needs, it goes beyond that: Local development is processes of engagement and partnerships that help local communities to be motivated, confident, challenged on their perceptions, and to rethink their needs and assets (Cavaye, 2001). When it comes to “multi-actor condition” in design for local development, Ranjan (2002) mentions that the collaboration of teams coming from different disciplines, and the support of entrepreneurs and research institutes are very crucial. While these approaches might contribute to achieve better results, they are likely to cause some difficulties in practice, which are discussed in the following section.

### **2.3.1 Challenges and Opportunities in Practice**

Employing participatory approaches in design processes begins to emerge from the understanding that “those affected by design should have a say in the design process” (Pelle Ehn, 2008:4). With this understanding, the participatory processes in design are often discussed by focusing on the questions of who should be involved, when and how (Sanders and Stappers, 2008). When participatory approaches in local development are examined, the answers of these questions gain a new direction. Firstly, the question of who should be involved in the process is often discussed in the context of the role of local communities, governors, NGOS and academics. Secondly, the question of how the actors should be involved in the process generally lead to a discussion about co-creation, co-design, and community engagement.

In design processes for local development, engaging with local communities who face problems in their regions can be both challenging and beneficial. On the one hand, the realities of everyday life and the perspectives of local community are expected to shape social initiatives that aim for contributing to local development. On the other hand, there are some concerns related the engagement process. Working on the community engagement methods in co-design processes, Wang, Bryan-Kinns and Ji (2016) points out them as follows:

- Mixed backgrounds of participants in creative processes
- How to keep all participants interested and motivated
- How to build mutual respect, exchange knowledge, and spread design thinking throughout the project
- Discovering or deciding on a common aim for the project in which local limitations are taken into consideration

Wang, Bryan-Kinns and Ji (2016) also adds that social designers generally have a difficulty in adapting to local culture, and find it hard to figure out how to communicate with local community especially in short term practices in the field.

While design expands its territory, design approaches redefine the borders of the identified roles of user, designer and other actors in the design process. (Sanders and Stappers, 2008) The role of designer continues to be crucial, but as underlined by Ezio Manzini and Francesco Rizzo (2011), it “must be extended” (p.211). A very comprehensive PHD research by Lauren Tan (2012) focuses on the different roles that designer has during the projects which are carried out for social good, and identifies eight different roles for the designer which are: facilitator, communicator, capacity builder, strategist, researcher, social entrepreneur, co-creator and provocateur. Key methods for these roles and the value of them are mentioned in following Table 2.1 (Tan, 2012:302):

**Table 2.1:** Roles of designer in social design, key methods and the value of the roles

Role	Key methods for the role	Value of role
Co-Creator	Visualization, Workshops, Mapping, Observation, Personas, Ideation, Interviews, Prototyping, Project branding, Skills share, Film	Uses design as a way to involve the participation of people in the process for the co-creation of outcomes
Researcher	Visualization, Workshops, Mapping, Observation, Personas Ideation, Interviews, Shadowing, Cultural probes Skills Share	Conducts research for action and inspiration, not only information
Facilitator	Visualization, Workshops, Mapping, Observation, Immersion, Ideation, Interviews, Shadowing, Project branding	Helps facilitate the process by providing methods
Capacity Builder	Visualization, Workshops, Observation, Ideation, Interviews, Prototyping, Skills, Share	Uses design process, methods and approaches for organizational development
Social Entrepreneur	Visualization, Workshops, Observation, Ideation, Interviews, Immersion, Shadowing, Cultural, probes, Prototyping	Catalyzes the process of social entrepreneurship, particularly using research and communication for new ideas to be developed and shared
Provocateur	Visualization, Mapping, Observation, Ideation, Interviews, Shadowing, Prototyping	Uses design as a methodology and medium to create scenarios for the future
Strategist	Visualization, Workshop, Observation, Ideation, Interviews	Connects people to policy/strategy

Besides the new roles that designer assume, how the designer can play these roles effectively is also discussed in the literature. In this context, wide experience and abilities that designer gained from practicing in the field for many years are underlined (Wang, Bryan-Kinns, & Ji, 2016). They are thought to be important for understanding the local's needs and lifestyle, and for improving communication with the local population.

When it comes to the role of users, who are defined as locals taking part in local development practices, it present a shift from being passive to active. Turning into co-designers in the design processes, users gain importance (Ehn, 2008; Sanders and

Stappers, 2008). However, Sanders and Stappers (2008) mention that users' turning into co-designers is related to their passion, level of expertise, abilities and knowledge.

## **2.4. THE ROLE OF FIELD BASED DESIGN FOR LOCAL DEVELOPMENT: DESIGN WORKSHOPS**

Design workshops stand out with their capability to bring together design experts and local actors for the design practices in the field. This section elaborates on the definition of design workshops, giving examples from Turkey, and explores a set of important principles in the organizational structures of design workshops.

### **2.4.1 Definition of Design Workshops**

Sanoff and Mischenko (2015) define workshop as a planned setting that provides an opportunity for increasing interaction between participants as they collaborate for their common purpose, and includes methods and activities such as discussions, interviews, tasks, design games, giving and receiving feedback and open communication in order to achieve a high level interaction between participants (p.17).

Design workshops might be categorized according to a number of distinctive characteristics that they have such as their topics, goals, time lengths, participants, partnerships, and applied methodologies. This thesis focuses on design workshops that aim for contributing to the development of local communities. In order to contribute to community development, these workshops often work closely with local stakeholders and local communities in their projects. In this manner, design is an important tool to generate the skills, characteristics, and resources of local stakeholders, which in turn develops projects to community improvement (Erözçelik, 2014:147). Furthermore, design workshops might serve as key settings for facilitating collective work, and attracting experienced people to local areas, helping them interact with local communities and observe the areas closely. Workshops can also provide critical resources such as space, human power and design training.

Sanoff and Mischenko (2015) underlines the importance of building group cohesion in a successful workshop. Thus, overcoming the difficulties in establishing relations with local community becomes crucial for the workshop to achieve its aim of developing community. The organizational characteristics of design workshops and the design approach that they assume might also have an impact on community development.

Design workshops bring communities, academics and stakeholders together, providing critical resources such as funds, space, experts, and design tools that help facilitate projects for local development. They create an opportunity to solve the problems that the community face by bringing a fresh look. Workshops mainly apply many participation techniques that enable communities to share their ideas on the issues that may affect their life qualities (Sanoff & Mishchenko, 2015:20). In this thesis, workshop is used as term which might be defined as an organization that provide a setting for connecting communities to design experts such as designers, design academics, design students; providing opportunities for different types of design approaches in order to contribute to community development. In other words, design workshops are thought, in this thesis, to be creative settings where design can start and boost interactive activities with local communities for community development.

#### **2.4.2 A set of Factors in Design Workshops: Community – University Partnerships as a Role Model**

This section elaborates on the findings of a review of theoretical research conducted on Community – University Partnerships (CUP) that aim for contributing to the development of local communities. These findings are put together to create a guideline for design workshops working to contribute to local development. Although the fact that design workshops, which involve academics, can be different from CUP model as the former brings design to the fore in its processes, the findings examined in this section are important due to their influence on initiatives that focus on local development.



Establishing a quality relationship between local actors and social initiatives is one of the focal topics in the literature of local and community development. Various factors that affect Community-University partnerships and these partnerships' contribution to local development are discussed by many scholars. These factors are mainly described (Brown et al, 2006; Hyde et al, 2012; Baum; 2000; Morrell et al, 2015) as follows:

- Participatory and inclusive approach
- The quality of communication
- Realistic goals
- Continuity
- Keeping the motivation high and satisfying interests
- Mutually learning process
- Time Planning
- Threshold Stage (Pre-capacity building)

Taking a participatory and inclusive approach towards the local population stands out as an important factor in CUP processes. Hyde, Hopkins and Meyer (2012) in their research paper mentions this approach as an important shift from acting for communities to acting with them. They also continue by adding one of main criticisms which is being disconnected from local communities and having a patronizing attitude towards them (Hyde et al, 2012). The approach of strengthening the relationship between community and initiatives is supported by the thoughts of balancing the power among partners, having a welcoming approach to all ideas, and sharing feedbacks with each other (Brown et al, 2006).

A related factor to the participatory approach in these collaborating processes is described as the need for establishing an open and accessible communication. A transparent communication, a clear understanding of expectations, building a mutual trust environment and respecting each other are mentioned as the important points to take into consideration (Brown et al, 2006). Additionally, Baum (2000) points out the importance of building consensus on expectations, having clear purposes and goals for

building an unshakable relationship with local communities. He also adds that otherwise whole effort would only be part of a “fantasy world” (Baum, 2000).

Taking a realistic approach in setting goals and throughout the whole collaboration process are also mentioned as an important factor by scholars. Baum (2000) points out the possibility of a failure if the purposes of the collaboration are not realistic, and the local resources of the region and abilities of the local community are not appropriate to achieve these goals.

Spending considerable time for the projects and the continuity of the projects are discussed to be another important factor to build solid and satisfying collaborations. Hyde, Hopkins and Meyer (2012) mention that continuity instead of a one-time initiative provides a basis for projects to achieve their full potential. Participants can learn from their experiences and develop the sense of trust (Hyde et al., 2012). However, continuity in collaborative projects is hard to achieve, and there are issues that need to be considered carefully. At this point, Baum (2000) underlines the importance of satisfying interests, and keeping motivation high in order to sustain long-term relationships, and more likely to continue collaboration projects.

To enable all the factors mentioned above, a threshold stage is also considered as an important factor by scholars. At this point, Baum (2000) mentions that informing the community on the issues related to the process, getting attention of the community, preparing training programs to enable community participation in the process in an effective way and arranging the implementation of the projects are very important. Hyde, Hopkins and Meyer (2012) adds that the threshold stage is necessary in order to understand the strengths and weaknesses of all participants, and mentions that it is important to estimate the length of time needed for a successful threshold stage to establish solid collaboration for local development.

### 2.4.3 Design Workshops Involving Academics in Turkey

In Turkey, the number of design workshops aiming to contribute to local development has been increasing recently. Some of these workshops use the design as a tool to contribute to social, economic or cultural development of the local community, strengthening the relations with the local actors. In these workshops, various design methodologies including community involvement, human-centered, co-design or participatory design are adopted; different partnerships are established with local community, local craftsmen, local stakeholders, or local educational centers. Some of these workshops are as follows:

- “Köyünü Yaşat”<sup>20</sup> was a project carried out in Tongular village, Bilecik in 2016 under the leadership of Mimar Sinan Fine Arts University. The purpose of the project was to contribute to the social and economic development of the village by bringing together academics, students, design professionals, local governments and communities. Workshops were conducted in two-week periods in summer. Student participants were chosen from among many students coming from different universities of Turkey. The participants stayed in the camp areas or in the village houses during the project. In addition to the design workshops that were conducted as part of the project, design competitions aiming for the development of village were also organized. Some of the projects that were carried out as a part of “Köyünü Yaşat” project were: renovation of a village school, renovation of a village house as a pilot project, bicycle club project, animal shelter project, guesthouse project and restoration of the village square called Taşhan. An exhibiton was planned to present the outputs of the workshops, which focused on art and architecture, to the village.
- “Çocukların Lymra’sı”<sup>21</sup> was a project carried out in collaboration with Istanbul Technical University and Turunçkaya Bağkaya elementary school in Saklı Su village, Antalya. Workshops started in 2011, and continued in every summer for six years. The purpose of the project was to explain the findings of an

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<sup>20</sup> For more information, see <http://www.koyunuyasat.com/>

<sup>21</sup> For more information, see <http://cocuklarinlimyrasi.tumblr.com/>

archaeological excavation, which had been carried out in Lymra since 1969, to the elementary school children via games, theater, dance, rhythm and visual materials. This project aimed at raising awareness among villagers on archaeological excavations and on historical artifacts in the long term. Additionally, children were encouraged to think about the needs of their village, and to address them on their own under the guidance of workshop conductors. The project was carried out with the contribution of a variety of institutions and people. The workshops conducted for the project were supported by the students of Istanbul Technical University's Architecture Department.

- National Architecture Student Meetings (UMÖB) was organized only by university students, bringing together people working in the field of design twice a year in two different cities. A number of design workshops were carried out in Gaziantep and Seferihisar<sup>22</sup> for UMÖB 15 and UMÖB 15,5 meetings. Various institutions and local governments supported these workshops which were conducted simultaneously in Gaziantep and Seferihisar, for a five and an eight-day periods respectively. Students from the design and architecture departments of universities voluntarily participated in the workshops. Student participants stayed in a dormitory of Kredi Yurtlar Kurumu. Workshops were planned to be interactive both with the region and with the community.
- In addition to the design workshops carried out with the participation of students of design and architecture, there were other design workshops conducted by academics as a part of their researches in different regions of Turkey. These workshops focus on the local actors like the ones mentioned above. For example, Ayhan Ensici (2005), an academic working in the field of design, organized design workshops in Mardin. The purpose of the project was to contribute to the development of commercial capacity of local artisans with design services. The workshops were financed by the European Commission, and implemented by United Nations Development Program and Gap Regional Development Administration of Turkey. Ensici, who participated in the workshops as a design expert, worked with local artisans closely. On the other

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<sup>22</sup> For more information, see <http://umobgzntp.com/> for Gaziantep, and <https://www.tasarimkoyuizmir.org/umob-2015> for Seferihisar

hand, Çiğdem Kaya (2011) conducted workshops as a part of her PhD thesis in Mardin. During the workshops, she worked closely with the local women from ÇATOM center, and acted as a facilitator. The workshops aimed for developing new products manufactured by local handicrafts that can find a place in the market.



### **3. DESIGNING IN THE FIELD: DESIGN WORKSHOPS IN TURKEY**

This chapter is composed of two main parts: First part presents the methodology that is followed in this thesis, and second part makes an introduction to the case studies.

#### **3.1 RESEARCH METHODOLOGY**

This research aims to find out necessary principles required to increase the effectiveness of a design workshop in the context of local development. The research is carried out by qualitative case study methodology in order to gain a deeper understanding of the organizational structure and the operation of design workshops, as well as the major challenges and opportunities they face, by looking at specific cases. In the literature, the qualitative case study methodology is defined as “an approach to research that facilitates exploration of a phenomenon within its context using a variety of data sources” (Baxter and Jack; 2008: 544). Thinking design workshops as a phenomenon, the qualitative research approach enables an in-depth analysis of “design workshops” within their specific contexts by capturing as many variable elements as possible. Robert Yin (2003), one of the main scholars who discuss case study methodologies in the literature, defines several types of case studies including explanatory, exploratory, descriptive and multiple ones. For this thesis, multiple case study (Yin, 2003) is found to be the most appropriate methodology as it allows the research not only to focus on the organizational characteristics of design workshops, but also to make an analysis of the differences and similarities among them, offering a broader understanding.

One of the advantages of qualitative case studies is the fact that it allows both qualitative and quantitative data collection, and analysis (Zainal, 2007). In this research, both qualitative and quantitative research methods are used to gather data from several different sources such as workshop participants, organizers, conductors and local governors who have a profound knowledge of workshops, and can answer the basic questions such as what happens, how and why. Questionnaires that are composed of structured and semi-structured questions are prepared to collect data for analysis of the case studies.

Eliot and Timulak (2005) mentions that “Researcher should become as aware as possible of the nature of their pre-understandings of the phenomenon, as these are likely to shape the data collection, analysis and interpretation” (p: 148). Besides that, Dunleavy (2003) underlines that a literature review is a useful method to start a research. In light of these propositions, a literature review is done for this thesis to understand the design processes and the organizational structures of design workshops before data collection and analysis of the case studies.

### 3.1.1 Selection of the Case Studies

In this thesis, it is important to have a deeper understanding on design workshops that are conducted in the field. Design workshops are powerful settings connecting local actors to experts. Among them, the ones that involve students of design and academics in their processes, enabling them to work in the field stand out.

Yin (2003) emphasizes that determining the framework of case study might help focusing on the research questions. The suggestions on selecting case studies from different authors include (Miles & Huberman, 1994):

- Definition and context
- Time and place

In light of those, case studies are selected according to the criteria given below:

- **Located in the different rural areas of Turkey where there is a need for development:** Selection of workshops from different regions is important for gaining a broader understanding on the overall situation of them, and making a comparison among them in terms of the advantages and the disadvantages that they face.
- **Conducted in the field and attached importance to interact with the local area and the local actors:** Since this thesis focuses on design processes that center on local context and actors, the cases are selected from among many workshops that take a similar approach.

- **Involved students who pursue a higher education in design disciplines as their major participants:** Since the thesis emphasize the importance of a close collaboration between the universities and the design workshops for local development, the cases are selected from among many workshops in which students of design show a strong participation.
- **Conducted at least in the last two years (2015 and 2016):** In order to understand the current situation of design workshops, the cases were selected from among many workshops that were conducted in the past two years.

### **3.1.2. Data Collection Procedure**

Three design workshop organizations, which are held annually in different themes, are selected according to the criteria given in the previous section. These organizations are examined in terms of structure, and at least two workshops from each organization are analyzed thoroughly.

Firstly, preliminary data is collected from the websites, blogs and social media accounts of the selected workshops in order to gain a general insight into them. Then, some of the workshop organizers are interviewed via email in order to get detailed information about the aims and the structures of the workshops that they conduct.

In light of the data collected from the theoretical research, questionnaires are developed for each group that take part in the workshops, and they are: organizers, conductors, students of design and local governors. Questionnaires are sent to three interviewee groups, and completed by them via email. Local governors, however, are interviewed on the telephone. The data collected from the questionnaires are reviewed, and supported with the data collected from the online publications of the workshops.

#### **3.1.2.1 Sampling Strategy**

The sampling strategy is based on gathering data from the four groups of interviewees who are involved in the workshops. First group is consisted of the organizers of the workshops, and they are: design department of a university, a design foundation and an



independent organization. All the workshops are led by a design academic or a professional designer. Students of design from various academic disciplines such as product design, graphic design and architecture constitute the majority of the participants in each workshop. Academics, professional designers and students of design, who are the actors having knowledge on design, interact with local community and local governors during the workshop process.

For each selected workshop, four different questionnaires are formulated: first questionnaire was for organizers, the second for conductors, the third for student participants and the fourth for local governors. From the selected workshops, two or three workshop conductors, one workshop organizer, five students of design and one local governor answer the questionnaires. The number of interviewees is kept to a minimum in order to make the data collected from the questionnaires manageable.

Table 3.1 shows the actors who are interviewed, their role in the workshop, and what kind of knowledge they provide for the research.

**Table 3.1:** Interviewee profiles, their roles and the data that they are expected to provide for the research

Interviewee	Role of the Actor	Expected Data Contribution to the Research
Workshop Conductor (Instructor)	To lead design process, and also apply design methodology	Statement of workshop intent, content and outputs. An overview of the workshop process and design methodology used.
Participant (Student of Design)	An active participant in the design process	Their knowledge on community and regional development through design processes, and their experiences during workshop process.
Coordinator	A leader in the workshop organization	An overview of the workshop's organizational structure, threshold stage, and future directions.
Local Governance	A supporter in the workshop organization	An evaluation of local actors, and their contributions to the workshop process.

### 3.1.2.2 Data Collection Tools

Most of the data collected for the case studies come from the questionnaires. Based upon the fact that workshops include numerous actors, drawing up more than one questionnaire is found appropriate for data collection. Four different questionnaires (see Appendices B, C, D, E) are designed for the prominent actors of the workshops, and these actors are: students of design, conductors, organizers, and local governors. This data collection approach allows for a deeper understanding of the design workshops as it helps interpreting multiple experiences and perspectives that the actors have.

Questionnaires are composed of two main types of questions: open-ended questions, and close-ended questions. Close-ended questions are in the format of Five point Likert scale questions, multiple choice questions and also Yes/No questions. The context of the questions will be explained in more detail in the following section. A variety in the question types helps to gather comprehensive data about the cases in two ways: firstly, the open-ended questions offer the interviewees an opportunity to elaborate on their experiences without any guidance; secondly, the close-ended questions helps facilitate precise data collection, revealing the strength of the opinions and the feelings of the interviewees. Questionnaires are prepared in Google Forms. Google Forms provides a structured format that is easy to understand by interviewees. Invitations for questionnaires are sent to the interviewees via email. Since local governors do not have email addresses, telephone interviews are conducted with them in order to overcome technology barrier. Telephone interviews are recorded via a smartphone application called "Voice Notes". Then, the questionnaires are filled out by listening to the recordings.

Lack of information on the selected design workshops in the literature steers the research activity towards other sources of evidence. (Yin, 2005: 83) This secondary data on the design workshops is collected via workshops' websites, social media accounts, online articles, and documents such as pictures, films and videos. This supplementary data is valuable for the research as it provides a prior understanding of the design workshops before the qualitative research, and during the preparation of questionnaires as well.

### 3.1.2.3 Structure of the Questionnaires

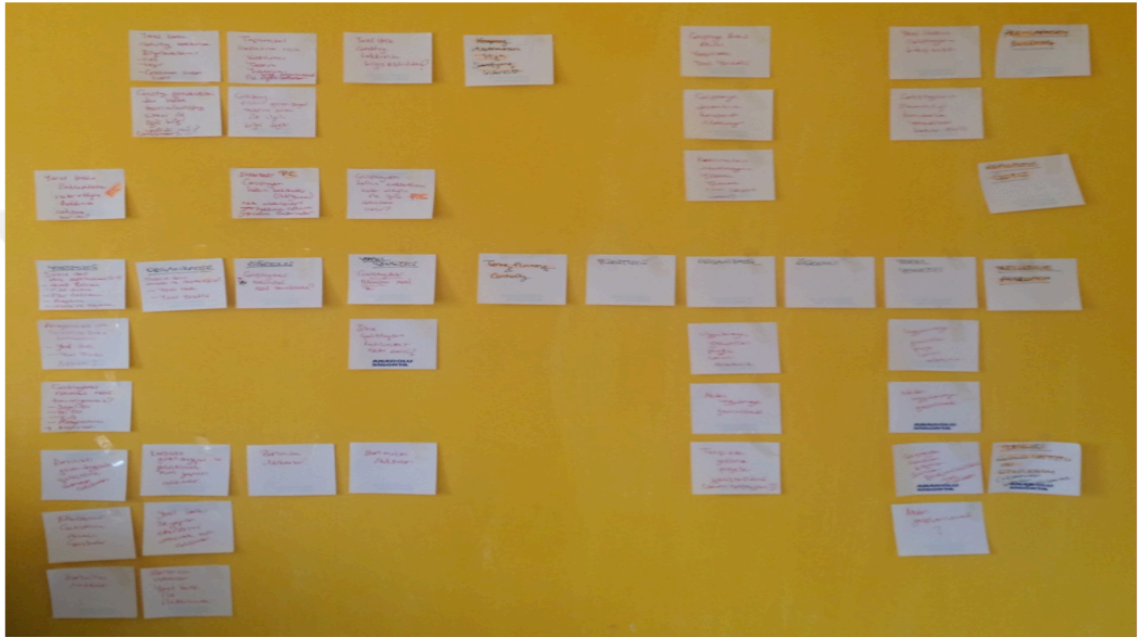
In the preparation phase of the questionnaires, a framework for the context is prepared. This framework provides a valuable platform for gathering necessary data without missing any detail. Additionally, it helps to concentrate on the collected data, making it easy to access the necessary information.

At the beginning of the questionnaires, the objective of the study is briefly explained for the interviewees. This brief explanation is followed by questions that are categorized under five different contexts for each group (see Appendix A):

1. **General Aspects of Workshops:** The answers given to the questions under this category are used to gather general information about the organizational structure of the workshops. They provide an insight into who is involved in the design process, how the participants are selected, which methodologies are used, what is planned, and achieved.
2. **Aims of the Workshops:** The questions under this category help us to understand the aim of the projects carried out in the workshops. They provide an insight into the goals of the projects, and how/why these goals are set.
3. **Workshop Principles:** The questions under this category aim to reveal the general characteristics of the workshops. They provide an insight into, for example, the preparation phase of the workshops, time planning of the workshops, continuity of the projects, the compatibility with their aims, and their design approaches.
4. **Absence of the Principles:** The questions under this category aim to understand the underlying causes of the absences of principles that are mentioned in previous paragraph.
5. **Personal Approaches to Organize Workshops:** In this category, the questions are asked in order to seek the participants' opinion about the criteria of an ideal workshop. They are also asked what they would change in the next workshop that they will conduct after their last experience. This question helps shape the ideal partnership criteria for workshops.

### 3.1.3. Data Analysis

All the data, which is collected from the each selected case for this thesis, is categorized according to their context. Mapping method (see Figure 3.1) is used to organize the data collected from the primary (questionnaires) and secondary sources (such as websites, films and videos). This method is also useful to have an insight into the workshops.



**Figure 3.1:** Mapping method

In order to interpret the data, pattern-matching method is used and the organized data is compared with the theoretical propositions. For this, the data of each case study is compared with the information that the literature review provides. Adopting a mixed method during the process of data collection in order to verify the results that each method provide is important as it helps the author to combine the qualitative and the quantitative data analysis.

### 3.1.4. Limitations of the Research Study

One of the major limitations of this research is not being able to participate in the workshops as an observer (Yin, 1994), relying on the self-report of the interviewees because of the timing of this thesis. In order to overcome these limitations, an extensive

background research is done to collect data from multiple sources, and four different questionnaires are undertaken for a single case. Overlapping questions that are asked to the different actors of workshops are used to check the results. Additionally, this technique does not allow to miss any information that is required in the context framework.

The generalizability of the results of this research is subject to certain limitations. Therefore the author does not intend to make a generalization either on all the workshops conducted in Turkey, or on the all workshops aiming for local development in the rural parts of Turkey. This research study only provides information on selected design workshops that are on interest in recent years in Turkey. These workshops share similar characteristics such as:

- **Time:** Workshops are held for 2-3 weeks period in summer.
- **Place:** Workshops are located in the villages of Turkey.
- **Process:** During the process, participants attach importance to interact with the region and local community.
- **Participants:** Undergraduate and graduate art, design and architecture students are major participants of the workshops.
- **Accommodation:** The workshops are organized in camp areas or at guesthouses. Participants stay in the village during the workshops, and experience the daily life of locals.

### **3.2. FIELD BASED DESIGN WORKSHOPS IN TURKEY**

In Turkey, there are a number of design workshops that are carried out annually for a short-term period in summer. Design workshops are organized for many different purposes in various locations, and they aim at different targets. This thesis specifically focuses on the ones, which offer their participants a place to stay in camp areas, at the guesthouses or at the houses of local community in the rural areas of Turkey. By doing this, they give their participants an opportunity to experience the daily life in local areas, to interact with local community, playing a key role in the design process for local development.

### 3.2.1 SELECTED CASE STUDIES

Standing out among the workshops that are conducted in the field across Turkey; OZU Gökçeada Design Workshops, Yahşibey Design Workshops, Izmir Design Village serve as striking and well-known examples for their continuity over the years, and their high interaction with the local area and community. Table 3.2 shows an analysis of the three selected design workshops which are categorized according to some aspects such as location, year, organizer, participants.

**Table 3.2:** The analysis of three selected in field design workshops

	<b>OzU / İİD Design Workshops</b>	<b>Yahşibey Design Workshops</b>	<b>Izmir Design Village</b>
Location	Zeytinliada Dereköy, Eşelek Village (Gökçeada-İmroz)	Yahşibey Village (Dikili)	Düzce-Turgutreis Village (Seferihisar)
Years	2014 – 2016	2006 - 2016	2015-2016
Organized by	Ozyegin University (Istanbul Institute of Design)	Emre Senan Foundation	İzmir Serbest Tasarımcılar Derneği
Number of Participants Based on a Year	Total Number of Participants: 40	Maximum Number of Participants: 11	Total Number of Participants in 13 Workshops: 160
Background of Participants	Students of Design From Different Academic Disciplines	Students of Design From Different Academic Disciplines	Students of Design From Different Academic Disciplines

The following sections elaborate on the case studies by shedding light into their organizational structures and design processes in light of the data collected from the questionnaires which are conducted with students of design, conductors, organizers and local governors. Secondary data sources, such as websites and blogs of the workshops, their presentations on online projects, the videos and movies on the workshops, are also frequently used when developing the case study.

### **3.2.1.1 OzU Gökçeada Design Workshops**

Ozu Gökçeada Design Workshops were conducted to find out how design could be used to contribute to sustainable development in the island, and to develop innovative approaches to integrate the traditional production techniques of the local community into a social innovation system. (Erözçelik, 2014) OZU Gökçeada Design Workshops were held both in the center and in the villages of Gökçeada such as Dereköy, Zeytinliköy, Eşelek. The largest island of Turkey, which is located in the north of the Aegean Sea, Gökçeada was chosen as a cittaslowcity in 2011. OZU Design Workshops were held incessantly for the last three years, planning to continue in 2017 as well.

Istanbul Institute of Design, which was started under the roof of Özyeğin University, conducted eight workshops in collaboration with the District Governorship, the Municipality of Gökçeada and the headmen of the villages. Their vision was shaped by an ethos of Manzini (2004) “helping the others to design by facilitating the processes”. (Erözçelik, 2014) The projects involved a variety of participants including undergraduate and graduate students from different design disciplines such as architecture, industrial design, visual communication, design and cinema; academics from different design universities and local communities, artisans, and governors. Local governors were involved in the initial phase, helping to set goals, and plan transportation and accommodation. Students of design were involved in the phase of research, idea generation and development, and in some projects they were involved in the phase of implementation as well. Academics were involved in the workshops as conductors who lead the design projects.

Gökçeada Design Workshops accepted students of design with an online application form and charged an application fee. Student participants were expected to cover the cost of accommodation, transportation and necessary equipment such as computer, camera, and recorder.

Workshop organization used a number of methods in order to set appropriate goals for the project, and to increase the interaction with the local area and the community. For

this, meetings were held with local governors and local community before the workshops. Furthermore, the local governors were included in the phase of workshop presentations. Earlier workshops were also analyzed for setting appropriate project goals, and for including local actors in the workshop processes.

Workshops focused on design projects that would contribute to regional development. These projects were collected in the categories such as service, craft, space and food. OzU Gökçeada workshops that were conducted in 2015 and 2016 are demonstrated in Table 3.3:

**Table 3.3:** Ozu Design Workshops conducted in 2015 and 2016

	OzU / İİD Design Workshops
2015 (22-28 June) Designin On the Spot	Zeytinliköy – Regeneration of Food (Product Design, Gastronomy) Eşelek Village – Regeneration of Service (Product Design, Communication Design, Interior Architecture) Zeytinliköy – Regeneration of Craft (Product Design) Dereköy – Regeneration of Space (Architecture, Interior Architecture)
2016 (12-18 June) Regeneration II	Zeytinliköy – Yöre Yön Yörünge II (Product, VCD, Cinema) Eşelek Village – Regeneration of Environment (Architecture) Center – Regeneration of Space II (Architecture) Center – Regeneration of Craft II (Product Design) (Public Education Center)

In this case study, Regeneration of Space, Regeneration of Service and Regeneration of Craft Workshops were analyzed. The themes and design processes of the three selected workshops are as follows:

**Regeneration of Craft Workshop:** The aim of the project was to conduct a research based on disappearing crafts and tool production in the village in order to design modern souvenirs that locals could sell. Figure 3.2 and Figure 3.3 present photographs that reveal workshop's design process.





**Figure 3.2:** A participant is collecting materials for the Regeneration of Craft Workshop. Photo from <https://www.facebook.com/OzU-İİD-Gökçeada-İmroz-Design-Workshops-622293537905445/>



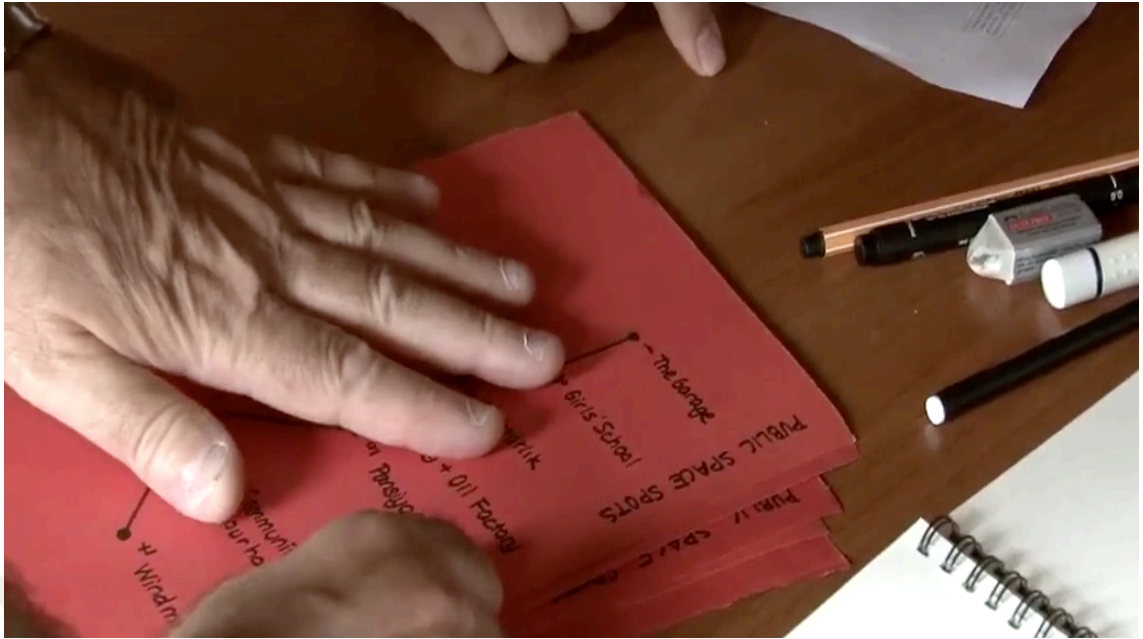
**Figure 3.3:** A participant is working on the reinterpretation of traditional craft techniques. Photo from <https://www.facebook.com/OzU-İİD-Gökçeada-İmroz-Design-Workshops-622293537905445/>

Regeneration of Space Workshop: The aim of the project was to conduct a survey on the current situation of the village settlements, and to make space design suggestions to revive the village. Figure 3.4, Figure 3.5 and Figure 3.6 show photographs taken during the workshop.



**Figure 3.4:** An abandoned building in Dereköy that was found to be a potential space for regeneration. Photo from <https://vimeo.com/168179566>





**Figure 3.5:** Brainstorming session in the Regeneration of Space Workshop. Photo from <https://vimeo.com/168179566>



**Figure 3.6:** A participant making analysis on the potential spots in Dereköy for regeneration. Photo from <https://vimeo.com/168179566>

Regeneration of Service Workshop: The objective of the workshop was to help the locals who were engaged in organic farming to provide products and services for eco-

tourism, and for kitesurf facilities. Figure 3.7, Figure 3.8 and Figure 3.9 present photographs taken during the workshop.



**Figure 3.7:** A wish tree made by students of design to learn wishes of the local community. Photo from <https://www.facebook.com/OzU-İİD-Gökçeada-İmroz-Design-Workshops-622293537905445/>





**Figure 3.8:** Participants analyzing the findings of co-design process for Regeneration of Service Workshop. Photo from <https://www.facebook.com/OzU-İİD-Gökçeada-İmroz-Design-Workshops-622293537905445/>



**Figure 3.9:** A prototype of new branding on local olive oil bottle from Regeneration of Service Workshop in Eşelek Village. Photo from <https://www.facebook.com/OzU-İİD-Gökçeada-İmroz-Design-Workshops-622293537905445/>

The workshop started with a field research in the village. During this period, participants of the workshop spent time with the local community and the local

governors. After the first analysis of into the region was made and the needs of the local community were understood, design process continued with the idea generation and development phase in which the participant students worked under the guidance of workshop conductors. At the end, the participants for each workshop made presentations of their projects to the all workshop participants and local governors.

### **3.2.1.2 Seferihisar – Izmir Design Village**

The workshops of Izmir Design Village were conducted to create an informal learning environment based on the social and local production relationships in villages. The purpose of the workshops was to underline that design was not only associated with academia or urban, but also with villages and local knowledge. Izmir Design Village's Workshops were held in the villages of Seferihisar, such as Düzce and Turgut. Seferihisar was the first slow city of Turkey, located in the Aegean region as a district of Izmir. Izmir Design Village's Workshops were held incessantly in 2015 and 2016.

As a part of 32nd National Architecture Student meeting, Izmir Design Village organized a number of design workshops in collaboration with Serbest Mimarlar Derneği, Municipality of Seferihisar and the headmen of the villages. Workshops were led by designers and some design organizations such as Herkes için Mimarlık<sup>23</sup>, TAG Platform<sup>24</sup>, Plankton<sup>25</sup> and Nebula<sup>26</sup> Project. Student participants of the workshops were undergraduate students of design coming from different design disciplines such as architecture, interior architecture, industrial design and visual communication. Local governors only served to meet the infrastructure needs of the workshops such as accommodation, transportation and equipment. Students of design were involved in several phases such as research, idea generation, idea development; and in the phase of implementation for some projects.

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<sup>23</sup> See <http://herkesicinmimarlik.org/>

<sup>24</sup> See <https://tagpblog.wordpress.com/>

<sup>25</sup> See <https://planktonproject.com/>

<sup>26</sup> See <http://projectnebula.apollo212.com/>

Izmir Design Village firstly organized field trips to the villages of Izmir in order to find out the village where the workshops were going to be held. After choosing the village, and defining main theme of the workshop, Izmir Design Workshops made an open call to encourage designers in conducting a workshop for their organization. After collecting all the applications that included a workshop brief and an outline of the workshop process, the organization published the list of selected design workshops and made a second open call for students of design. They were expected to apply with their portfolios, and express their motivation to participate in the workshops. There was also a participation fee to attend the workshops. Accommodation charges and basic needs were covered by the workshop organization. Figure 3.7 shows the camp area of the workshops in Turgut village.



**Figure 3.10:** Camp area of Izmir Design Village’s workshop organization. Photo from <https://www.facebook.com/tasarimkoyuizmir/?fref=ts>

The workshops organized by Izmir Design Village between the years of 2015 and 2016 are shown in Table 3.4:

**Table 3.4:** The workshops of Izmir Design Village between 2015 and 2016

	Design Workshops
<p>2015 (22-28 June) Düzce Village</p>	<p>Tasarım Avı Depo Flipbook Animasyon Mekanoskop Sofra Parametrik Pavillion Yerleş Yerel Ses Peyzajları Bağ Alethlia Işık Atölyesi Kırsal Üretim Sistemi Hayallerin Gücü Adına Umberto Eco Gastronomika Kumaş Boyama Atölyesi Kendiliğindenlik</p>
<p>2016 (27 August - 5 September) Turgut Village</p>	<p>Renkler ve Çizgiler Kısayol Askıda Koza İkon Animasyon Atölyesi Karton Kitap Gölge Seferihisar</p>

This case study analyzes Shortcut, Shadow Seferihisar and Project Nebula Game Workshops. The themes and the design processes of the three selected workshops as follows:

Shortcut: The aim of the workshop was to design a space that facilitated the daily routine of the local inhabitants. The output of the workshop was a space design that might be used as a cooking area in the weddings or local festivals. Following photos reveal the output of the workshop. (see Figure 3.11 and Figure 3.12)





**Figure 3.11:** A space designed by the participants of Shortcut Workshop in Turgut Village. Photo from <https://www.facebook.com/tasarimkoyuizmir/?fref=ts>



**Figure 3.12:** A space designed by the participants of Shortcut Workshop in Turgut Village. Photo from <https://www.facebook.com/tasarimkoyuizmir/?fref=ts>



Gölge (Shadow) Seferihisar Workshop: The aim of the workshop was to design spaces that could serve the needs of the local community. Following photos reveal the outputs of the workshop. (see Figure 3.13, Figure 3.14, Figure 3.15, Figure 3.16 and Figure 3.17)



**Figure 3.13:** A space designed by the participants of Shadow Workshop in Turgut Village. Photo from <https://www.facebook.com/tasarimkoyuizmir/?fref=ts>



**Figure 3.14:** A space designed by the participants of Shadow Workshop. Photo from <https://www.facebook.com/tasarimkoyuizmir/?fref=ts>





**Figure 3.15:** A space designed by the participants of Shortcut Workshop. Photo from <https://www.facebook.com/tasarimkoyuizmir/?fref=ts>



**Figure 3.16:** A space designed by the participants of Shortcut Workshop. Photo from <https://www.facebook.com/tasarimkoyuizmir/?fref=ts>



**Figure 3.17:** A space designed by the participants of Shortcut Workshop. Photo from <https://www.facebook.com/tasarimkoyuizmir/?fref=ts>

Project Nebula Game Workshop: The aim of the workshop was to introduce the local children to the design world by reinterpreting the traditional outside games such as hopscotch. Following photographs reveal the outputs and the design process of the workshop. (See Figure 3.18, Figure 3.19 and Figure 3.20)





**Figure 3.18:** The outputs of the Project Nebula Game Workshop. Photo from <https://www.facebook.com/tasarimkoyuizmir/?fref=ts>



**Figure 3.19:** Local children participating in the Game Design Workshop. Photo from <https://www.facebook.com/tasarimkoyuizmir/?fref=ts>



**Figure 3.20:** Local children participating in the Game Design Workshop. Photo from <https://www.facebook.com/tasarimkoyuizmir/?fref=ts>

The workshop on the predefined topics started with a field research in the village by observing the environment, and spending time with the local community and the local governors. After the first analysis into the region was made, and the needs of the local community were understood, design process continued with idea generation and development phase in which student participants worked in collaboration with each other under the guidance of workshop conductors. The local community were not involved in every phase of the design process, but had a chance to experience the development process of the projects. In the end, each project was presented to an audience which included the workshop participants, the local community and the governors.





**Figure 3.21:** Presentation of the workshops with the participation of the local community. Photo from <https://www.facebook.com/tasarimkoyuizmir/?fref=ts>

### 3.2.1.3. Dikili – Yahşibey Design Workshops

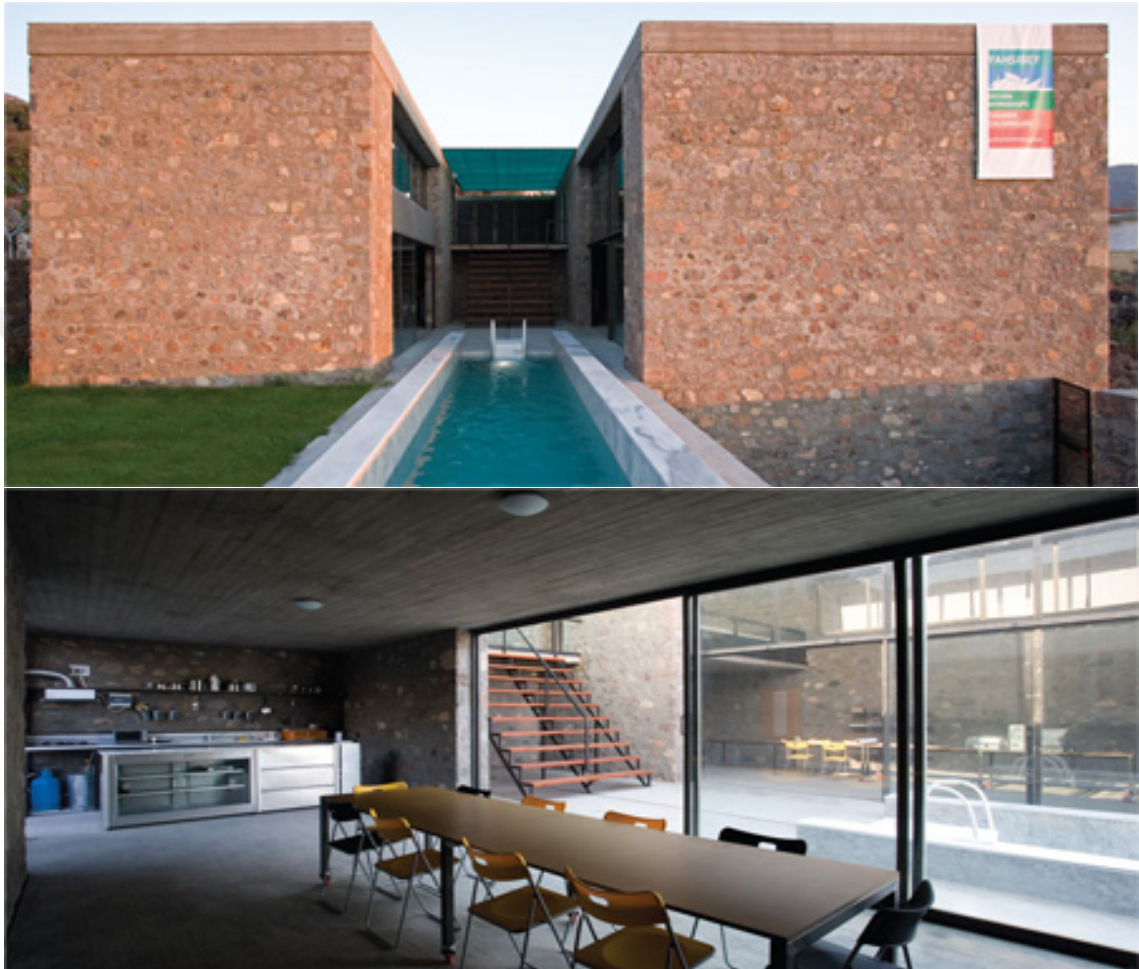
Yahşibey Design Workshops were conducted to make a modest contribution to the universal design culture. The vision of the workshop was shaped by the following idea: “The creative environment allows young students of design to enjoy and to benefit from working together.”<sup>27</sup> Yahşibey Design Workshops were initiated by Emre Senan Design Foundation, and took place in the Yahşibey village of Dikili in the Aegean region of Turkey. Yahşibey Design Workshops were conducted in two-week periods in summer. Thirty-eight workshops were conducted with the participation of national and international designers, academics and students of design so far.

Yahşibey Design Workshops did not receive financial aid from any organization, and the level of collaboration with local governors was poor. Initiatives of the Yahşibey Design Workshops emphasized the importance of being welcomed by the local community, focusing on the advantages and the disadvantages of the village. The Workshops accepted undergraduate and graduate students of design from different design disciplines such as industrial design, architecture, visual arts and fashion.

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<sup>27</sup> <http://www.yahsiworkshops.com/eng/home.html>

All the workshops were carried out in a special building (see Figure 3.11) in Yahşibey. The building was designed by making the comfort of its dwellers a priority. The student participants and the project leader stayed in this building together during the workshop. They shared a common living and working space.



**Figure 3.22:** The building that hosted all Yahşibey Design Workshops. Image from <http://www.yahsiworkshops.com/>

Yahsibey Design Workshops announced their workshop conductors and time schedule on their website. Students of design were expected to apply to the workshops with their portfolios and motivation letters. As a non-profit organization, Yahşibey Design Workshops asked no fees for participation. Accommodation charge and basic needs were covered by the organization. Students were asked to bring their own design equipment such as notepads, video cameras and computers. They were also responsible for paying their transportation cost to the village, and covering daily expenses.



Thirty-eight design workshops were held since the start of Yahşibey Design Workshops. This research examined two workshops focusing to co-create with Yahşibey inhabitants in the design process: Makeover Workshop and Co-creation Workshop. Themes and design processes of the two selected workshops are as follows:

**Makeover Workshop:** Workshop was led by one local and one foreign academic. Co-design method was employed during the design process. A special attention was paid to interact with locals of the village and local government (headman) throughout the workshop. Some of the projects that were carried out in the workshop are explained below:

**Yahşibey Repair House Action:** The objective of the project was to collaborate with the locals. The theme of the workshop was to repair and repurpose the broken objects. Engaging with locals gave participants a chance to have an insight into daily life while strengthening the communication between the locals and the student participants. Following photographs reveal the design processes of the workshop. (see Figure 3.23, Figure 3.24 and Figure 3.25)



**Figure 3.23:** A picture from Makeover Workshop. Image from <http://www.yahsiworkshops.com/>



**Figure 3.24:** A picture from the repair workshop of Makeover Workshop. Image from <http://www.yahsiworkshops.com/>



**Figure 3.25:** Locals participating in Makeover Workshop. Image from <http://www.yahsiworkshops.com/>

Yahşibey Social Club: The objective of the project was to organize a “town meeting” in order to help inhabitants raise their voice. (See Figure 3.26)





**Figure 3.26:** Town meeting during Makeover Workshop. Image from <http://www.yahsiworkshops.com/>

Yahşi The Map: The objective of the project was to locate and present prominent places of the village to the locals and visitors. Figure 3.27 and Figure 3.28 show the outputs of the project.





**Figure 3.28:** Yahşi Map presenting the landmarks of Yahşibey on the bus stop. Image from <http://www.yahsiworkshops.com/>

Memory Game: The aim of the project was to introduce the cultural assets of Yahşibey to the locals and the visitors. Figure 3.29 shows a picture taken during the project.



**Figure 3.29:** A student participant is playing a memory game with local children. Image from <http://www.yahsiworkshops.com/>



Discovery Yahşibey Treasure Hunt: The objective of the project was to create a learning experience for local children through play. For this, a game was designed to help children discover the history and the cultural treasures of the village. Figure 3.30 and Figure 3.31 show the outputs of the project, and children playing the game.



**Figure 3.30:** Game tools of Discovery Yahşibey Treasure Hunt Game. Image from <http://www.yahsiworkshops.com/>



**Figure 3.31:** Local children playing Treasure Hunt Game. Image from <http://www.yahsiworkshops.com/>

Co-creation Workshop: Workshop was led by a foreign academic. Co-design method was employed during the design process. The aim of the workshop was to develop new products, services or systems in collaboration with the local community. A special attention was paid to interact with the locals of the village throughout the workshop. Some of the outputs of the workshop are as follows:

İmece: The aim of the project was to design a system that could identify the needs of the village, and find ways to meet them.

3 in 1 stool project: The aim of the project was to design a product that would solve the locals' problem on the storage systems of the bathrooms.

Meeting point: The aim of the project was to design a space that would allow the village inhabitants to enjoy their free time together.

Foldable table system: The aim of the project was to analyze eating habits of the villagers, looking at how they use their kitchens.

Following photographs reveal the design process and the outputs of the workshop. (see Figure 3.32, Figure 3.33, Figure 3.34 and Figure 3.35)



**Figure 3.32:** Participants working on the project in Yahşibey Design Workshop





**Figure 3.33:** A student participant visiting local houses for a research on the project



**Figure 3.34:** A research output from Co-creation Workshop – local kitchens. Image from <http://www.yahsiworkshops.com/>





**Figure 3.35:** A research output from Co-creation Workshop – local bathrooms. Image from <http://www.yahsiworkshops.com/>

Yahşibey Design Workshops started with a visit to the village for a field research. In this process daily habits of the villagers were observed, and their needs and wishes were noted down. The local community was observed to be more involved in the design process in Makeover Workshop compared to the Co-creation Workshop. The participants worked collaboratively or individually under the guidance of the workshop conductors. In the end, workshop the participants made presentations of their projects to the group including workshop participants, organizers and local community.

Lastly, among thirty-eight workshops organized by Yahşibey Workshops, some were observed to have led to the development of art projects, using the local context of the village as a creative source, instead of only focusing on the local needs.

## **4. ANALYSIS OF THE CASES**

In the following sections, the results of the research study for this thesis are presented in two main categories: general structure of design workshops and organizational characteristics of design workshops. It should be mentioned here again that this research is only related to the three selected design workshop organizations in Turkey. Those workshop organizations are: Yahşibey Design Workshops (Dikili), Izmir Design Village (Seferihisar) and OZU Design Workshops (Gökçeada).

### **4.1. GENERAL STRUCTURE OF DESIGN WORKSHOPS**

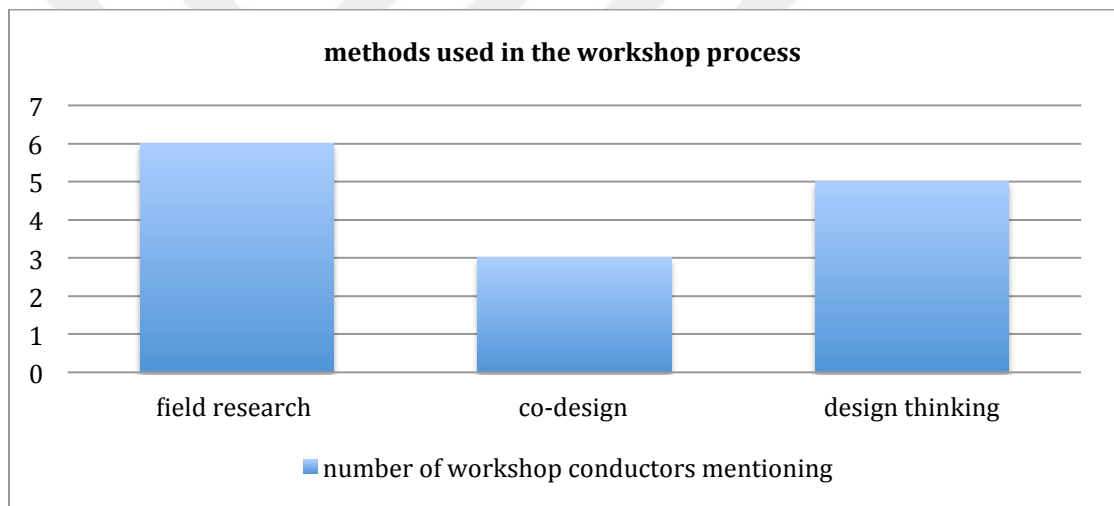
As mentioned in the previous chapter, the surveys were conducted among workshop organizers, conductors, local governors and student participants. A survey of 15 students found that 53 percent of the student participants studied industrial design while 47 percent studied architecture. According to this survey, all of the students participated in the workshops voluntarily. 80 percent of the students applied to the workshops with a portfolio, and their applications were evaluated by the organizers or the conductors of the workshops while 20 percent of the students participated in the workshops without being evaluated.

Eight workshop conductors participated in the survey. While five of them were academics working in different fields such as industrial design, visual culture, communication design and architecture; the rest was consisted of professional designers or architects.

Three workshop organizers participated in the survey. One of them was an academic working in the industrial design department of a university in Turkey, while the second one was a professional architect who started Emre Senan Design Foundation. The third participant, on the other hand, answered to the questions on behalf of a team that included independent designers and educators.

A headman, from each region where the design workshops were located, also participated in the survey. Moreover, two out of three municipalities of the host regions were observed to show support for the design workshops.

In the survey, the workshop conductors were asked to provide information on the design methods that they used in the workshops. The reason for this was to be able to make a comparison between the design methods used in the field and the commonly used methods in local development studies. Transcription of the interviews made with the workshop conductors were analyzed to define keywords for the methods employed in the design processes. Three keywords were found to be related with design for local development. Figure 4.1 shows the frequency of these keywords.



**Figure 4.1:** Methods used in the workshop processes

Workshop conductors mostly mentioned “field research”, “co-design” and “design thinking” while explaining the methods that they used during design processes. Other design methods mentioned by the conductors were as follows: experimentation, Mind Weave Theatre as a co-design process (Chueng-Nainby et al., 2016), synthesis by inspiration, analysis by surveying, and 3D modeling.

## 4.2. ORGANIZATIONAL PRINCIPLES OF DESIGN WORKSHOPS

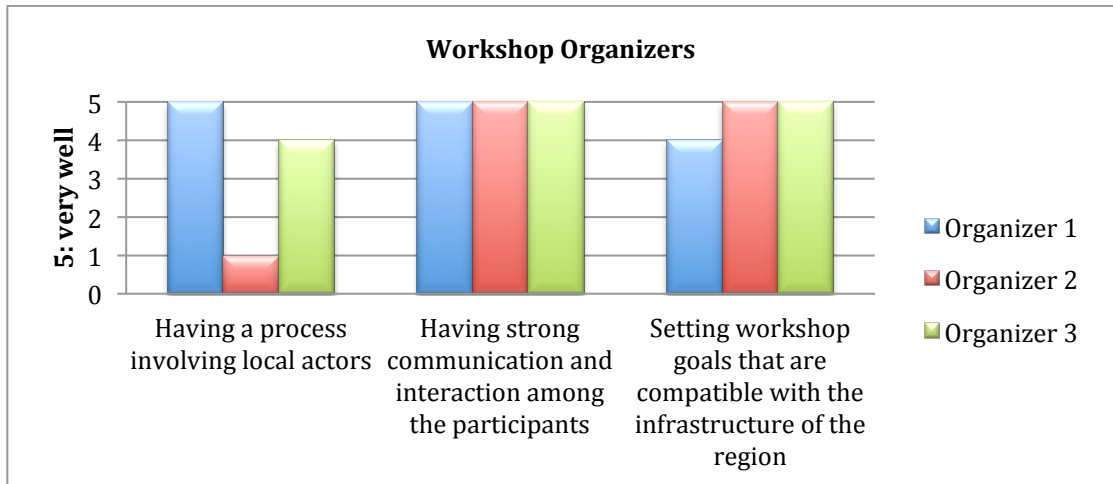
The second section of this thesis presented an analysis of a theoretical study conducted on university-community partnerships that aimed for local development, underlining the importance of a set of principles for the organizational structure of these partnerships. In this section, these previously mentioned principles were used as a guide to analyze the organizational structures of selected workshops, and they are as follows: (Brown et al, 2006; Hyde et al, 2012; Baum, 2000; Morrell et al, 2015)

- Focusing on the threshold stage
- Setting realistic goals
- Employing participatory and inclusive approaches
- Enhancing the quality of communication
- Keeping the motivation high and satisfying interests
- Ensuring the continuity of the projects

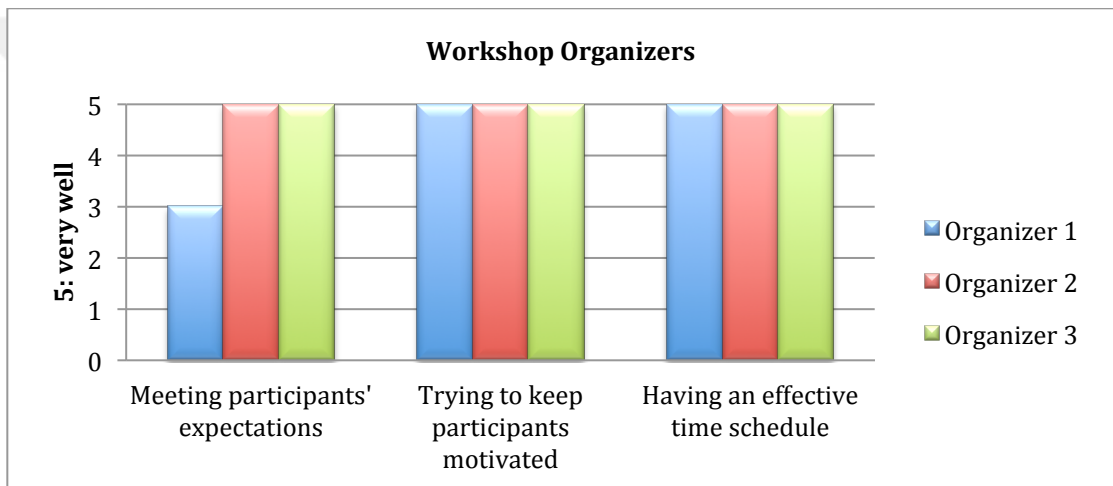
Before an in-depth analysis of each principle pointed out above, the organizers and the conductors were asked the following question in order to receive an overall evaluation from them on the design workshops:

*“How well does the workshop meet the following principles?”*

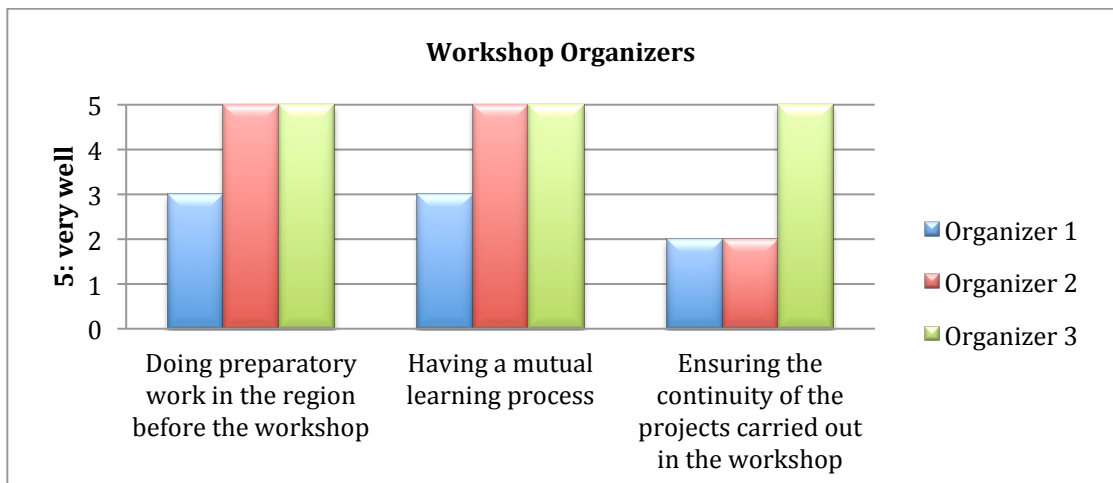
In this question, five point Likert Scale was used as mentioned in the section 3.1.2.2. The participants were given a set of statements in order to evaluate the organizational principles of the selected design workshop organizations. The answers of the organizers (see Figure 4.2, Figure 4.3, and Figure 4.4) and the answers of the conductors were evaluated separately. (see Figure 4.5, Figure 4.6, and Figure 4.7)



**Figure 4.2:** Workshop organizers on the previously mentioned principles part 1.

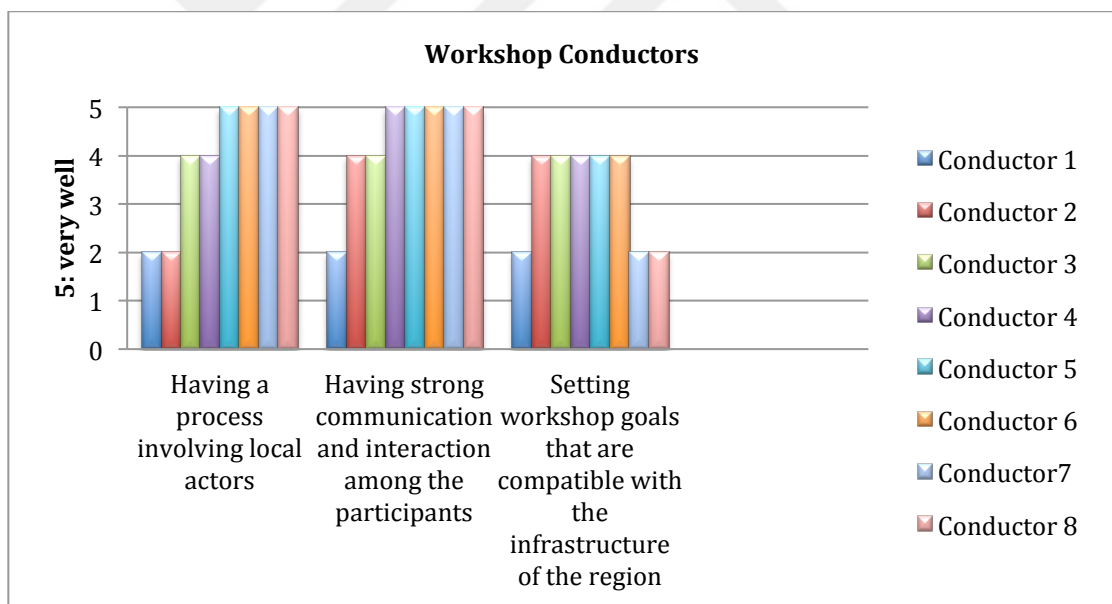


**Figure 4.3:** Workshop organizers on the previously mentioned principles part 2.

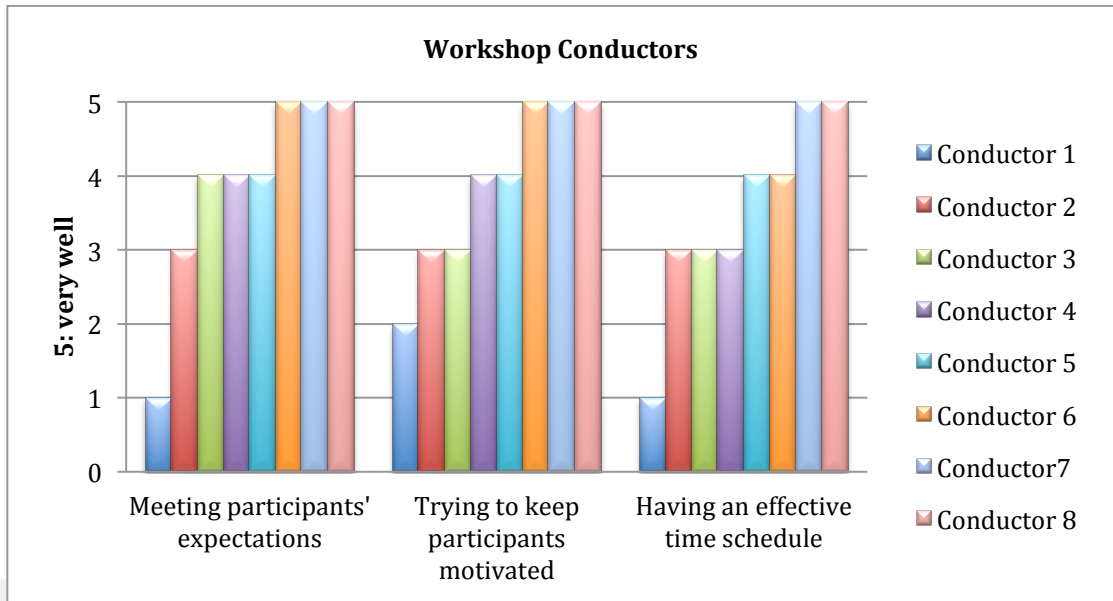


**Figure 4.4:** Workshop organizers on the previously mentioned principles part 3.

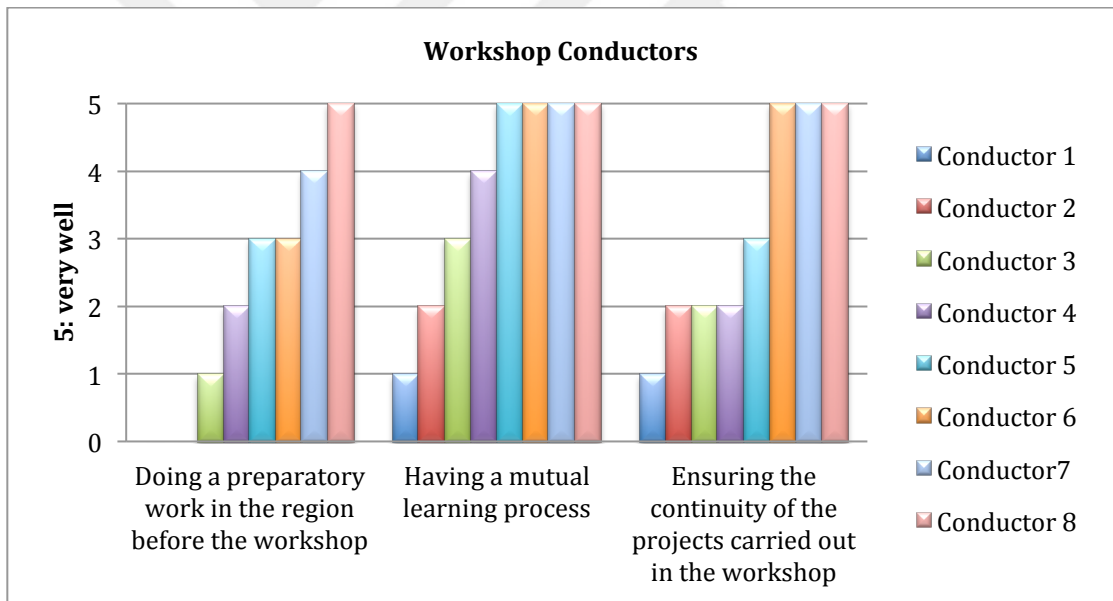
All the workshop organizers were convinced that the goals of their workshops were compatible with the infrastructure of the region, and their time schedule was effective. They underlined the fact that they were strongly interested in keeping the participants motivated, emphasizing the importance of strong communication and interaction among the participants. Two of the workshop organizers believed that their workshop organizations were well-prepared in the field before the workshop. One of them, on the other hand, stated that preparation of their workshop organization in the field was on average. Only one of the workshop organizers strongly believed that their organization ensured the continuity of the projects that were carried out during the workshop while two other workshop organizers thought that their organizations performed below average on this issue. Two of the workshop organizers stated that they embraced an inclusive approach towards local communities. One of them, on the contrary, said that their organization did not have a process to involve local community.



**Figure 4.5:** Workshop conductors on the previously mentioned principles part 1.



**Figure 4.6:** Workshop conductors on the previously mentioned principles part 2.



**Figure 4.7:** Workshop conductors on the previously mentioned principles part 3.

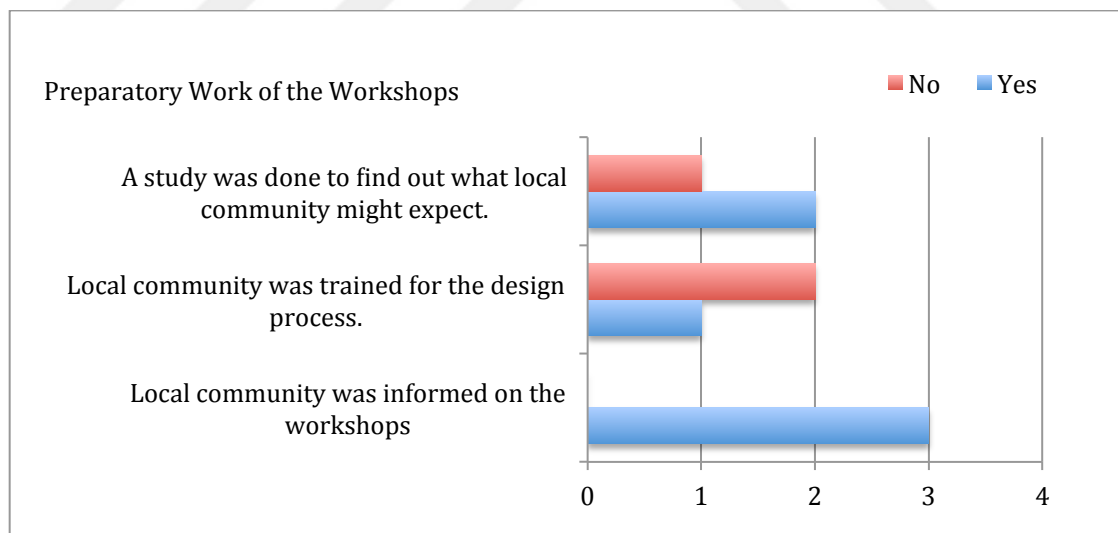
A large majority of the workshop conductors believed that the goals of their workshop were compatible with the infrastructure of the region, and their time schedule was effective. They mentioned to have included the local community in the workshop process. They also underlined that they were strongly interested in keeping their participants motivated, attributing importance to strong communication and interaction



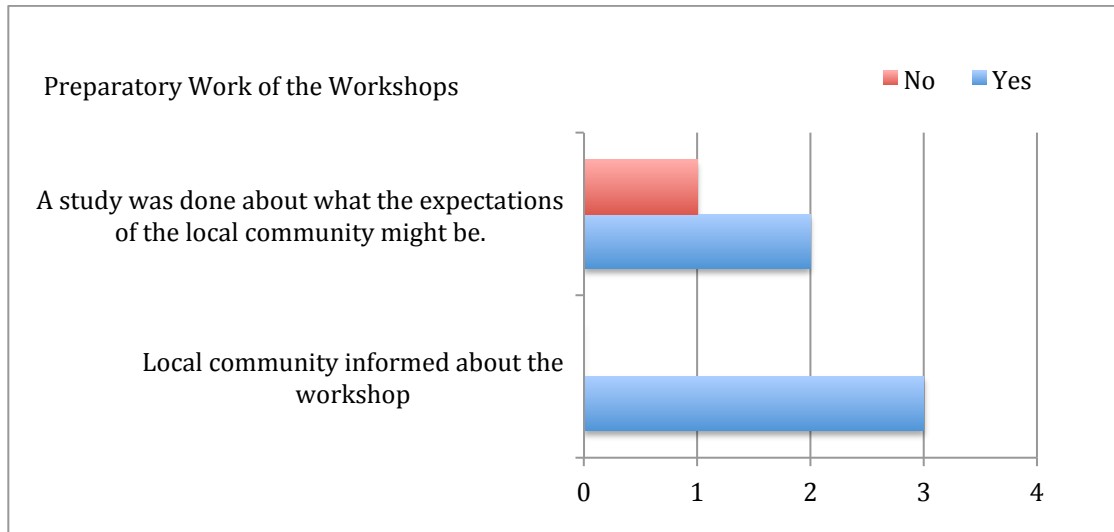
among the participants. On the other hand, the conductors generally indicated that workshops were held without a preparatory work done in the region. They also did not ensure the continuity of the projects. Only two of the workshop organizers believed that their workshop organizations were well prepared in the region before the workshops. One of them, on the other hand, thought that their workshop organization performed on average on this issue. Only one of the workshop organizers strongly believed that their workshop organization ensured the continuity of the projects that were carried out during the workshop while two other workshop organizers considered that they performed below average on this issue.

#### 4.2.1 Focusing on the Threshold Stage

In this category, the preparation phase of the workshop organizations was analyzed. First of all, the workshop organizers and local governors were asked to provide information on the preparatory work that they did before the workshops were held. Figure 4.8 and Figure 4.9 show the findings.



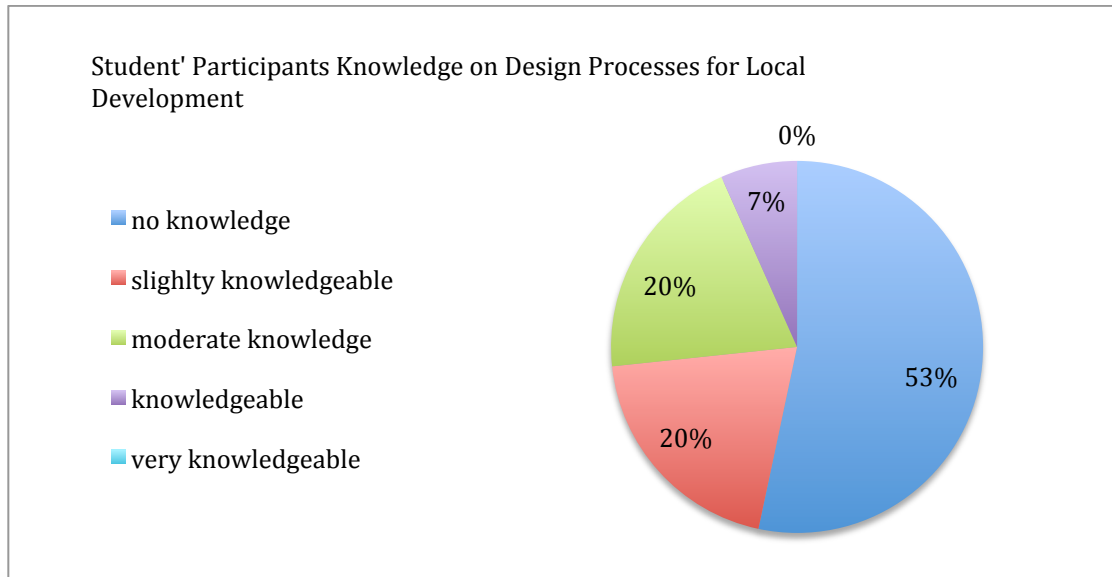
**Figure 4.8:** Workshops organizers on the preparatory work in the field



**Figure 4.9:** Local governors on the preparatory work in the field

Figure 4.8 and Figure 4.9 show that both the workshop organizers and the local governors informed the local community on the workshop organizations beforehand. However, only two of the workshop organizations were found to have carried out a pre-research about the expectations of the local actors. Asked if the workshop organization provided a training program for the local actors, only one of the organizers answered positively.

Additionally, a Likert scaled question was asked to student participants in order to find out how knowledgeable they were on the design process for local development. Figure 4.10 shows the findings.



**Figure 4.10:** Student participants' knowledge on the design process for local development

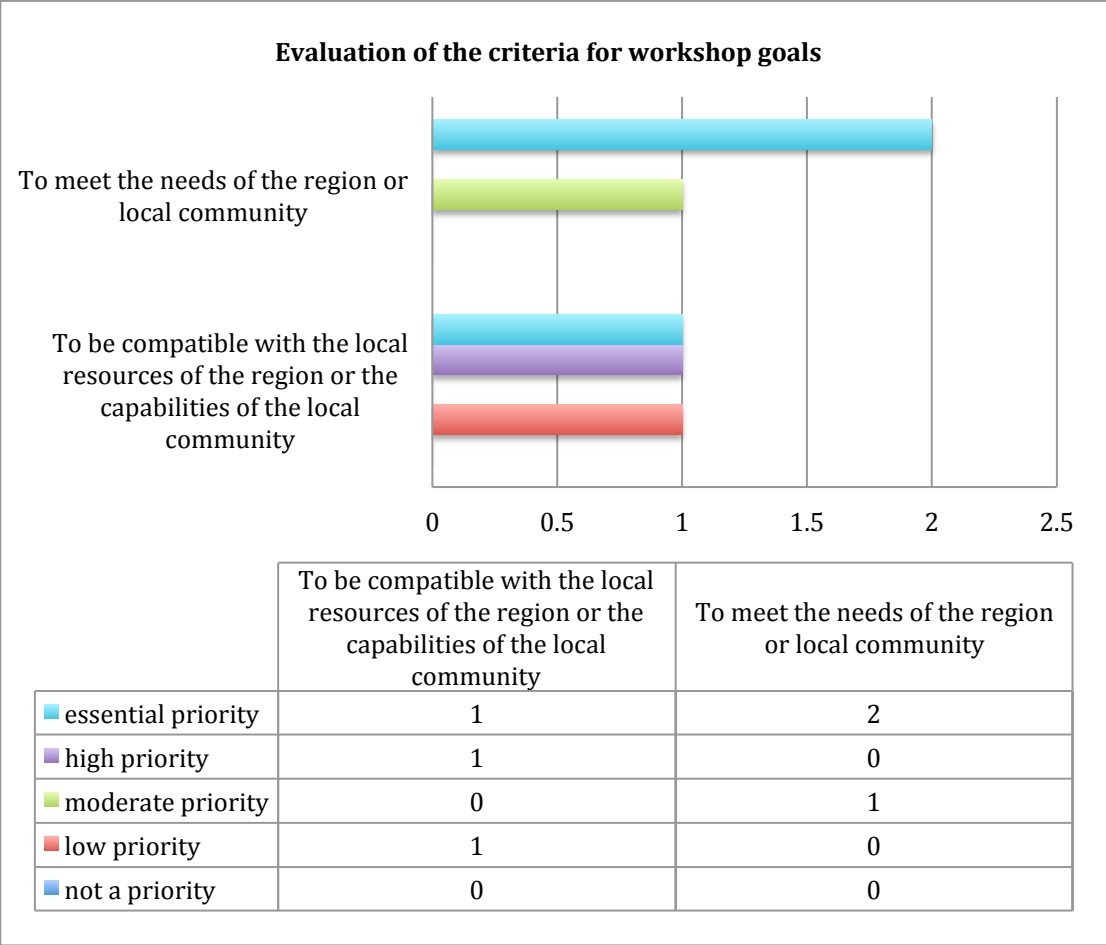
53 percent of the student participants said that they were unaware of the design process for local development. Only 7 percent of the students defined themselves as knowledgeable on the design process for local development. None of them said that they were very knowledgeable.

#### 4.2.2 Setting Realistic Goals

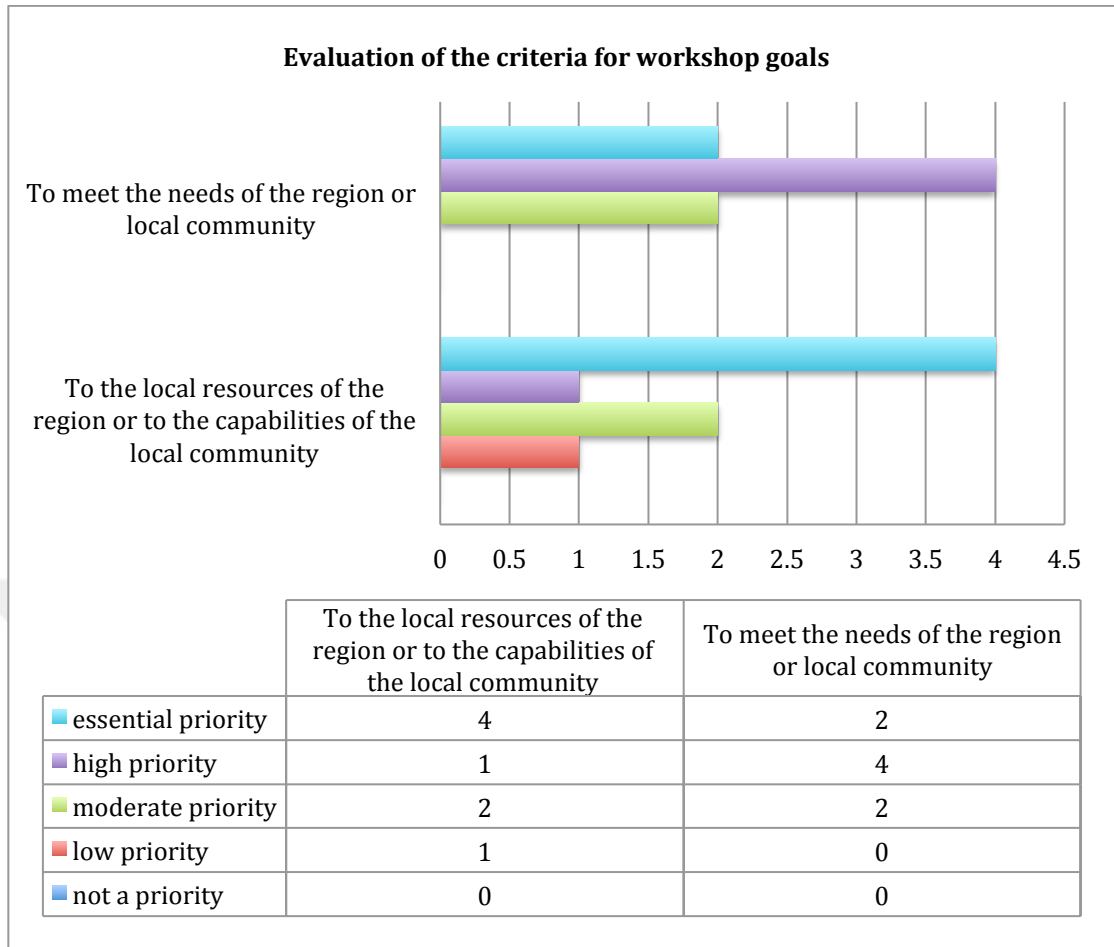
The workshops conductors and organizers were asked questions in order to find out if the goals of the workshops were compatible with the context of local area and the needs of local community. The first question was as follows:

*“While setting the goals for the workshop, please assess how much attention you pay to the following criteria?”*

Figure 4.11, Figure 4.12 and Figure 4.13 show the findings for this question.



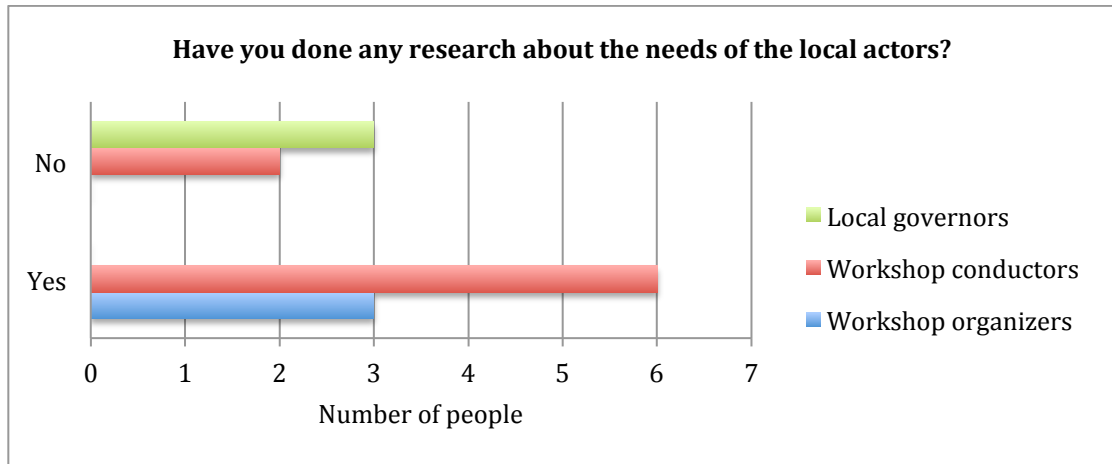
**Figure 4.11:** Workshop organizers on the criteria for setting goals of the workshop



**Figure 4.12:** Workshop conductors on the criteria for setting goals of the workshop

Meeting the needs of the region or local community was observed to be at least a moderate priority for the workshop organizers and conductors. Focusing on the local resources of the region or the capabilities of the local community, on the other hand, was regarded as a high priority for the two of the workshop organizers. According to the majority of the workshop conductors, meeting the needs of the region or local community, and focusing on the local resources of the region and the capabilities of the local community were at least a moderate priority.

Additionally, the workshop organizers, the conductors and the local governors were asked if they carried out a research to find out what the locals needed. Figure 4.13 shows that all the workshop organizers answered “Yes” to the question, while the local governors answered “No”.



**Figure 4.13:** Local governors, workshop organizers and conductors on carrying out a research on the needs of local population.

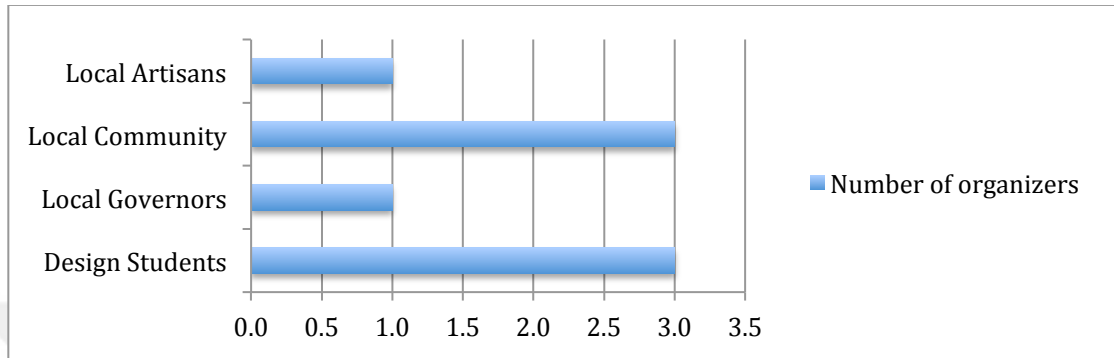
Additionally, the local governors were asked what they expected from the design workshops. One local governor was found to have no expectations while another was more specific about their expectations. Third local governor, on the other hand, had more general expectations such as widening locals' horizons with the arrival of a young and an educated crew to the village.

The surveys also found that not all of the workshop organizations sought an advice from the local governors. Only one of the workshop organizer mentioned that they met with the local governors for setting the workshop goals. The local governors mentioned that the last decision on this issue belonged to workshop organizers. Most of the workshop conductors underlined that they carried out a research on the needs of the local actors. Meeting with the organizers, interacting with the local residents, town hall meetings, interviews, ethnographic studies and empathic observation were mentioned by the conductors as the studies completed to understand the local needs.

#### **4.2.3. Employing Participatory and Inclusive Approaches**

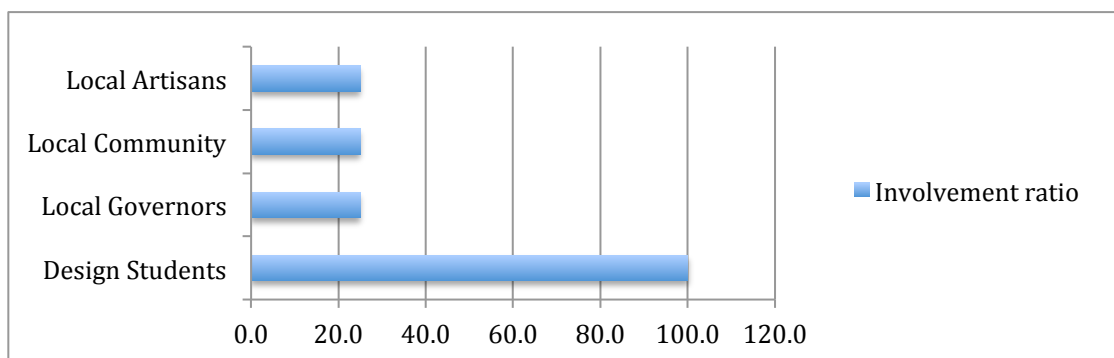
In this category, five point Likert scale, multiple choice and open-ended questions were asked to the participants as mentioned in the section 3.1.4. Workshop organizers, conductors, and local governors were asked separately for their opinion on the participatory and the inclusive approaches of the design workshops.

First of all, the workshop organizers were asked whom they would like to involve in the workshops as a participant. Students of design, local community, governors and artisans were given as choices. Figure 4.14 shows the findings.



**Figure 4.14:** Target participants chosen by workshop organizers

All of the workshop organizers answered that they would like to involve the students of design and the local community in their workshops. Only one of the organizers, on the other hand, said that they would like to involve the local governors and the artisans in their workshops. The reasons behind the organizers' choices were also questioned, and three workshop organizers stated that they aimed at creating a multidisciplinary environment by including students of design with different academic backgrounds, designers, and local community. Afterwards, the conductors were asked questions related to the participants of the workshops in order to see if the targets, which the workshop organizers mentioned in the previous question, were met. (Figure 4.15)



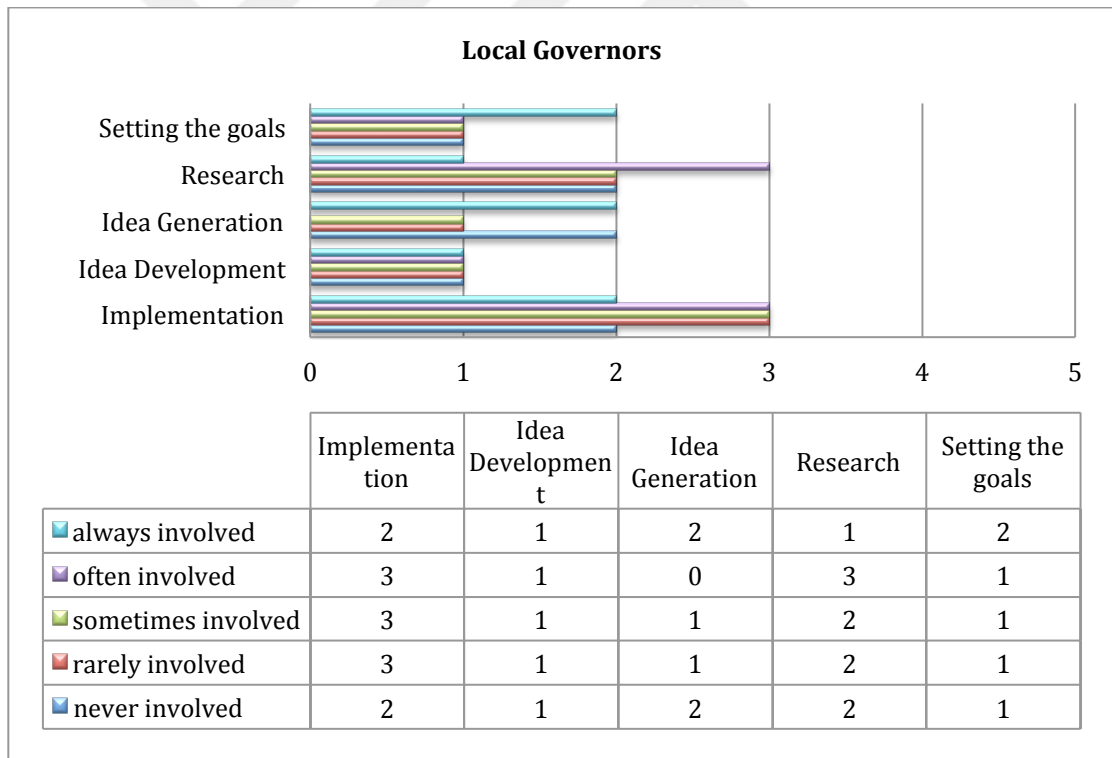
**Figure 4.15:** Participants of the workshops

All the workshop conductors stated that students of design were involved in the workshops. 25 percent of the workshop conductors mentioned that local governors and community were involved in the workshop processes.

Additionally, the following question was asked to the workshop conductors in order to figure out the participation rate of different actors in different phases of the design process:

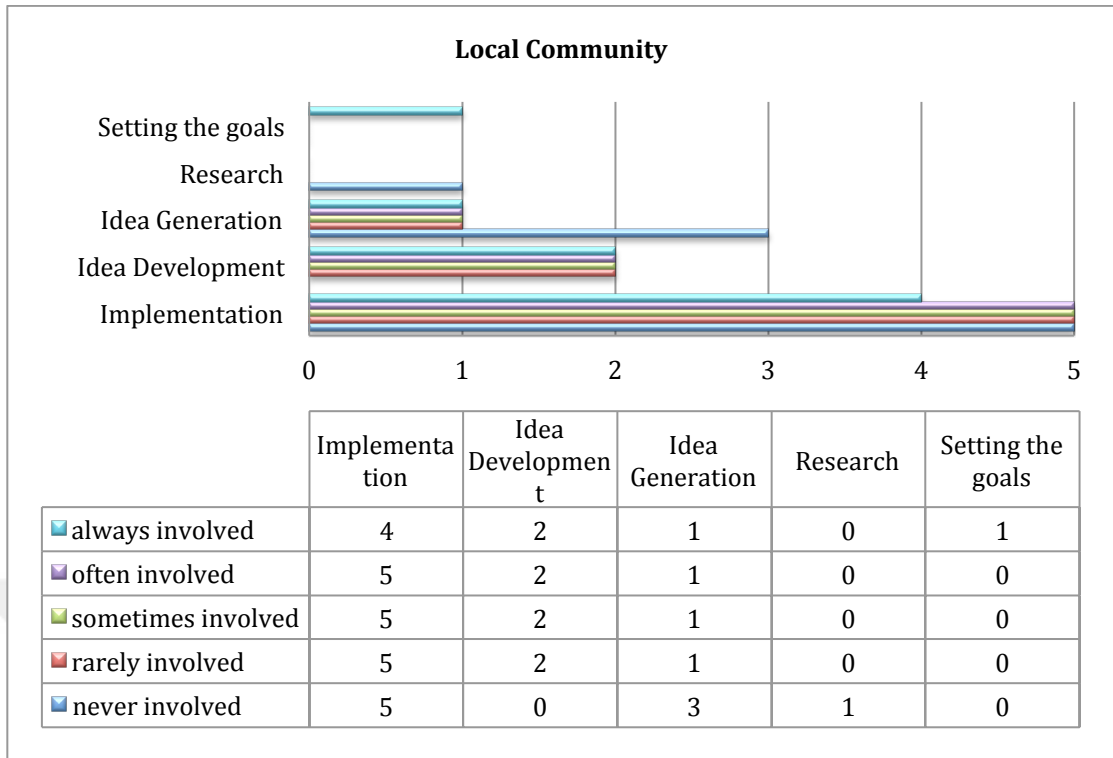
*“Please evaluate the participation level of local actors and design students in the following design processes of the workshops.”*

Figure 4.16, Figure 4.17, and Figure 4.18 show the findings related to the each group separately.

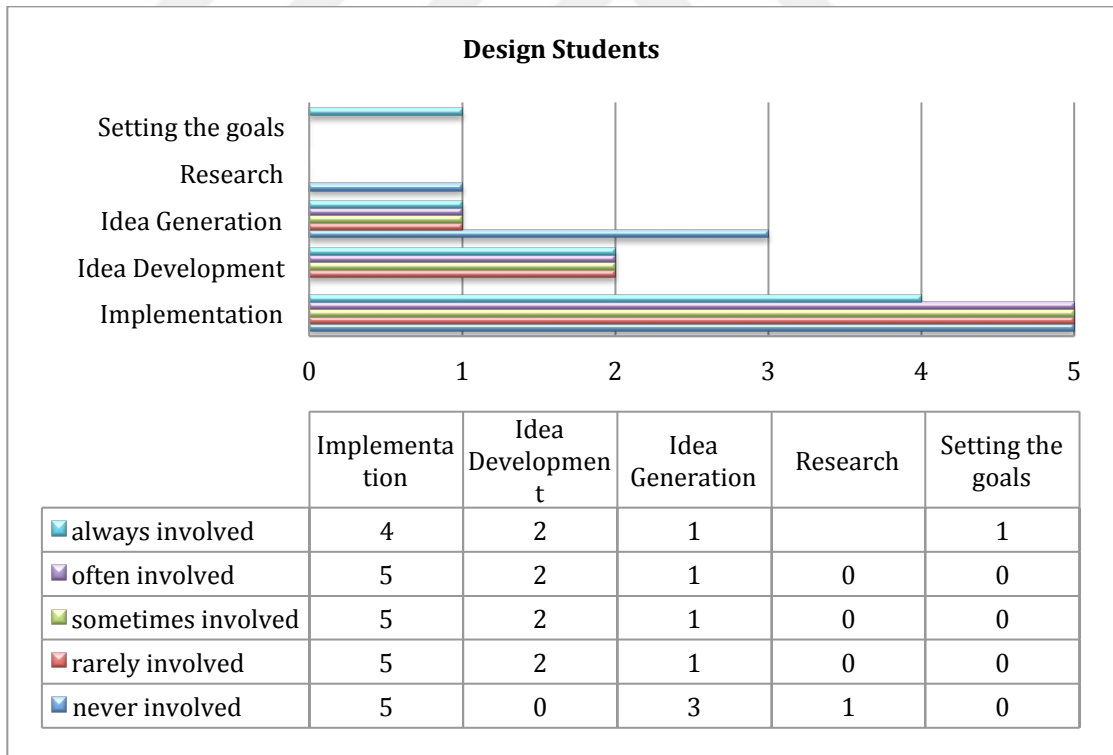


**Figure 4.16:** Participation of local governors in different phases of design process





**Figure 4.17:** Participation of local community in different phases of design process



**Figure 4.18:** Participation of design students in different phases of design process

As Figure 4.16, Figure 4.17 and Figure 4.18 demonstrate, a majority of the conductors pointed out that the students of design were always involved in the phase of research, setting goals, idea generation, idea development and implementation. On the other hand, one of the workshop conductors mentioned that they were never involved in the phase of setting goals. One of the workshop conductors mentioned that the students were rarely involved in the implementation phase while three conductors mentioned that students were sometimes involved. The involvement rate of the local community and the local governors in the processes was observed to show no coherency in terms of distribution. However, a majority of the conductors mentioned that the local community was involved in the phase of setting goals, idea generation and idea development. As to the local governors' participation in the process, at least three of the conductors mentioned that they were never or rarely involved throughout the process.

Asked to share their opinions on the involvement of the local community in the workshop process, one of the workshop organizers stated that their workshop became a part of the village after several workshops were held over in the same village for eleven years. The workshop organizer added that whether involving the local community in the workshop was not a question for them after spending many years together. Describing the workshop process as adaptive and developing, another workshop organizer said that local actors contributed to the workshop by sometimes giving a new direction to the already planned issues. This workshop organizer added that they even organized spontaneous workshops with the request or under the guidance of local actors. Third workshop organizer mentioned that interacting with the local actors and region was very important, adding that workshop organization paid utmost attention to inform local community on the workshop first, and on the results of the workshop projects later.

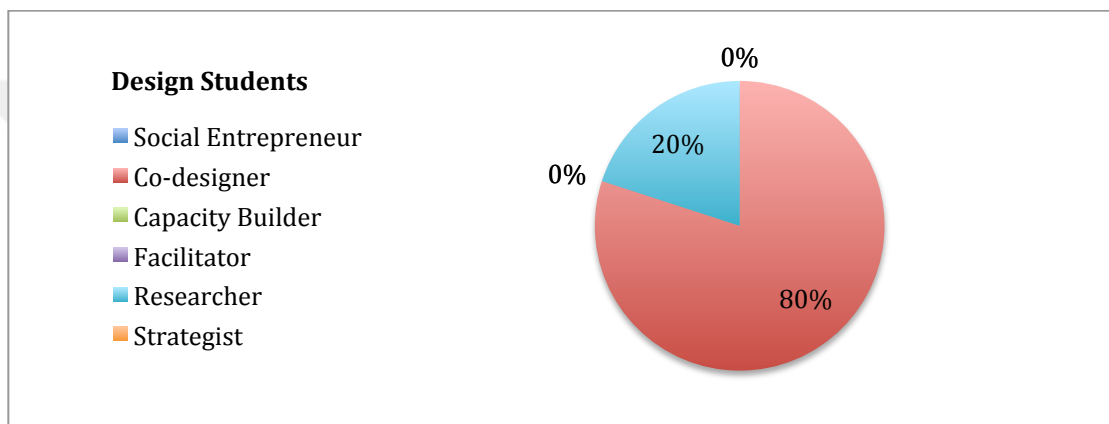
Additionally, workshop conductors were asked to share their opinions on the participation of the local community and the governors in future workshops. Their participation was found necessary by all the workshop conductors. The reasons behind this were mentioned as follows:

- To ensure the continuity of the projects

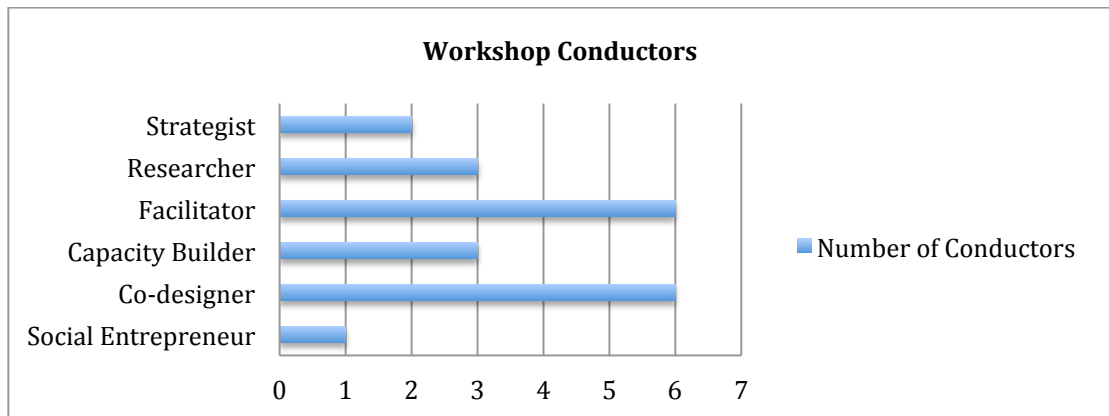
- To increase the interaction of design workshops with the local context
- To increase the dialog for achieving more effective projects
- To benefit from the experiences of the local actors

Additionally, workshop conductors and students were asked to answer the following question: (see Figure 4.19 Figure 4.20)

*“How can you describe your role in the workshop?”*



**Figure 4.19:** Students of design on their role in the workshops



**Figure 4.20:** Workshop conductors on their role in the workshops

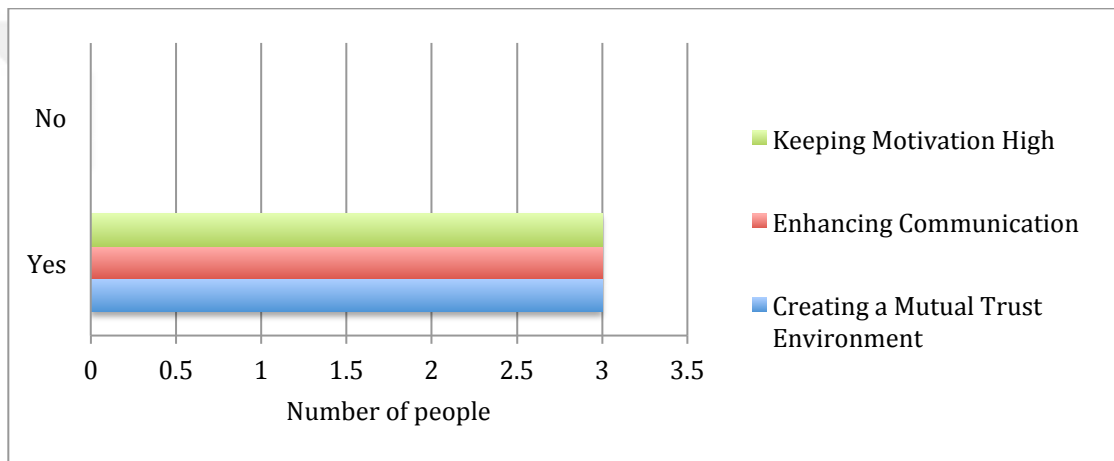
As seen in Figure 4.19 and 4.20, 80 percent of the students thought that they acted as a co-designer in the workshop process. On the other hand, 75 percent of the conductors

described their role as a co-designer and facilitator while 37,5 percent saw themselves as a capacity builder and researcher.

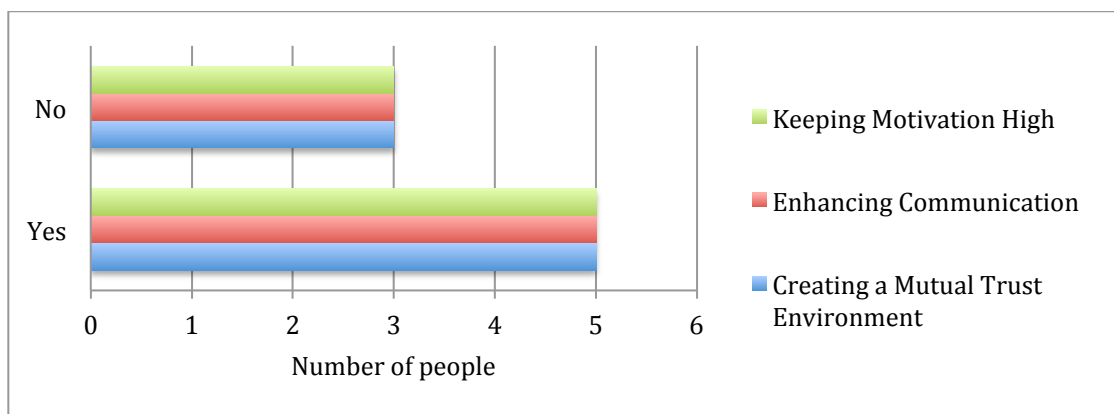
#### 4.2.4 Enhancing the Quality of Communication

*“Have you done any study on the following topics to improve the interaction between the workshop participants and the local community?”*

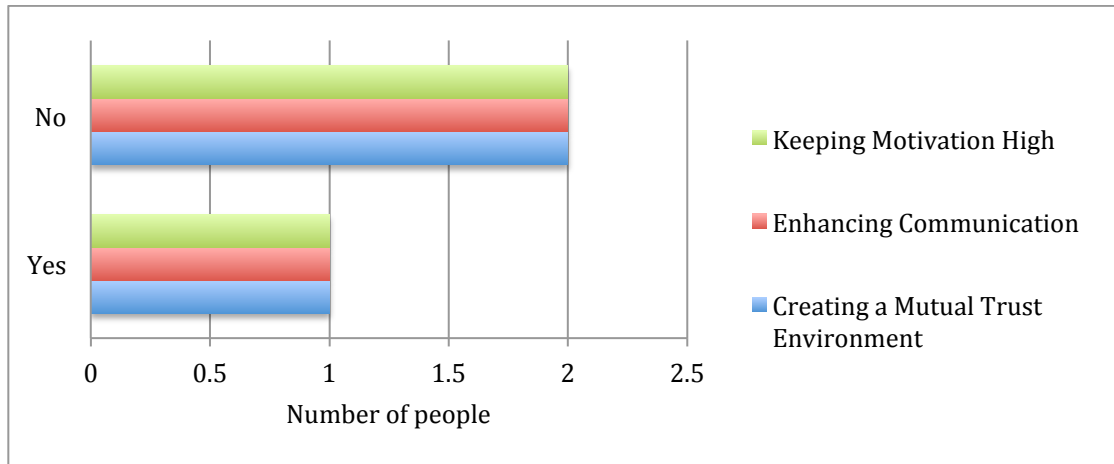
Figure 4.21, Figure 4.22 and Figure 4.23 show the responses given to this Yes/No question by the workshop coordinators, the conductors and the local governors.



**Figure 4.21:** Workshop organizers on the studies to keep motivation high, enhance communication and create a mutual trust environment



**Figure 4.22:** Workshop conductors on the studies to keep motivation high, enhance communication and create a mutual trust environment



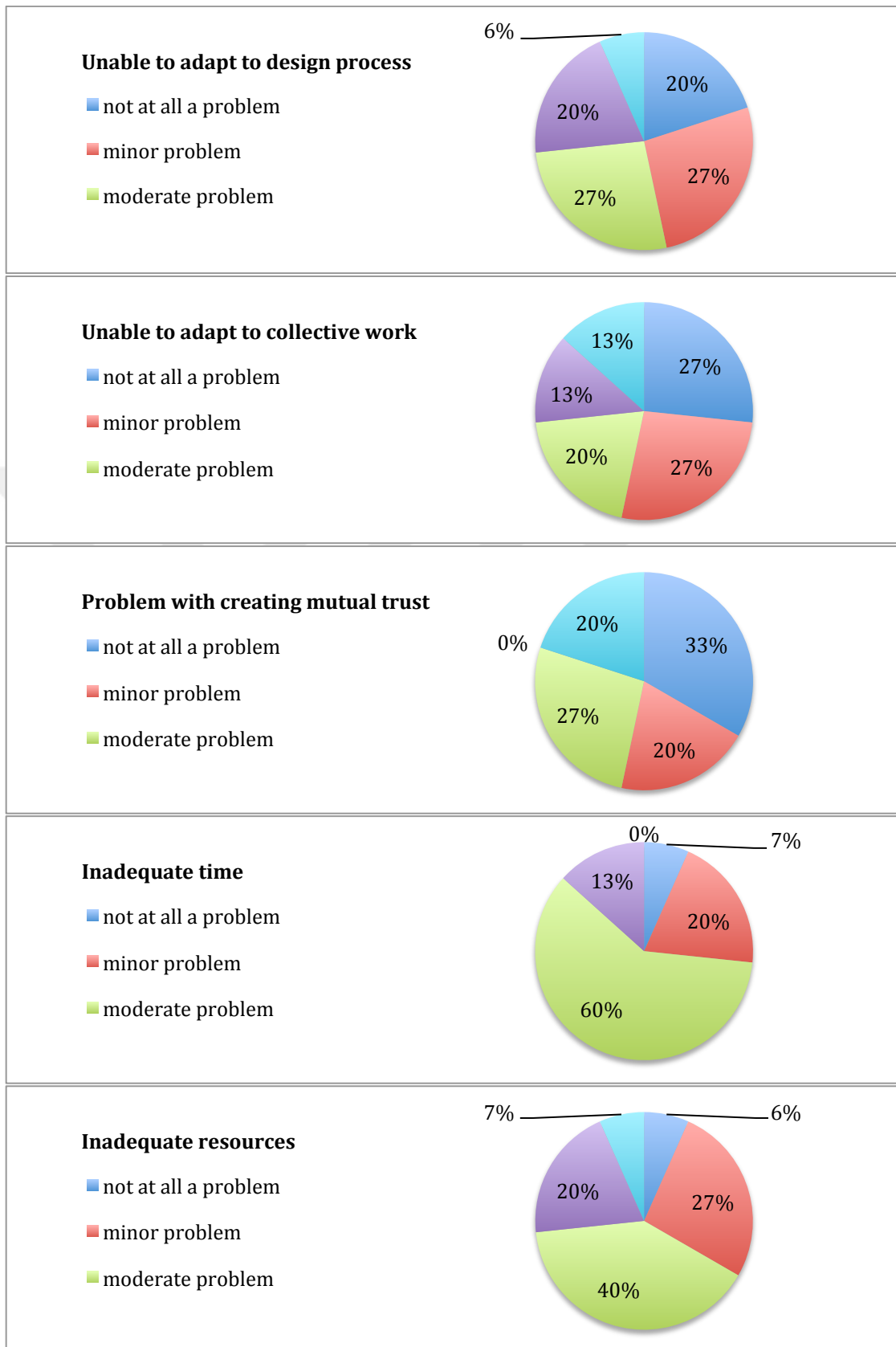
**Figure 4.23:** Local governors on whether they worked on the previously agreed topics

All of the workshop organizers pointed out that they concentrated on keeping the motivation high, and enhancing the communication between the participants of the workshop and local community by establishing a mutual trust environment. On the other hand, three of the workshop conductors indicated that they did not exert a special effort to improve the interaction between the participants and the local community. When local governors were asked if they conducted a study on how to improve the quality of interaction between the participants of the workshop and the local community, only one of them answered “Yes”.

The workshop organizers, the conductors and the local governors were also asked to give examples on their studies. According to their responses, it was possible to say that they improvised to interact with the local community, making use of every opportunity that occurred in the process. However, there seemed to be no well-structured plans about the issue.

*“During the workshop, assess the problems you encounter in communication between the workshop participants and the local community.”*

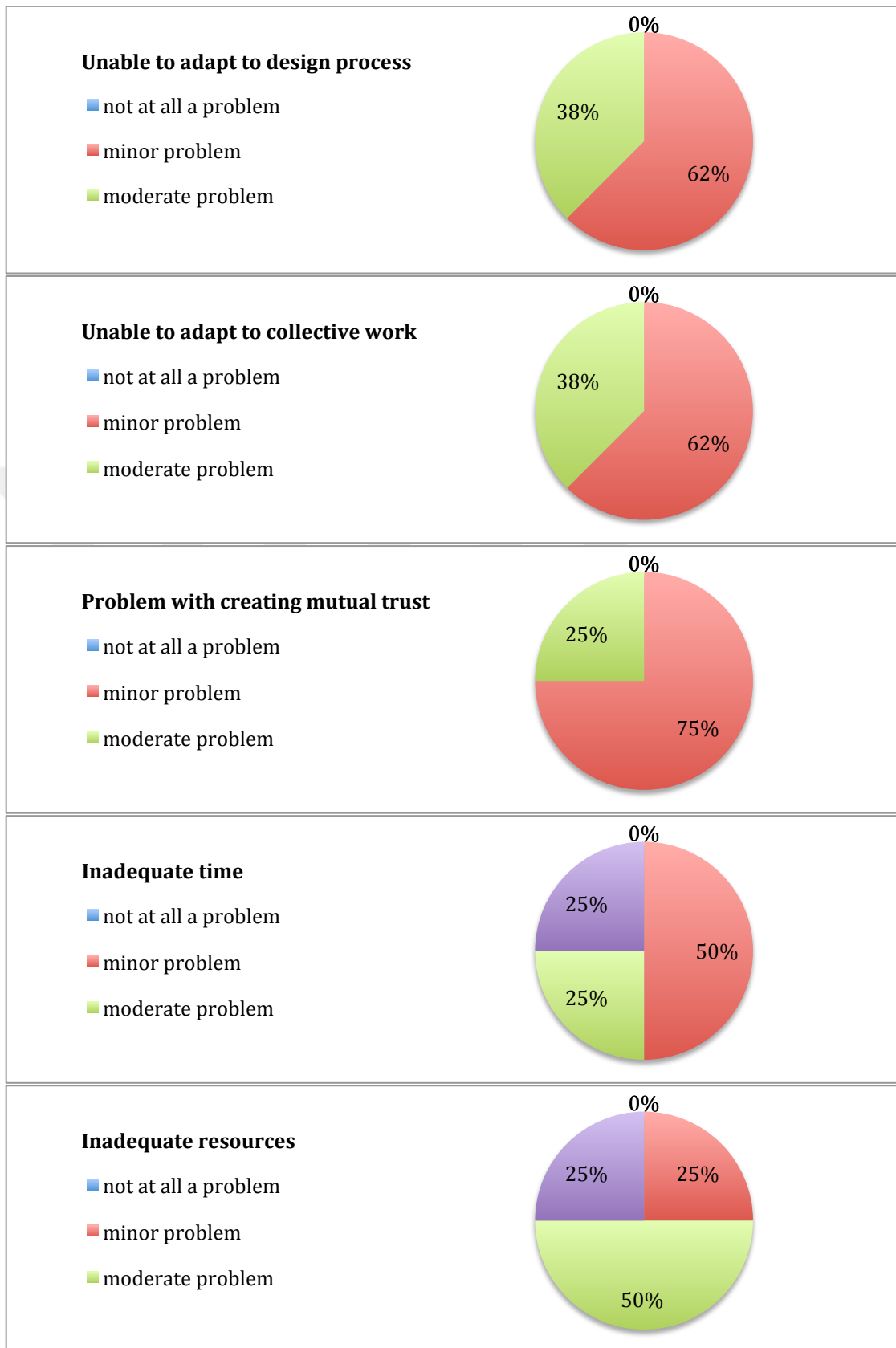
The answers given to the question above by the conductors and the student participants were analyzed separately. Figure 4.24 and Figure 4.25 show the findings.



**Figure 4.24:** Student participants on communication problems between local actors and workshop participants

Figure 4.24 shows that 60 percent of the student participants considered the length of the workshop (by number of days) as a moderate problem to establish an effective communication with local community. 40 percent of the student participants stated that inadequate resources constituted a moderate problem to improve communication with local community. 6 percent of the students mentioned that having problems on adapting to design processes was a serious problem to establish quality communication between workshop participants and local community. 13 percent of the students, on the other hand, considered adaption to collective work as a serious problem. While 20 percent of the students thought that building mutual trust between participants and local community was a serious problem, 33 percent believed that building mutual trust was not a problem at all.

Figure 4.25 shows that 25 percent of the workshop conductors found the length of the workshop inadequate, calling it a serious problem to establish an effective communication with local community while 50 percent said it was a minor problem. 50 percent thought that inadequate resources constituted a moderate problem to establish quality communication with local community while 25 percent said it was a serious problem. 62 percent of the conductors mentioned adapting to collective working as a minor problem for establishing quality communication with the local community while 38 percent said that it was a moderate problem. On the other hand, 62 percent of the conductors stated that adapting to design process constituted a minor problem to the quality of communication while 75 percent pointed out that building mutual trust between participants and local community was a minor problem.



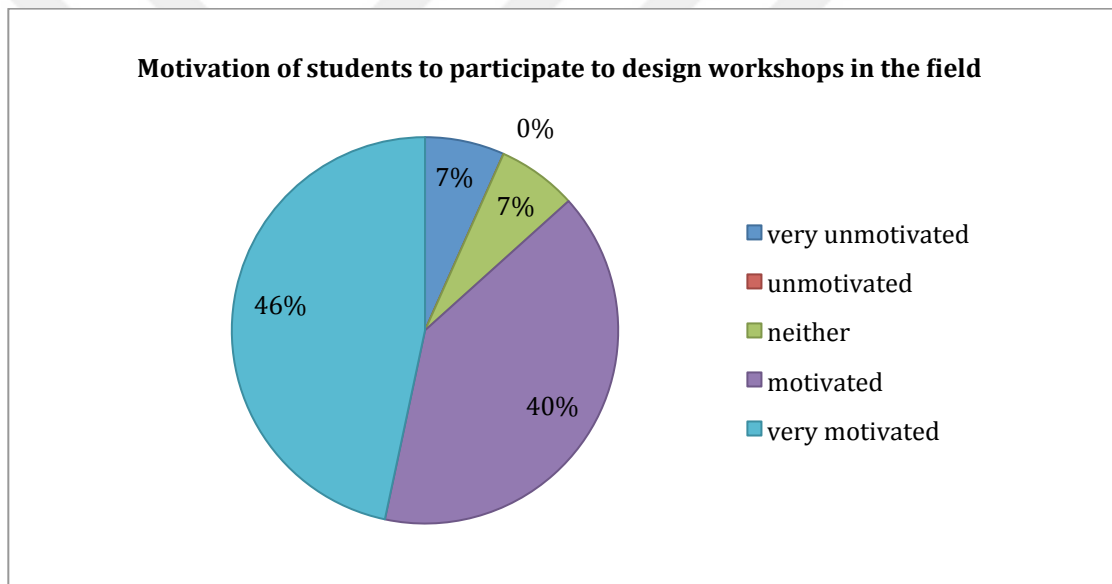
**Figure 4.25:** Workshop conductors on communication problems between local actors and workshop participants



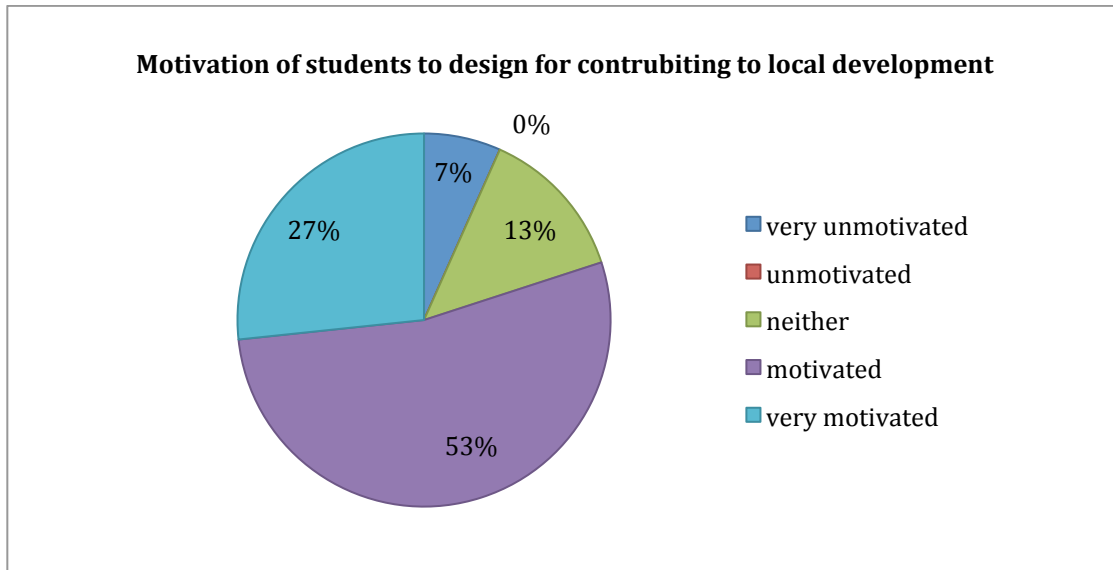
#### 4.2.5 Keeping the Motivation High and Satisfying Interests

In this category; organizers, conductors, students and local governors were asked to answer questions that would shed light on their motivation and willingness to start and continue to a workshop. The answers were evaluated together in order to achieve a general understanding on the issue.

Student participants were asked to answer what their motivations were to design for local development. They were also asked how willing they were to participate in a design workshop in the field. Figure 4.26 and Figure 4.27 show the findings.



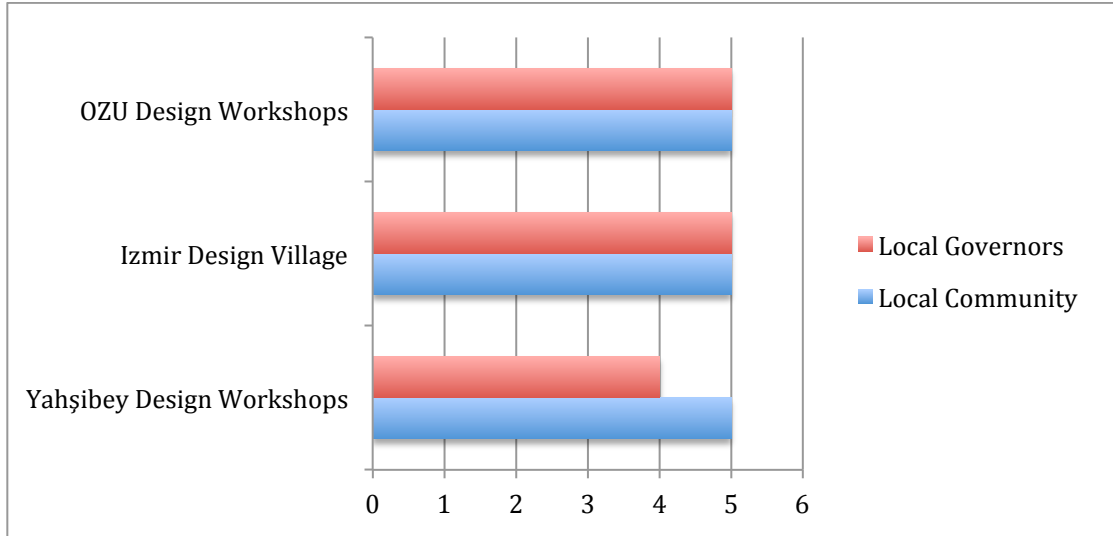
**Figure 4.26:** Motivation of students to participate to design workshops in the field. (Percentile)



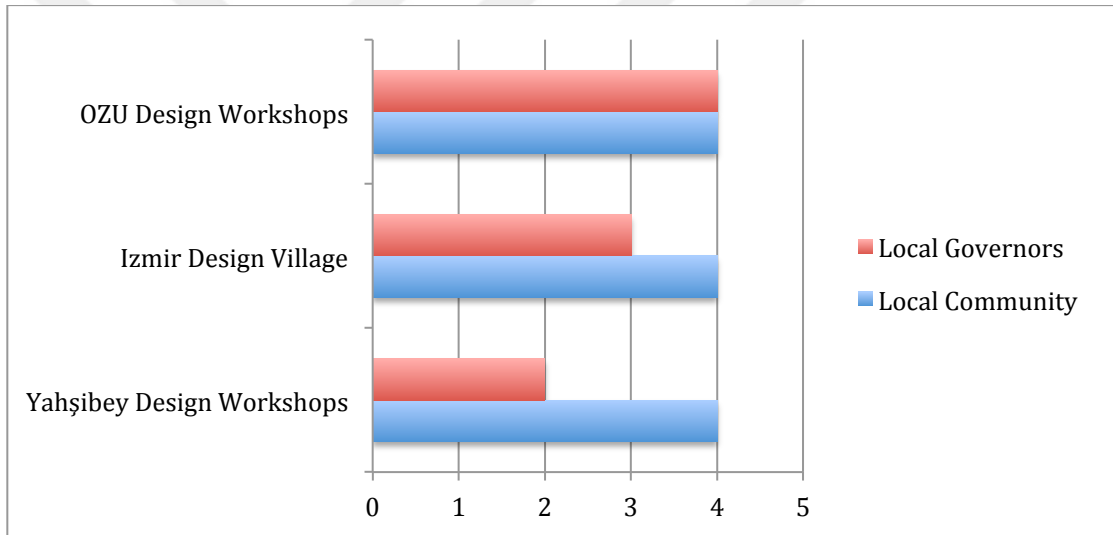
**Figure 4.27:** Motivation of students to design for contributing to local development. (Percentile)

Figure 4.26 demonstrate that 86 percent of the students mentioned that they were very motivated to participate in a design workshop in the field. On the other hand, 80 percent of the students stated that they were very motivated to design for local development. Only one of the students was observed to be unmotivated to design for local development. As seen in the chart, a majority of the students had a strong motivation both to design for local development and to participate in a design workshop in the field.

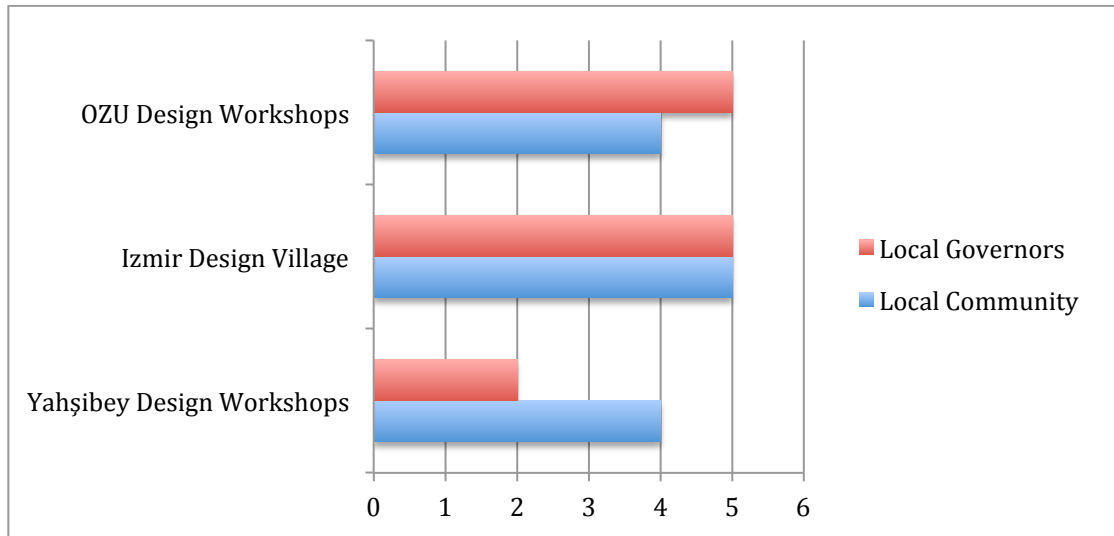
Workshop organizers, conductors and local governors were also asked to evaluate local actors' attitude towards the design workshops. The responses given to this question are evaluated separately for the local community and the governors. Figure 4.28, Figure 4.29 and Figure 4.30 show the findings.



**Figure 4.28:** Workshop organizers on local actors' attitude towards design workshops located in their region



**Figure 4.29:** Workshop conductors on local actors' attitude towards design workshops located in their region



**Figure 4.30:** Local governors on local actors' attitude towards design workshops located in their region

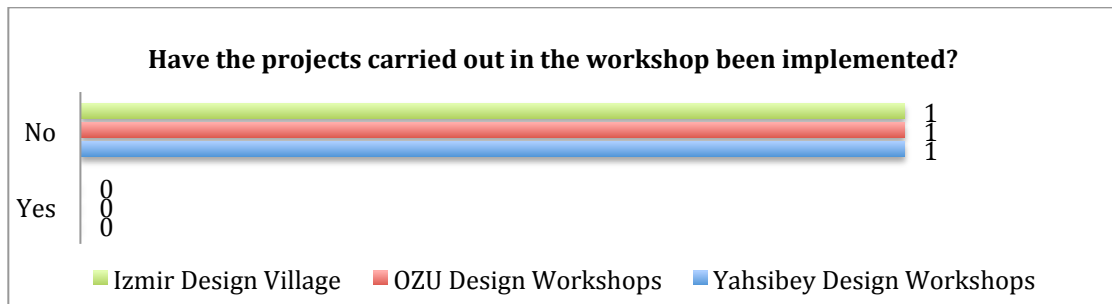
According to the organizers of the workshops; local community and local governors took a very positive approach towards the design workshops held in their region. Similarly, two local governors mentioned that they thought very positively about the design workshops. One local governor, on the other hand, stated that design workshops neither motivated nor unmotivated them. Workshop conductors of the three main workshop organizations expressed that local community took a positive approach towards design workshops, however, conductors of one workshop organization pointed out that local governors were not as motivated as local community.

Additionally, workshop organizers were asked if they made a special effort to keep local actors' motivation high. All of the workshop organizers answered positively to this question. They were also asked to give examples on this issue in order to have a deeper understanding. Organizers stated that they organized trips to the field to involve the local actors in the workshops. They also said that they changed the location of workshops in a village to be able to interact with more locals, adding that they tried to make sure that local actors participate in their presentations. When the workshop conductors were asked to answer to the same question, they mentioned similar thoughts and practices as the workshop organizers.

#### 4.2.6. Ensuring the Continuity of the Projects

In this category, workshop organizers, conductors and local governors were asked to answer questions on the implementation of the projects, their follow-ups and improvement within years. When the workshop organizers were asked about the implementation phase of the workshop projects, three of the workshop organizers mentioned that their projects were implementation-oriented; one of them stating that they showed utmost importance to strike a balance among workshops' topic, goal and time schedule. However, when the implemented projects were analyzed, it was observed that most of the workshops ended with project proposals that were not implemented. After this question, the organizers of the workshops were asked about the reasons behind their failure to implement workshop projects. One of the organizers mentioned the lack of the preparatory work in their answer.

Likewise, local governors were asked if the workshop projects were implemented and developed after the workshops. All of them said "No, they were not implemented." (Figure 4.31) One of them mentioned that some of the small-scale projects were able to be implemented during the workshop. However, these projects were not improved in the following years. Local governors were also asked about their opinions on the challenges to the implementation of the projects. Only one of the local governors answered to the question, pointing out the lack of financial support. In general, it was observed that they were not informed on the implementation, development and continuation of the projects.



**Figure 4.31:** Local governors on the implementation of the projects

## CONCLUSION

This thesis set out to assess design workshops, which were held in the field, in the context of local development, focusing specifically on their design approaches and organizational structures. For this, major challenges and opportunities of conducting design workshops to contribute to local development were examined. Main goal of this research was to lay the groundwork for future studies, and to provide a humble guidance on how to improve field based design workshops in Turkey by analyzing the current situation of them. Three workshop organizations were selected for the research, and multiple case study method was employed. At least two workshops conducted by each selected workshop organizations were analyzed. Located in the rural parts of Turkey, these workshop organizations were: OZU Design Workshops, Yahşibey Design Workshops and Izmir Design Village Workshops. It is important to underline the fact that this thesis was only limited to these workshops. In order to have a closer look over them, comprehensive survey studies were conducted for each workshop with the participation of workshop organizers, conductors, local governors and student participants. Main data collected from these surveys were supported with secondary data which were gathered from the websites and social media platforms of these workshops, and documentaries.

The findings of this thesis suggested that design workshops in the field had both advantages and disadvantages in their effort to contribute to local development. Main advantages of design workshops were as follows: (1) Local actors took a positive attitude towards workshops as they welcomed workshop participants, showing willingness to participate in workshops and presentations. In parallel, local governors put effort to facilitate the organization of workshops. (2) Qualified participants, who volunteered for workshops, such as academics and design students presented a potential. (3) Universities, foundations, and independent organizations showed an interest in conducting design workshops in the field, using design as a tool to contribute to local development. All these advantages offered an opportunity for the start of new workshops, and their continuity.

On the other hand, interruptions in the implementation phase of workshop projects, and

maintaining continuity of the projects were observed to be the main challenges to design workshops. These challenges were found to undermine the workshops' credibility, leading to a prejudice that workshops would not be productive for the region. Thus, local actors felt frustrated. These challenges could prevent the design workshops from contributing to the region in the long term. The evidence from this study also suggested that the students of design who participated in the workshops were inexperienced in design practice that focused on local development, and the fact that no training programs were started for local community before the workshops was a setback. These two issues demonstrated the inadequacies of the workshops related to the capacity building process of preparation phase.

Setting up partnerships with universities that would provide institutional support for design workshops aiming to contribute to local development were valuable for two reasons: Firstly, they could introduce locals to design profession; and secondly, they could train design students before the workshops. Universities taking part in workshops proliferated in Turkey recently. Building a collaboration between design workshops and design-oriented universities or strengthening the already existing collaboration between them could play a key role in increasing the effectiveness of workshops, helping them contribute more to local development. At this point, the preparation of the students who would participate in workshops was a focal point. For example, design workshops could cooperate with design-related universities since major participants of workshops were observed to be students coming from design-related departments of universities, and they had limited information on design processes for local development. In this context, a pre-workshop training course could be adapted to the syllabus of education programs. Providing basic knowledge on co-design methods, workshop processes and characteristics of the local area, this course would serve to prepare students for field practices. Additionally, focusing on the improvement of such skills as being able to work in a group and communicate with local community would provide further benefit.

Building collaboration between design-oriented universities and design workshops could be a mutually beneficial. Offering an environment in which students learn and practice design, design workshops could be a great potential for the universities. Bringing students from different disciplines and universities together, design workshops



encourage them to design in collaboration, give them a chance to exchange knowledge and observe different approaches in design processes. Moreover, experiencing design practice in the field, students interact with the locals throughout the process and receive feedbacks. This fact would definitely improve skills of students. Extensive experience that students acquire in a short time by participating in design workshops would broaden students' horizons, enhancing their understanding on design as process that could solve social problems.

Universities or other organizations that aims to contribute to local development via design workshops should first raise awareness on the capacity of design workshops in that respect. Secondly, they should focus on strengthening their organizational structures while building a bridge between local actors and design experts. Across Turkey, there are several design workshops that give importance to engage in local actors. These design workshops are generally held for a short-term process in summer with the participation of academics or professional designers, and students from design-oriented universities.

Design workshops might start with informing the local actors and participants clearly on the aims of the organization and the design processes. Collaboration with local actors to learn more about the local challenges and opportunities can be beneficial for the projects. Such pre-capacity building activities can contribute in enhancing the level of trust between design experts and local actors, increasing the interest in the activities of design workshops. Additionally, facilitating the participation of local actors in every phase of design process, workshops should increase interaction with local area.

Creating an online platform, where all field based design workshops participate in, is believed to be useful for increasing the effectiveness of workshops. Firstly, it provides a communication environment where organizers and conductors can share the challenges they face, and find ways to overcome them collaboratively. Secondly, sharing the workshop progress and positive experiences via the online platform might help keeping the motivation high among the participants of workshops, encouraging them to participate in future workshops.

Design workshops might also be encouraged to share their design processes and outputs

more systematically via online platforms. Even though it is observed that design workshops have a tendency to share their processes via social platforms in general, the information they provide is barely sufficient. A website, providing detailed information on aims, participants, design processes from beginning to end, outputs, implementation of the projects, and feedback of locals might be beneficial for future workshops.

According to the findings of this thesis, understanding the importance of pre-capacity building, setting applicable goals, keeping motivation high, enhancing the communication quality through collaborations and ensuring the continuity of the projects are crucial for design workshops' to realize their full potential. Ignoring these issues is likely to result in a general loss of interest, limiting the effectiveness of mutual learning and development on the part of students, academics, local communities and local governors. What is hoped with the analysis of this is to underscore the importance of having an effective organizational structure in every step of the workshop process.

Further research might explore the possibility of starting a pre-capacity building program for the workshops, which would train the student participants and the local community. Since the key role that design universities play in local development practices is underlined throughout the research, this pre-capacity program could be started via a collaboration between design-oriented universities and design workshops.

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## APPENDIX A

### ORIGINAL DISCUSSION GUIDE FOR THE ANALYSIS OF WORKSHOPS

**Later became Discussion Guide to Survey Questions with the separate ones for Workshop Organizers, Workshop Conductors, Participant Students, and Local Stakeholders**

#### **1. General Information:**

##### **1.1. Workshop Project Management**

- Who was involved in the project? Were there local artisans, stakeholders or community involved in the project?
- Want to know about design lecturers and participant design students. What were their roles and backgrounds?

##### **1.2. Outputs and Outcomes**

- What outcomes did you expect from this workshop?
- What were the outcomes from the project at the end?
- How important were outputs to the project as a whole?
- What contributions did it make to the local community? The local region?

#### **2. Workshop's Intend, Aims, and Goals**

- What was is the issue of the workshop? And why was it important?
- What was the workshop's main intend?

#### **3. Existence of Fundamental Principles to Design Workshops**

##### **3.1. Participatory and Inclusive Approach**

- What value do you think local community and stakeholders bring to the process in a workshop like this?

- Want to know about the interactive ways with local actors: interviews, meetings, etc.
- In which design phase local actors involved and how intense?

### **3.2. The quality of Communication**

- Want to know about the struggles in communication between design lectures, students and local actors.

### **3.3. Realistic Goals**

- Want to know about the criteria of selecting workshops' topic, goals.

### **3.4. Continuity and Time planning (W.O – L.S)**

- Want to know about the continuity of workshops. Do they conduct in same location and how often?

### **3.5. Keeping Motivation High and Satisfying Interests**

- How was the motivation of the local actors (governors, community) to participate to the workshops?

### **3.6. Mutually Learning Process**

- Want to know about the participants' approach towards workshop and design process. Is it a mutually learning process among participants?

### **3.7. Threshold stage (Pre-Capacity Building)**

- Want to about pre-preparations of the workshops. Were there meetings with local actors in order to gain respect and trust?

## **4. Reasons of absence of Fundamental Principles to Design Workshops**

- Want to know about the reasons about not including local actors to the process or absence of selected criteria.

## **5. Personal comments, ideas for future directions**



- In your opinion, what are the major principles necessary for a successful design workshop?
- What did workshops organizer or conductor learn from the workshop? Will you do anything differently in the next workshop?
- What was most successful about the workshop?
- In what ways do you think the workshop was a success to contribute to community development/regional development and why?



## APPENDIX B

### QUESTIONNAIRE FOR LOCAL GOVERNORS

#### **Tasarım çalıştayları üzerine bir araştırma projesi**

Tasarım çalıştaylarının bölgesel kalkınma süreçlerine ilişkin yaklaşımlarını ölçmek üzere bir tez araştırması yürütüyorum.

Türkiye'de tasarım çalıştayları-bölgesel kalkınma ilişkisinin kuvvetlendirilmesine katkıda bulunmayı hedefliyorum. Tamamlaması 10 dakikayı geçmeyen anketi tamamlayabilerseniz araştırmama önemli katkıda bulunmuş olursunuz.

Zaman ayırdığınız için çok teşekkür ederim.

\* Gerekli

1. **1. Bölgenizde gerçekleştirilen tasarım çalıştaylarından yerel yönetici olarak beklentileriniz nelerdir? Açıklayınız. \***

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2. **2. Bu çalıştaylardan yerel halkın beklentilerinin neler olduğu hakkında bir çalışma yaptınız mı? \***

*Uygun olanların tümünü işaretleyin.*

Evet

Hayır

3. **Yapılan çalışmalardan örnekler veriniz. (toplantı, vb.)**

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4. **3. Çalıştay sürecinde nasıl bir rol aldınız?**

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5. **4. Tasarım çalıştaylarının hedeflerinin belirlenmesinde nasıl bir katkınız oldu? Açıklayınız. \***

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6. **5. Tasarım çalıştaylarının hedeflerinin yerel halkın ihtiyaçları ile hangi açılardan uyumlu olduğunu düşünüyorsunuz? Açıklayınız. \***

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7. **6. Çalıştay gerçekleşmeden önce yerel halk çalıştay hakkında bilgilendirildi mi? \***  
*Yalnızca bir şıkkı işaretleyin.*

- Evet  
 Hayır

8. **Bilgilendirme için yapılan çalışmalardan örnekler veriniz. (toplantı, vb.) \***

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9. **7. Çalıştay katılımcıları ve yerel halk arasındaki etkileşimi iyileştirmek için aşağıdaki konularda bir çalışma yaptınız mı? \***

*Her satırda yalnızca bir şıkkı işaretleyin.*

	Evet	Hayır
Karşılık güven	<input type="radio"/>	<input type="radio"/>
İletişim	<input type="radio"/>	<input type="radio"/>

10. **Yapılan çalışmalardan örnekler veriniz. (toplantı, vb.) \***

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10. **8. Çalıştay süresince çalıştay katılımcıları ile yerel halk arasındaki iletişimde karşılaştığınız problemleri değerlendiriniz. \***

1 = En düşük oran 5 = En yüksek oran  
Her satırda yalnızca bir şıkkı işaretleyin.

	1	2	3	4	5
Tasarım süreçlerine uyum sağlayamama	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ortak çalışmaya uyum sağlayamama	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Karşılıklı güven duygusunun oluşturulamaması	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sürenin yetersiz olması	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Kaynakların yetersiz olması	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

11. **9. Yerel halkın çalıştaylara karşı olan bakış açısını nasıl buluyorsunuz? \***

Yalnızca bir şıkkı işaretleyin.

	1	2	3	4	5	
pek olumlu değil	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	oldukça olumlu

12. **10. Çalıştayların devamlılığına katkıda bulunmak adına yerel yöneticilerin motivasyonunuzu nasıl buluyorsunuz? \***

Yalnızca bir şıkkı işaretleyin.

	1	2	3	4	5	
çok zayıf	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	çok yüksek

13. **11. Çalıştay sürecinde üzerinde çalışılan projelerden uygulamaya geçirilen varsa anlatınız.**

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14. **12. Tasarım sürecinde kalan projeler sizce neden uygulamaya geçirilmedi? \***

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15. **13. Takip eden yıllarda çalıştay sürecinde tasarlanan projeler çalıştay sonrasında geliştirilebildi mi? \***

Her satırda yalnızca bir şıkkı işaretleyin.

	Evet	Hayır
Yerel halk tarafından geliştirildi.	<input type="radio"/>	<input type="radio"/>
Yerel yönetim tarafından geliştirildi.	<input type="radio"/>	<input type="radio"/>
Çalıştay yöneticilerinin katkılarıyla geliştirildi.	<input type="radio"/>	<input type="radio"/>

16. **14. Çalıştayın yerel halkın ya da bölgenin kalkınmasına katkısını değerlendiriniz. \***

Her satırda yalnızca bir şıkkı işaretleyin.

	Evet	Hayır
Yerel değerlerin paylaşılması	<input type="radio"/>	<input type="radio"/>
Belirlenen hedeflerin yerel halkın sorunlarına karşılık vermesi	<input type="radio"/>	<input type="radio"/>
Proje sonuçlarının yerel halk tarafından beninmesi	<input type="radio"/>	<input type="radio"/>
Projelerin uygulamaya geçirilmesi	<input type="radio"/>	<input type="radio"/>

17. **Sizin eklemek istedikleriniz:**

\_\_\_\_\_

18. **15. Edindiğiniz deneyimlere göre bölgenizde gerçekleşecek bir sonraki tasarım çalıştayında nelerin farklı olmasını istersiniz? \***

Her satırda yalnızca bir şıkkı işaretleyin.

	Evet	Hayır
Çalıştay yürütücülerinin ve katılımcı tasarım öğrencilerinin yerel aktörler ile daha güçlü bir iletişim ve etkileşime sahip olmasını isterim.	<input type="radio"/>	<input type="radio"/>
Çalıştay hedeflerinin yerel halkın ihtiyaçlarına ve yerel kaynaklara uyumlu olmasını isterim.	<input type="radio"/>	<input type="radio"/>
Yerel halk ve yöneticilerin motivasyonunu yüksek tutacak çalışmalar yapılmasını isterim.	<input type="radio"/>	<input type="radio"/>
Yerel halkın ve yöneticilerin beklentilerini karşılmasını isterim.	<input type="radio"/>	<input type="radio"/>
Çalıştay süresinin çalıştay hedefleri gerçekleştirebilmek için yeterli olmasını isterim.	<input type="radio"/>	<input type="radio"/>
Çalıştayda üretilen projelerin geliştirilmesi için devam çalıştay yapılmasını isterim.	<input type="radio"/>	<input type="radio"/>

19. Bölgenizde gerçekleşen çalıştay ile ilgili eklemek istedikleriniz var ise belirtiniz.

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20. İsim Soyad:

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21. Çalıştayın İsmi:

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## APPENDIX C

### QUESTIONNAIRE FOR WORKSHOP CONDUCTORS

#### **Tasarım çalıştayları üzerine bir araştırma projesi**

Tasarım çalıştaylarının bölgesel kalkınma süreçlerine ilişkin yaklaşımlarını ölçmek üzere bir tez araştırması yürütüyorum.

Türkiye'de tasarım çalıştayları-bölgesel kalkınma ilişkisinin kuvvetlendirilmesine katkıda bulunmayı hedefliyorum. Tamamlaması 10 dakikayı geçmeyen anketi tamamlayabilerseniz araştırmama önemli katkıda bulunmuş olursunuz.

Zaman ayırdığınız için çok teşekkür ederim.

**\* Gerekli**

1. **E-posta adresi \***

\_\_\_\_\_

2. **1. Yürütücülüğünü üstlendiğiniz çalıştay kimlerin katılımı ile gerçekleşti? \***

*Uygun olanların tümünü işaretleyin.*

- Tasarım öğrencileri  
 Yerel yöneticiler  
 Yerel Halk  
 Yerel Zanaatkarlar  
 Diğer: \_\_\_\_\_

3. **2. Çalıştaya hangi tasarım disiplinlerinden toplamda kaç tasarım öğrencisi katıldı? \***

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

4. **3. Çalıştaya ana hedeflerini nasıl tanımlarsınız? \***

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\_\_\_\_\_  
\_\_\_\_\_



5. **4. Çalıştay hedeflerini belirlerken yerel halkın ihtiyaçlarının neler olduğu hakkında bir çalışma yaptınız mı? \***

*Yalnızca bir şıkkı işaretleyin.*

Evet

Hayır

6. **Yapılan çalışmalar şunları içerir (toplantı, anket, vb.): \***

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7. **5. Çalıştayın konusu nedir? Bu konuyu seçmek neden önemliydi? \***

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8. **6. Çalıştay konuları belirlenirken aşağıda belirtilen kriterlerden hangilerine ne kadar odaklanıldığını değerlendiriniz. \***

1 = En düşük oran 5 = En yüksek oran

*Her satırda yalnızca bir şıkkı işaretleyin.*

	1	2	3	4	5
Bölgenin yerel kaynaklarına ya da bölge halkının yeteneklerine	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Bölgenin ya da yerel halkın ihtiyaçlarını karşılamasına	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

9. **7. Çalıştayın ilk gününden son gününe kadar kullandığınız tasarım yöntemlerinden sırası ile bahseder misiniz? \***

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10. **8. Çalıştaydan elde edilen çıktılar nelerdir? \***

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11. **9. Çalıştay aşağıda belirtilen prensiplerden hangilerini ne kadar karşılıyor? \***

1 = En düşük oran 5 = En yüksek oran  
Her satırda yalnızca bir şıkkı işaretleyin.

	0	1	2	3	4	5
Yerel aktörleri dahil eden bir sürece sahip olması	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Katılımcılar arasında güçlü bir iletişim ve etkileşime sahip olması	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Çalıştay hedeflerinin bölgenin altyapısı ile uyumlu olması	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Katılımcıların motivasyonunu yüksek tutmaya çalışması	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Katılımcıların beklentilerini karşılaması	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Doğru bir zaman planlamasına sahip olması	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Çalıştay öncesi ön hazırlık çalışmalarının yapılmış olması	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Karşılıklı bir öğrenme süreci içermesi	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Çalıştayda üretilen projelerin devamlılığına yönelik çalışmalar içermesi	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

12. **10. Yukarıdaki soruda belirtilen prensiplerden çalıştayınızda var olmayanlar sizce nedeydi? \***

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13. **11. Yürütücü olarak çalıştayda hangi rolleri üstlendiğinizi düşünüyorsunuz? \***

Uygun olanların tümünü işaretleyin.

- Sosyal girişimci
- Ortak tasarımcı
- Kapasite geliştirici
- Kolaylaştırıcı
- Araştırmacı
- Stratejist

14. **12. Yerel yöneticilerin aşağıda belirtilen tasarım süreçlerinden hangilerine ne kadar dahil olduğunuzu değerlendiriniz. \***

1 = En düşük katılım oranı 5 = En yüksek katılım oranı  
Her satırda yalnızca bir şıkkı işaretleyin.

	1	2	3	4	5	Hiç katılmadı
Hedeflerin Belirlenmesi	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Araştırma	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fikir Üretme	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fikir Geliştirme	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Üretim ve Uygulama	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

15. **13. Yerel halkın aşağıda belirtilen tasarım süreçlerinden hangilerine ne kadar dahil olduğunuzu değerlendiriniz. \***

1 = En düşük katılım oranı 5 = En yüksek katılım oranı  
Her satırda yalnızca bir şıkkı işaretleyin.

	1	2	3	4	5	Hiç katılmadı
Hedeflerin Belirlenmesi	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Araştırma	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fikir Üretme	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fikir Geliştirme	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Üretim ve Uygulama	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

16. **14. Tasarım öğrencilerinin aşağıda belirtilen tasarım süreçlerinden hangilerine ne kadar dahil olduğunuzu değerlendiriniz. \***

1 = En düşük katılım oranı 5 = En yüksek katılım oranı  
Her satırda yalnızca bir şıkkı işaretleyin.

	1	2	3	4	5	Hiç katılmadı
Hedeflerin Belirlenmesi	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Araştırma	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fikir Üretme	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fikir Geliştirme	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Üretim ve Uygulama	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

17. **15. Yerel aktörlerin çalışmaya katılmadaki motivasyonunu nasıl buluyorsunuz? \***

1 = Çok zayıf 5 = Çok yüksek  
Her satırda yalnızca bir şıkkı işaretleyin.

	1	2	3	4	5	Bir fikrim yok.
Yerel Halk	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Yerel Yöneticiler	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Yerel Zanaatkarlar	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

14. **12. Yerel yöneticilerin aşağıda belirtilen tasarım süreçlerinden hangilerine ne kadar dahil olduğunuzu değerlendiriniz. \***

1 = En düşük katılım oranı 5 = En yüksek katılım oranı  
Her satırda yalnızca bir şıkkı işaretleyin.

	1	2	3	4	5	Hiç katılmadı
Hedeflerin Belirlenmesi	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Araştırma	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fikir Üretme	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fikir Geliştirme	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Üretim ve Uygulama	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

15. **13. Yerel halkın aşağıda belirtilen tasarım süreçlerinden hangilerine ne kadar dahil olduğunuzu değerlendiriniz. \***

1 = En düşük katılım oranı 5 = En yüksek katılım oranı  
Her satırda yalnızca bir şıkkı işaretleyin.

	1	2	3	4	5	Hiç katılmadı
Hedeflerin Belirlenmesi	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Araştırma	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fikir Üretme	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fikir Geliştirme	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Üretim ve Uygulama	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

16. **14. Tasarım öğrencilerinin aşağıda belirtilen tasarım süreçlerinden hangilerine ne kadar dahil olduğunuzu değerlendiriniz. \***

1 = En düşük katılım oranı 5 = En yüksek katılım oranı  
Her satırda yalnızca bir şıkkı işaretleyin.

	1	2	3	4	5	Hiç katılmadı
Hedeflerin Belirlenmesi	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Araştırma	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fikir Üretme	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fikir Geliştirme	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Üretim ve Uygulama	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

17. **15. Yerel aktörlerin çalışmaya katılmadaki motivasyonunu nasıl buluyorsunuz? \***

1 = Çok zayıf 5 = Çok yüksek  
Her satırda yalnızca bir şıkkı işaretleyin.

	1	2	3	4	5	Bir fikrim yok.
Yerel Halk	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Yerel Yöneticiler	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Yerel Zanaatkarlar	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

23. **19. Çalıştayda üzerinde çalıştığınız projelerin uygulamaya alınması için çalıştay sonrası yapılan çalışmalar var mı? \***

*Uygun olanların tümünü işaretleyin.*

Evet

Hayır

24. **20. Size göre; başarılı bir tasarım çalıştayında olması gereken özellikler nelerdir? \***

*Yalnızca bir şıkki işaretleyin.*

Evet

Hayır

25. **21. Edindiğiniz deneyimlere göre bir sonraki tasarım çalıştayınızda neleri farklı yapardınız? \***

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26. **22. Çalıştayın yerel halkın kalkınmasına katkısını değerlendiriniz. \***

*Her satırda yalnızca bir şıkki işaretleyin.*

	Evet	Hayır
Yerel değerlerin paylaşılması	<input type="radio"/>	<input type="radio"/>
Belirlenen hedeflerin yerel halkın sorunlarına karşılık vermesi	<input type="radio"/>	<input type="radio"/>
Proje sonuçlarının yerel halk tarafından benimsenmesi	<input type="radio"/>	<input type="radio"/>
Projelerin uygulamaya geçirilmesi	<input type="radio"/>	<input type="radio"/>

27. **Yürütücülüğünü üstlendiğiniz çalıştay ile ilgili eklemek istedikleriniz var ise belirtiniz.**

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28. **İsim Soyad \***

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29. **Çalıştayın ismi \***

23. **15. Çalıştayın yerel halkın kalkınmasına katkısını değerlendiriniz. \***

1 = En düşük oran 5 = En yüksek oran

Her satırda yalnızca bir şıkkı işaretleyin.

	1	2	3	4	5
Yerel değerlerin paylaşılması	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Belirlenen hedeflerin yerel halkın sorunlarına karşılık vermesi	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Proje sonuçlarının yerel halk tarafından benimsenmesi	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Projelerin uygulamaya geçirilmesi	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

24. **Sizin eklemek istedikleriniz:**

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25. **Düzenlediğiniz çalıştay ile ilgili eklemek istedikleriniz var ise belirtiniz. \***

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26. **İsim: \***

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27. **Çalıştayın adı: \***

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 Google Forms



## APPENDIX D

### QUESTIONNAIRE FOR WORKSHOP ORGANIZERS

#### Tasarım çalıştayları üzerine bir araştırma projesi

Tasarım çalıştaylarının bölgesel kalkınma süreçlerine ilişkin yaklaşımlarını ölçmek üzere bir tez araştırması yürütüyorum.

Türkiye'de tasarım çalıştayları-bölgesel kalkınma ilişkisinin kuvvetlendirilmesine katkıda bulunmayı hedefliyorum. Tamamlaması 10 dakikayı geçmeyen anketi tamamlayabilirseniz araştırmama önemli katkıda bulunmuş olursunuz.

Zaman ayırdığınız için çok teşekkür ederim.

\* Gerekli

1. E-posta adresi \*

\_\_\_\_\_

2. 1. Çalıştayların ana hedeflerini nasıl tanımlarsınız? \*

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

3. 2. Çalıştay hedeflerini belirlerken bölgenin yerel kaynaklarının ve bölge halkının yeteneklerinin neler olduğu hakkında bir çalışma yaptınız mı? \*

*Yalnızca bir şıkkı işaretleyin.*

Evet

Hayır

4. Yapılan çalışmalardan örnekler veriniz. (toplantı, vb.) \*

\_\_\_\_\_

5. 3. Çalıştay konuları belirlenirken aşağıda belirtilen kriterlerden hangilerine ne kadar odaklanıldığını değerlendiriniz. \*

1 = En düşük oran 5 = En yüksek oran

*Her satırda yalnızca bir şıkkı işaretleyin.*

	1	2	3	4	5
Bölgenin yerel kaynaklarına ya da bölge halkının yeteneklerine	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Bölgenin ya da yerel halkın ihtiyaçlarını karşılamasına	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



6. **4. Çalıştayların kimlerin katılımı ile gerçekleşmesini hedeflediniz? \***

*Uygun olanların tümünü işaretleyin.*

- Tasarım Öğrencileri  
 Yerel Yöneticiler  
 Yerel Halk  
 Yerel Zanaatkarlar  
 Diğer: \_\_\_\_\_

7. **Nedenlerini açıklayınız. \***

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

8. **5. Sizce düzenlediğiniz çalıştaylar aşağıda belirtilen prensiplerden hangilerini ne kadar karşılıyor? \***

1 = En düşük oran 5 = En yüksek oran  
*Her satırda yalnızca bir şıkki işaretleyin.*

	0	1	2	3	4	5
Yerel aktörleri dahil eden bir sürece sahip olması	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Katılımcılar arasında güçlü bir iletişim ve etkileşime sahip olması	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Karşılıklı bir öğrenme süreci içermesi	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Çalıştay hedeflerinin bölgenin altyapısı ile uyumlu olması	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Katılımcıların motivasyonunu yüksek tutmaya çalışması	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Katılımcıların beklentilerini karşılması	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Doğru bir zaman planlamasına sahip olması	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Çalıştay öncesi ön hazırlık çalışmalarının yapılmış olması	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Çalıştayda üretilen projelerin devamlılığına yönelik çalışmalar içermesi	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

9. **6. Yukarıdaki soruda belirtilen presiplerden çalıştayınızda var olmayanlar sizce neden yoktu? \***

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10. **7. Çalıştay gerçekleşmeden önce aşağıdakilerden hangileri yapıldı? \***

*Her satırda yalnızca bir şıkkı işaretleyin.*

	Evet	Hayır
Yerel halk çalıştay hakkında bilgilendirildi.	<input type="radio"/>	<input type="radio"/>
Yerel halka tasarım süreci ile ilgili eğitim verildi.	<input type="radio"/>	<input type="radio"/>
Yerel halkın beklentilerinin neler olabileceği hakkında çalışma yapıldı.	<input type="radio"/>	<input type="radio"/>

11. **8. Çalıştay katılımcıları ve yerel halk arasındaki etkileşimi iyileştirmek için aşağıdaki konularda bir çalışma yaptınız mı? \***

*Her satırda yalnızca bir şıkkı işaretleyin.*

	Evet	Hayır
Karşılıklı güven duygusunu güçlendirmek	<input type="radio"/>	<input type="radio"/>
iletişimi güçlendirmek	<input type="radio"/>	<input type="radio"/>
Motivasyonu yüksek tutmak	<input type="radio"/>	<input type="radio"/>

12. **Yapılan çalışmalardan örnekler veriniz. (toplantı, vb.) \***

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13. **9. Yerel aktörlerin çalıştaylara karşı olan bakış açısını değerlendiriniz. \***

1 = Pek olumlu değil 5 = Oldukça olumlu

*Her satırda yalnızca bir şıkkı işaretleyin.*

	1	2	3	4	5
Yerel Halk	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Yerel Yöneticiler	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

14. **7. Tasarım sürecine yerel halkın dahil olması noktasında çalıştayın bakış açısını birkaç cümle ile tanımlar mısınız? \***

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15. **8. Çalıştay süresince çalıştay katılımcıları ile yerel halk arasındaki iletişimde karşılaştığınız problemleri değerlendiriniz. \***

1 = En düşük oran 5 = En yüksek oran  
Her satırda yalnızca bir şıkki işaretleyin.

	1	2	3	4	5
Tasarım süreçlerine uyum sağlayamama	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ortak çalışmaya uyum sağlayamama	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Karşılıklı güven duygusunun oluşturulamaması	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sürenin yetersiz olması	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Kaynakların yetersiz olması	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

16. **Sizin eklemek istedikleriniz:**

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17. **9. Çalıştay sürecinde üzerinde çalışılan projelerden uygulamaya geçirilen varsa anlatınız. \***

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18. **10.Tasarım sürecinde kalan projeler sizce neden uygulamaya geçirilemedi? \***

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19. **11. Çalıştaylarda üretilen ve geliştirilmeye açık olan projeler için takip eden yıllarda devam çalışmaları düzenlendi mi? \***

*Yalnızca bir şıkkı işaretleyin.*

Evet

Hayır

20. **12. Çalıştayların devamlılığı konusundaki motivasyonunuzu değerlendiriniz. \***

*Yalnızca bir şıkkı işaretleyin.*

1 2 3 4 5

çok zayıf

çok yüksek

21. **13. Size göre; başarılı bir tasarım çalıştayında olması gereken özellikler nelerdir? \***

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22. **14. Edindiğiniz deneyimlere göre bir sonraki tasarım çalıştayınızda neleri farklı yaptınız? \***

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**23. 15. Çalıştayın yerel halkın kalkınmasına katkısını değerlendiriniz. \***

1 = En düşük oran 5 = En yüksek oran  
Her satırda yalnızca bir şıkkı işaretleyin.

	1	2	3	4	5
Yerel değerlerin paylaşılması	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Belirlenen hedeflerin yerel halkın sorunlarına karşılık vermesi	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Proje sonuçlarının yerel halk tarafından benimsenmesi	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Projelerin uygulamaya geçirilmesi	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**24. Sizin eklemek istedikleriniz:**

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**25. Düzenlediğiniz çalıştay ile ilgili eklemek istedikleriniz var ise belirtiniz. \***

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**26. İsim: \***

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**27. Çalıştayın adı: \***

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## APPENDIX E

### QUESTIONNAIRE FOR DESIGN STUDENTS

## Tasarım alıřtayları zerine bir arařtırma projesi

Tasarım alıřtaylarının blgesel kalkınma srelerine iliřkin yaklařımlarını lmek zere bir tez arařtırması yrtyorum.

Trkiye'de tasarım alıřtayları-blgesel kalkınma iliřkisinin kuvvetlendirilmesine katkıda bulunmayı hedefliyorum. Tamamlaması 10 dakikayı gemeyen anketi tamamlayabilerseniz arařtırmama nemli katkıda bulunmuř olursunuz.

Zaman ayırdığınız iin ok teřekkr ederim.

\* Gerekli

1. E-posta adresi \*

\_\_\_\_\_

2. 1. Hangi tasarım disiplini zerine eęitim alıyorsunuz? \*

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

3. 2. alıřtay srecine nasıl dahil oldunuz? \*

*Uygun olanların tmn iřaretleyin.*

- Aık aęrıya kendi isteęimle bařvurdum.  
 Hocalarımla ynlendirmesiyle katıldım.  
 Eęitim srecimin bir parası olarak zorunlu katıldım.  
 Dięer: \_\_\_\_\_

4. 3. alıřtaya katılabilmek iin belirli bir deęerlendirme srecinden getiniz mi? \*

*Uygun olanların tmn iřaretleyin.*

- Evet, portfolyo ve motivasyon mektubum ile kendim bařvurdum.  
 Hayır  
 Dięer: \_\_\_\_\_

5. **4. Çalıştaya katılmadan önce yerel kalkınma için tasarım süreçleri ile ilgili ne kadar bilgili olduğunuzu değerlendiriniz. \***

*Yalnızca bir şıkkı işaretleyin.*

	1	2	3	4	5	
Hiç bilgin yoktu.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Çok bilgiliydim.

6. **5. Bulunduğu bölge ile etkileşim halinde olan çalıştaylara katılma konusundaki motivasyonunuzu değerlendiriniz. \***

*Yalnızca bir şıkkı işaretleyin.*

	1	2	3	4	5	
Çok zayıf	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Çok yüksek

7. **6. Yerel kalkınma için tasarım yapma konusundaki motivasyonunuzu değerlendiriniz \***

*Yalnızca bir şıkkı işaretleyin.*

	1	2	3	4	5	
Çok zayıf	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Çok yüksek

8. **7. Katılımcı olarak çalıştayda hangi rolleri üstlendiğinizi düşünüyorsunuz? \***

*Yalnızca bir şıkkı işaretleyin.*

- Sosyal Girişimci  
 Ortak Tasarımcı  
 Kapasite Geliştirici  
 Kolaylaştırıcı  
 Araştırmacı  
 Stratejist

9. **8. Çalıştay süresince yerel halk ile etkileşiminizde zorlandığınız noktaları değerlendiriniz. \***

1 = En düşük katılım oranı 5 = En yüksek katılım oranı

*Her satırda yalnızca bir şıkkı işaretleyin.*

	Hiç zorluk yaşamadım.	1	2	3	4	5
Tasarım süreçlerine uyum sağlayamama	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ortak çalışmaya uyum sağlayamama	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Karşılıklı güven duygusunun oluşturulamaması	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sürenin yetersiz olması	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Kaynakların yetersiz olması	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



10. Sizin eklemek istedikleriniz \*

\_\_\_\_\_

11. 8. Yerel halkın çalışmaya katılmadaki motivasyonunu nasıl buluyorsunuz? \*

*Yalnızca bir şıkkı işaretleyin.*

1 2 3 4 5

Çok zayıf      Çok iyi

12. 9. Çalışmaya katılmak tasarımın sosyal fayda için kullanılması ile ilgili düşüncelerinizde değişiklik yarattı mı? Birkaç cümle ile açıklayınız. \*

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

13. Katıldığınız çalıştay ile ilgili eklemek istedikleriniz var ise belirtiniz. \*

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

14. İsim Soyad \*

\_\_\_\_\_

15. Katılmış olduğunuz tasarım çalıştayını \*

\_\_\_\_\_

## APPENDIX F

### Curriculum Vitae

#### CEREN AYBALA ALMAATA DABAĞ

[www.cerendabag.com](http://www.cerendabag.com)

[info@cerendabag.com](mailto:info@cerendabag.com)

#### Education:

2017 Kadir Has University, Master in Design Program, full scholarship student

2012 Yeditepe University, Industrial Design Department, full scholarship student, highest ranked student

2011 Vysoká škola uměleckoprůmyslová v Praze - UMPRUM, Product Design, Prague, Erasmus Exchange

2006 Bornova Anatolian High School (French)

#### Exhibitions:

2016 Ventura Lambrate, Milan Design Week, with group Form&Seek

2015 Designjunction, London Design Week, with group Collective RAW

2015 Istanbul Mini Maker Faire, exhibition of Atolye Istanbul

2015 Expo, Val Sarentino, exhibition of Connect Identity

2015 Expo, Milan, exhibition of Connect Identity

2015 Ventura Lambrate, Milan Design Week, with group Collective RAW

2015 alldesign Istanbul, exhibition of Atolye Istanbul

2014 Design Spirit Istanbul, Istanbul Tasarım Akademisi

2014 Istanbul Design Week, exhibition of "Iplemedik"

2013 Frankfurt, exhibition of Purmundus

#### Exhibition Organizer:

2015 Collective RAW, Designjunction, London Design Week

2015 Collective RAW, Ventura Lambrate, Milan Design Week

**Awards:**

2015 EDIDA Elle Deco International Design Award Turkey - Young Designer Talent

Workshop Conductor:

2014 Erasmus Mobility Lecturer, Be You! Be Alive! Workshop, Merz Akademie, Stuttgart

2014 Istanbul Design Biennial Workshop, Internalization: through the colors of nature

**Artist Residency:**

2015 Connect Identity, Projects: Soul of Tree, Traditional Ornaments, Val Sarentino, Italy

**Internships:**

2011 Lenbran, Marketing Assistant for Design Products, Los Angeles

2011 Yamagiwa USA, Design Consultant, Los Angeles

2009 Otokar, Product Design, İzmit